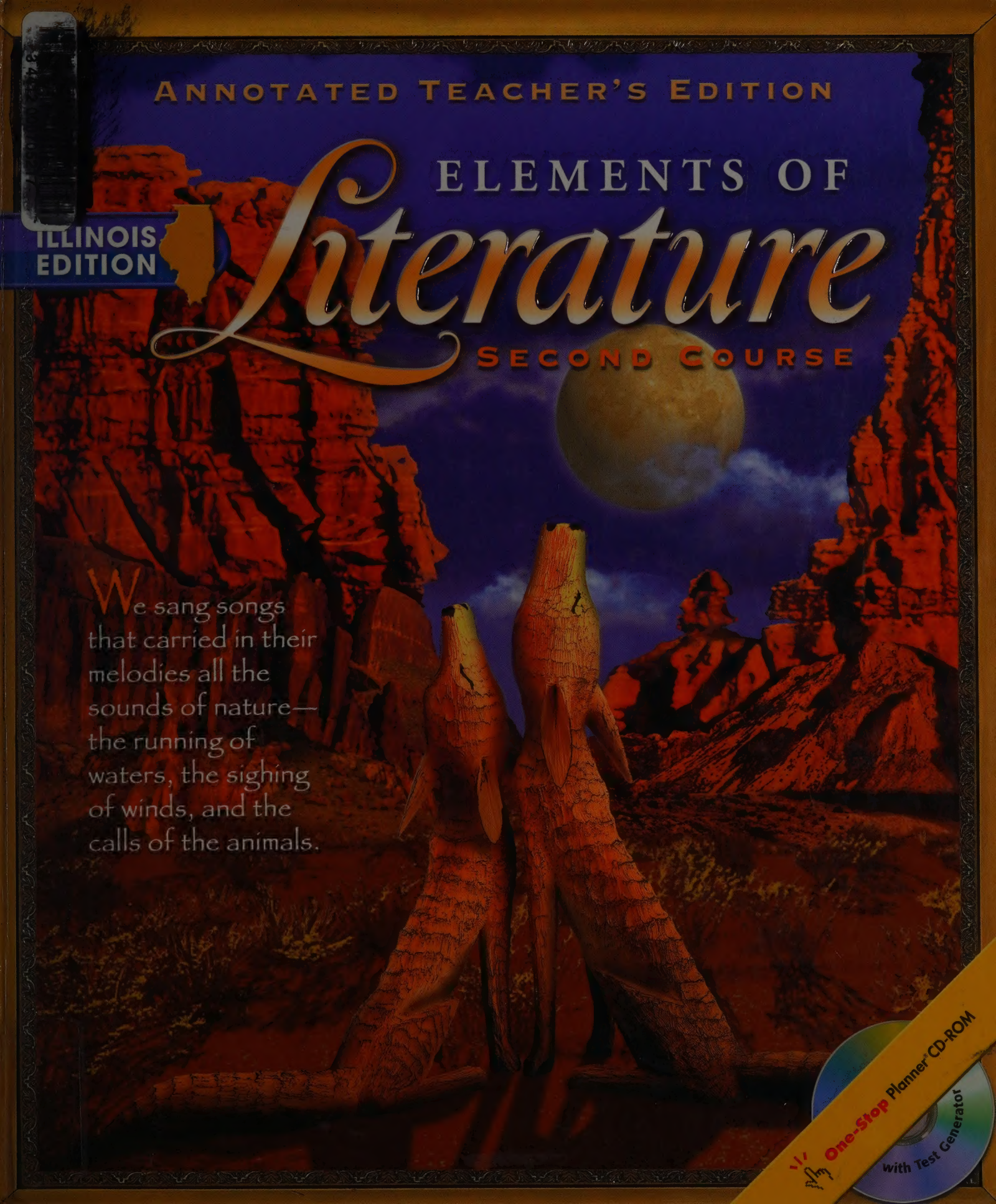
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ELEMENTS OF Literature

SECOND COURSE

ILLINOIS EDITION



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ANNOTATED TEACHER'S EDITION



Illinois Edition

ELEMENTS OF Literature

SECOND COURSE

We sang songs that carried in their melodies all the sounds of nature—the running of waters, the sighing of winds, and the calls of the animals.

—The Grand Council Fire of American Indians

HOLT, RINEHART AND WINSTON

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Explanation of Correlation

The following document is a correlation of ***ELEMENTS OF LITERATURE, Second Course*** *to the ILLINOIS LEARNING STANDARDS and the ILLINOIS STANDARDS ACHIEVEMENT TEST. The format for this correlation follows the same basic format established by the standards, modified to accommodate the addition of page references. The correlation provides a cross-reference between the skills in the standards and representative page numbers where those skills are taught or assessed. Those references marked with an asterisk represent pages which offer secondary support or where application of the required skill is implied.*

The references contained in this correlation reflect Holt, Rinehart and Winston's interpretation of the Language Arts objectives outlined in the Illinois curriculum.

KEY TO REFERENCES

Prefix	Explanation
SE	*Student's Edition*
ATE	*Annotated Teacher's Edition*

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Detailed Correlation of Illinois Elements of Literature, *First Course* to the *Illinois Learning Standards and The Illinois Standards Achievement Test*

ILLINOIS

STATE GOAL 1: Read with understanding and fluency.

Learning Standards

A. Apply word analysis and vocabulary skills to comprehend selections.

1.A.3.a	Apply knowledge of word origins and derivations to comprehend words used in specific content areas (e.g., scientific, political, literary, mathematical).	SE	43, 133, 151, 171, 183, 219, 230, 294, 326, 500, 501, 506, 511, 600, 656, 727–728, 729–730, 811–812
		ATE	23, 34, 43, 48, 143, 178, 217, 248, 266, 279, 316, 321, 322, 327, 391
1.A.3.b	Analyze the meaning of words and phrases in their context.	SE	27, 43, 44, 51, 151, 211, 245, 294, 295, 309, 326, 479, 495, 500, 532, 555, 668, 669, 730
		ATE	7, 9, 47, 53, 66, 72, 143, 174, 196, 228, 298, 300, 309, 313, 315, 588

B. Apply reading strategies to improve understanding and fluency.

1.B.3.a	Preview reading materials, make predictions and relate reading to information from other sources.	SE	2, 16, 19, 28, 44, 74, 92, 108, 112, 115, 119, 134, 135, 137, 138, 170, 181, 184, 185, 198, 201, 209, 214, 223, 226, 260, 264, 275, 290, 295, 309, 336, 342–343, 386, 416, 417, 437, 448, 452, 462, 472, 481, 496, 501, 506, 512, 530, 532, 536, 546, 555, 556, 570, 573, 580, 585, 586, 598, 601, 618, 622, 630, 644, 658, 676, 677, 732–734
		ATE	66, 96, 143, 153, 186, 190, 191, 192, 193, 235, 316, 349, 361, 370, 433, 467, 519, 592, 671
1.B.3.b	Identify text structure and create a visual representation (e.g., graphic organizer, outline, drawing) to use while reading.	SE	12, 25, 61, 74, 86, 88, 92, 131, 136, 137, 138, 149, 161, 170, 199, 224, 226, 244, 255–256, 260, 264, 272, 331, 332, 417, 437, 444, 445, 462, 469, 481, 493, 528, 543, 552, 553, 578, 601, 614, 618, 666, 676, 684, 697, 700
		ATE	7, 56, 69, 159, 219, 268, 357, 374–375, 490

1.B.3.c	Continuously check and clarify for understanding (e.g., in addition to previous skills, draw comparisons to other readings).	SE ATE	137, 166, 199, 223, 224, 243, 244, 294, 324, 413, 444–445, 449, 462, 469, 510, 543, 573, 578, 676, 683 4, 8, 11, 50, 58, 99, 129, 146, 172, 173, 174, 175, 267, 271, 348, 505
1.B.3.d	Read age-appropriate material with fluency and accuracy.	SE ATE	12, 18, 25, 38, 61, 74, 103, 111, 114, 118, 131, 136, 149, 181, 198, 209, 223, 243, 260, 272, 285, 293, 309, 324, 335, 337, 372, 386, 412, 436, 448, 457, 469, 478, 493, 499, 506, 509, 520, 542, 570, 578, 585, 598, 605, 627, 634, 653, 666, 669, 683, 732–734 89A, 159, 251, 261A, 329, 337A, 525, 609
C. Comprehend a broad range of reading materials.			
1.C.3.a	Use information to form, explain and support questions and predictions.	SE ATE	2, 12, 25, 38, 61, 74, 88, 103, 131, 149, 166, 170, 181, 184, 185, 198, 201, 209, 214, 223, 226, 243, 260, 272, 279, 285, 293, 309, 324, 336, 372, 386, 412, 416, 436, 448, 469, 478, 493, 501, 509, 520, 542, 552, 555, 556, 570, 585, 598, 605, 614, 618, 626, 627, 634, 636, 644, 653, 666, 674 37, 52, 53, 59, 63, 65, 100, 144, 146, 204, 235, 307, 376, 433, 485, 565, 597
1.C.3.b	Interpret and analyze entire narrative text using story elements, point of view and theme.	SE ATE	2, 12, 15, 38, 39, 61, 74, 75, 82, 84, 89, 92, 103, 104, 106–107, 114, 119, 131, 162, 164, 170, 182, 199, 209, 210, 212–213, 214, 224, 243, 244, 254–258, 264, 272, 273, 275, 285, 286, 288–289, 293, 295, 324, 340–341, 372, 386, 412, 413, 414, 436, 440, 443, 472, 478, 501, 509, 510, 512, 520, 529, 546, 552, 553, 570, 571, 573, 598, 636, 658, 667, 669, 674, 683, 698, 705, 706, 714, 716, 718 17, 57, 65, 72, 101, 106, 124, 177, 180, 189, 268, 271, 281, 282, 371, 407, 476, 566

1.C.3.c	Compare, contrast and evaluate ideas and information from various sources and genres.	SE ATE	12, 18, 38, 61, 74, 103, 111, 114, 131, 137, 149, 166, 198, 199, 209, 223, 224, 243, 244, 285, 294, 324, 335, 337, 386, 412, 413, 436, 437, 442–447, 448, 449, 462, 469, 493, 499, 501, 509, 510, 520, 542, 543, 552, 573, 578, 585, 598, 599, 627, 652, 653, 666, 669, 676, 683 57, 121, 146, 159, 284, 300, 314, 382, 456
1.C.3.d	Summarize and make generalizations from content and relate them to the purpose of the material.	SE ATE	38, 260, 272, 313, 470, 496, 546, 552, 553, 555, 556, 570, 585, 598, 601, 613, 634, 636, 644, 653, 728 32, 33, 34, 35, 49, 69, 101, 126, 279, 374, 429, 551, 592
1.C.3.e	Compare how authors and illustrators use text and art across materials to express their ideas (e.g., foreshadowing, flashbacks, color, strong verbs, language that inspires).	SE ATE	74, 76, 82, 84, 104, 170, 181, 185, 198, 209, 212–213, 286, 309, 325, 337, 341, 343, 372, 437, 440-441, 449, 452, 472, 480, 481, 493, 494, 496, 499, 506, 509, 510, 512, 520, 570, 599, 622, 626, 627, 628, 654, 657, 667, 683, 696–700, 706, 707, 708, 709, 710–711, 713, 715, 717 7, 49, 64, 141, 174, 175, 179, 189, 307, 351, 405, 408
1.C.3.f	Interpret tables that display textual information and data in visual formats.	SE ATE	448, 618, 732 642



ILLINOIS

STATE GOAL 2:
Read and understand literature representative of various societies, eras and ideas.

Learning Standards

A. Understand how literary elements and techniques are used to convey meaning.

2.A.3.a	Identify and analyze a variety of literary techniques (e.g., figurative language, allusion, dialogue, description, word choice, dialect) within classical and contemporary works representing a variety of genres.	SE	19, 25, 26, 41, 42, 76, 82, 84, 104, 134, 136, 214, 223, 452, 510, 512, 520, 528, 529, 580, 585, 626, 676, 683, 705, 707, 710, 711–712, 713, 717
		ATE	34, 41, 60, 95, 113, 122, 173, 196, 206, 247, 299, 304, 308, 385, 425, 469, 484, 489, 540, 559, 576, 593, 649
2.A.3.b	Describe how the development of theme, character, plot and setting contribute to the overall impact of a piece of literature.	SE	2, 12, 38, 61, 74, 82, 84, 92, 103, 106–107, 114, 119, 131, 170, 182, 199, 210, 212–213, 214, 224, 243, 244, 254–258, 264, 272, 273, 275, 288–289, 295, 324, 340–341, 372, 386, 413, 436, 443, 472, 478, 501, 509, 510, 520, 529, 546, 552, 553, 570, 573, 669, 674, 683, 706, 714, 716, 718
		ATE	50, 51, 59, 65, 72, 97, 100, 106, 124, 212, 213, 238, 266, 271, 317, 319, 353, 360, 365, 406, 504, 566, 646
2.A.3.c	Identify characteristics and authors of various literary forms (e.g., short stories, novels, drama, fables, biographies, documentaries, poetry, science, fiction).	SE	2, 12, 212–213, 264, 340–341, 460–461, 469, 472, 496, 499, 520, 580, 601, 605, 653, 656-657, 706, 708, 709, 713, 714, 716
		ATE	45, 68, 250, 340, 341, 455, 460, 461, 656
2.A.3.d	Identify ways that an author uses language structure, word choice, and style to convey the author's viewpoint.	SE	12, 18, 19, 38, 61, 103, 104, 114, 131, 134, 181, 198, 209, 223, 260, 272, 273, 285, 309, 335, 337, 372, 386, 412, 436, 440–441, 448, 472, 478, 481, 493, 499, 501, 506, 509, 512, 520, 532, 536, 542, 546, 552, 570, 580, 598, 599, 618, 626, 667, 674, 683
		ATE	9, 11, 141, 148, 278, 279, 384, 660, 662, 663

B. Read and interpret a variety of literary works.			
2.B.3.a	Respond to literary material from personal, creative and critical points of view.	SE	12, 18, 26, 38, 39, 61, 74, 75, 103, 111, 114, 118, 131, 136, 149, 150, 166, 182, 198, 199, 209, 210, 224, 243, 244, 273, 285, 324, 325, 335, 337, 386, 412, 413, 414, 436, 437, 442, 447, 448, 449, 470, 493, 499, 501, 509, 510, 520, 542, 543, 548, 552, 553, 578, 585, 598, 599, 605, 627, 628, 652, 653, 654, 666, 669, 684
		ATE	32, 49, 101, 130, 153, 174, 203, 206, 220, 268, 310, 422, 517, 561, 565
2.B.3.b	Compare and contrast common literary themes across various societies and eras.	SE	38, 110, 223, 264, 272, 273, 443, 669, 674, 683, 718
		ATE	10, 35, 72, 101, 148, 207, 248, 270, 319, 431, 469
2.B.3.c	Analyze how characters in literature deal with conflict, solve problems and relate to real-life situations.	SE	12, 18, 25, 38, 61, 74, 103, 111, 114, 118, 131, 136, 149, 181, 198, 209, 223, 243, 260, 272, 285, 293, 309, 324, 335, 337, 372, 386, 412, 436, 448, 457, 469, 478, 493, 499, 506, 509, 520, 542, 552, 570, 578, 585, 598, 605, 627, 634, 653, 666, 669, 683, 732–734
		ATE	3, 6, 7, 9, 15, 50, 66, 101, 154, 238, 317, 353, 397

STATE GOAL 3:
Write to communicate for a variety of purposes.

Learning Standards

A. Use correct grammar, spelling, punctuation, capitalization and structure.

3.A.3	Write compositions that contain complete sentences and effective paragraphs using English conventions.	SE	14, 27, 40, 76, 84, 85, 86, 87, 105, 163–164, 165, 256, 259, 274, 287, 326, 332–333, 334, 335, 444–445, 459, 528, 572, 579, 600, 614, 616, 698–699, 714, 721, 774, 776, 779, 782, 789–791, 792–797, 798–802, 805–807, 808–809, 812-816
		ATE	54, 87, 175, 206, 259, 560, 617

B. Compose well-organized and coherent writing for specific purposes and audiences.

3.B.3a	Produce documents that convey a clear understanding and interpretation of ideas and information and display focus, organization, elaboration and coherence.	SE	13, 84–85, 104, 150, 161, 162, 163, 256, 257, 332, 333–334, 445, 446, 458, 470, 520, 528, 529, 614, 700, 721, 802
		ATE	34, 55, 79, 256, 260, 329, 527
3.B.3b	Edit and revise for word choice, organization, consistent point of view and transitions among paragraphs using contemporary technology and formats suitable for submission and/or publication.	SE	86, 164, 258, 334, 335, 446, 479, 530, 616, 700, 721
		ATE	54, 87, 175, 206, 259, 560, 617

C. Communicate ideas in writing to accomplish a variety of purposes.

3.C.3a	Compose narrative, informative, and persuasive writings (e.g., in addition to previous writings, literature reviews, instructions, news articles, correspondence) for a specified audience.	SE	18, 39, 75, 104, 111, 182, 210, 244, 261, 273, 286, 293, 325, 330, 337, 413, 437, 442–447, 449, 478, 494, 543, 571, 578, 599, 619, 628, 654, 667, 684
		ATE	55, 163, 231, 234, 305, 329, 392
3.C.3b	Using available technology, produce composition and multimedia works for specified audiences.	SE	75, 114, 119, 199, 210, 224, 252–253, 337, 440, 449, 510, 613–614, 619, 643, 719–721
		ATE	34, 123, 125, 153, 256, 514, 548, 647

STATE GOAL 4:
Listen and speak effectively in a variety of situations.

Learning Standards

A. Listen effectively in formal and informal situations.

4.A.3a	Demonstrate ways (e.g., ask probing questions, provide feedback to a speaker, summarize and paraphrase complex spoken messages) that listening attentively can improve comprehension.	SE ATE	80–81, 252-253, 440–441, 511, 610–611 88, 239, 661
4.A.3b	Compare a speaker's verbal and nonverbal messages.	SE ATE	26, 80–81, 136, 150, 252–253, 470, 605, 611, 681 239
4.A.3c	Restate and carry out multistep oral instructions.	SE ATE	13, 273, 330–334, 413, 444, 509, 610–611 310, 380
4.A.3.d	Demonstrate the ability to identify and manage barriers to listening (e.g., noise, speaker credibility , environmental distractions).	SE ATE	81, 440–441, 449, 501, 510, 520, 530, 571, 611, 643, 684 84, 661

B. Speak effectively using language appropriate to the situation and audience.

4.B.3a	Deliver planned oral presentations, using language and vocabulary appropriate to the purpose, message and audience; provide details and supporting information that clarify main ideas; and use visual aids and contemporary technology as support.	SE ATE	13, 18, 89, 104, 132, 136, 164, 167, 224, 252–253, 261, 273, 325, 414, 440, 441, 458, 499, 533, 599, 610–611, 643, 684, 700, 703, 719, 720, 721 161, 260, 298, 423, 647
4.B.3b	Design and produce reports and multimedia compositions that represent group projects.	SE ATE	39, 75, 89, 132, 136, 164, 167, 244, 261, 286, 337, 414, 437, 449, 499, 533, 619, 643, 654, 667, 703 34, 79, 125, 159, 256, 298, 332, 397, 426, 466, 548
4.B.3c	Develop strategies to manage or overcome, communication anxiety and apprehension (e.g., sentence outlining, note cards).	SE ATE	2, 28, 84, 92, 137, 138, 166, 167, 214, 226, 250, 286, 331, 441, 445, 520, 610–611, 613, 614, 700, 720, 725–726 69, 88, 106, 141
4.B.3d	Use verbal and nonverbal communication strategies to maintain communications and to resolve conflict.	SE ATE	26, 80–81, 89, 104, 136, 150, 162, 252–253, 261, 440–441, 470, 605, 610–611, 684 232

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STATE GOAL 5:
Use the language arts to acquire, assess and communicate information.

Learning Standards

A. Locate, organize, and use information from various sources to answer questions, solve problems and communicate ideas.

5.A.3a	Identify appropriate resources to solve problems or answer questions through research.	PE ATE	13, 39, 75, 89, 132, 166, 261, 273, 286, 337, 414, 449, 470, 543, 599, 605, 613, 616, 619, 628, 634, 654, 667, 674, 684, 696–700, 702, 703, 722–724 79, 98, 144, 279, 466
5.A.3b	Design a project related to contemporary issues (e.g., real-world math, career development, community service) using multiple sources.	SE ATE	13, 19, 52, 75, 132, 134, 145, 167, 217, 275, 286, 318, 325, 337, 414, 449, 458, 515, 520, 533, 543, 553, 571, 599, 605, 612–617, 619, 622, 628, 634, 644, 654, 667, 703 229, 446, 454

B. Analyze and evaluate information acquired from various sources.

5.B.3a	Choose and analyze information sources for individual, academic and functional purposes.	SE ATE	13, 75, 104, 132, 161, 260, 286, 325, 337, 458, 543, 599, 612–616, 619, 643, 702, 722–724 79, 123, 229, 260, 271, 279, 281, 332, 446, 691
5.B.3b	Identify, evaluate and cite primary sources.	SE ATE	75, 166, 260, 412, 414, 470, 613–614, 615–616, 703, 725–726 79, 123, 229, 260, 271, 279, 281, 332, 446, 691

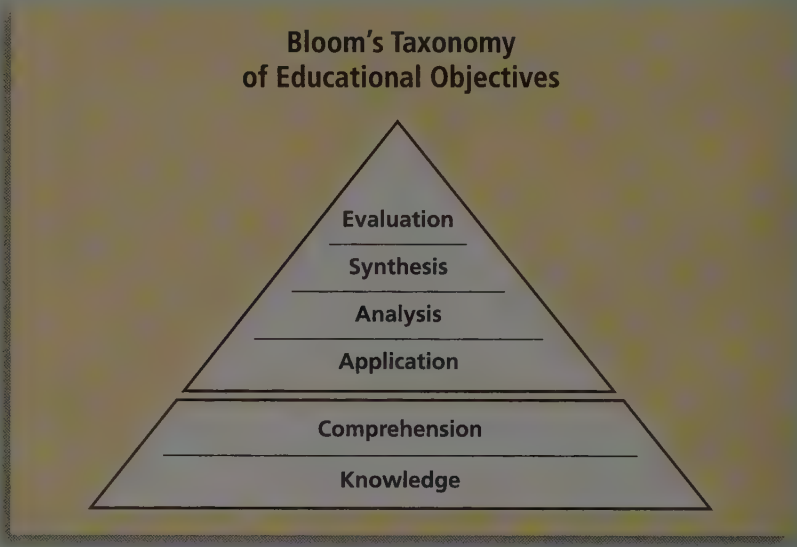
C. Apply acquired information, concepts and ideas to communicate in a variety of formats.

5.C.3a	Plan, compose, edit and revise documents that synthesize new meaning gleaned from multiple sources.	SE	13, 16, 18, 19, 26, 28, 39, 44, 75, 83, 84, 85, 86, 88, 89, 104, 105, 108, 111, 112, 114, 115, 118, 119, 132, 134, 136, 137, 138, 150, 161, 163–164, 166, 185, 201, 226, 256, 257, 275, 286, 290, 293, 295, 325, 331, 332–333, 334, 337, 414, 417, 443, 444–445, 446, 449, 470, 472, 481, 496, 499, 506, 512, 527, 528, 530, 533, 543, 546, 556, 573, 580, 586, 599, 601, 605, 613, 614–616, 619, 630, 643, 644, 654, 666, 667, 669, 676, 684, 697, 698–699, 700, 702, 703, 714, 721, 722–724, 728
		ATE	34, 96, 190, 234, 393, 647
5.C.3b	Prepare and orally present original work (e.g., poems, monologues, reports, plays, stories) supported by research.	SE	13, 18, 28, 39, 76, 82, 104, 111, 114, 118, 150, 167, 182, 199, 210, 224, 252–253, 293, 413, 414, 437, 470, 478, 494, 499, 520, 533, 543, 553, 571, 578, 599, 605, 612–617, 619, 634
		ATE	34, 55, 84, 123, 190, 229, 393, 426, 647
5.C.3c	Take notes, conduct interviews, organize and report information in oral, visual and electronic formats.	SE	13, 18, 75, 89, 118, 132, 166, 167, 261, 286, 325, 343, 414, 417, 458, 528, 533, 543, 571, 610–611, 613, 614, 616, 618, 619, 697, 703, 720, 725–726, 731–732
		ATE	69, 88, 106, 141

Assessment and Higher-Order Thinking Skills

What Are Higher-Order Thinking Skills?

Higher-order thinking skills, sometimes called critical thinking skills, are not a new phenomenon on the education scene. In 1956, Benjamin Bloom published a book that listed a taxonomy of education objectives in the form of a pyramid similar to the one in the following illustration:



- **Knowledge** is the simplest level of education objectives and is not considered a higher-order thinking skill. It requires the learner to remember information without having to fully understand it. Tasks that students perform to demonstrate knowledge are recalling, identifying, recognizing, citing, labeling, listing, reciting, and stating.

 EXAMPLES

 1. *What is the capital of Minnesota?*
 2. *What is the French word for table?*
 3. *Label the parts of a plant.*

- **Comprehension** is not considered a higher-order thinking skill either. Learners demonstrate comprehension when they paraphrase, describe, summarize, illustrate, restate, or translate. Information isn't useful unless it's understood. Students can show they've understood by restating the information in their own words or by giving an example of the concept.

 EXAMPLES

 1. *Summarize the plot of the story in your own words.*
 2. *Interpret the information in the graph below.*
 3. *What were the underlying factors that contributed to the Revolutionary War?*

Many teachers tend to focus the most on knowledge and comprehension—and the tasks performed at these levels are important because they provide a solid foundation for the more complex tasks at the higher levels of Bloom's pyramid.

However, offering students the opportunity to perform at still higher cognitive levels provides them with more meaningful contexts in which to use the information and skills they have acquired, thus allowing them to more easily retain what they have learned.

When teachers incorporate **application, analysis, synthesis,** and **evaluation** as objectives, they allow students to utilize **higher-order thinking skills.**

- **Application** involves solving, transforming, determining, demonstrating, and preparing. Information becomes useful when students apply it to new situations—predicting outcomes, estimating answers—this is application.

 EXAMPLES

 1. *Organize the forms of pollution from most damaging to least damaging.*
 2. *Using the scale of 1 inch equals 200 miles, determine the point-to-point distance between Boston and Atlanta.*
 3. *Put the information below into graph form.*

- **Analysis** includes classifying, comparing, making associations, verifying, seeing cause-and-effect relationships, and determining sequences, patterns, and consequences. You can think of analysis as taking something apart in order to better understand it. Students must be able to think in categories in order to analyze.

 EXAMPLES

 1. *When it was written, how did the U. S. Constitution respond to the economic interests of certain classes of people?*
 2. *Using the vocabulary words from this unit, make a crossword puzzle.*
 3. *Analyze the literary elements in the following poem.*

- **Synthesis** requires generalizing, predicting, imagining, creating, making inferences, hypothesizing, making decisions, and drawing conclusions. Students create something which is new to them when they use synthesis. It's important to remember, though, that students can't create until they have the skills and information they have received in the comprehension through analysis levels.

 EXAMPLES

 1. *Create a newspaper using the details in this short story.*
 2. *Create a conversation that could have happened between General Grant and General Lee.*
 3. *Propose a plan for reorganizing your city's government.*

- **Evaluation** involves assessing, persuading, determining value, judging, validating, and solving problems. Evaluation is based on all the other levels. When students evaluate, they make judgments, but not judgments based on personal taste. These judgments must be based on criteria. It is important for students to evaluate because they learn to consider different points of view and to know how to validate their judgments.

 EXAMPLES

 1. *Justify the budget you created for your business.*
 2. *Explain and justify how this short story fulfills Edgar Allan Poe's requirements for a good story.*
 3. *Evaluate the methods used in your analysis of drinking water.*

Why is it Important for Students to Work with Higher-Order Thinking Skills?

For one thing, if students can determine the levels of questions that will appear on their tests, they will be able to study using appropriate strategies. Bloom's leveling of questions provides a useful structure in which to categorize test questions, since tests will characteristically ask questions within particular levels.

Also, thinking is a skill that can be taught. When you have students practice answering questions at all the levels of Bloom's taxonomy, you are helping to scaffold their learning. Information just becomes trivia unless that information is understood well enough to build more complicated concepts or generalizations. When students can comprehend—not just recall—the information, it becomes useful for future problem solving or creative thought. Think of information as a building material—like a board. It could be used to build something, but it is just useless litter unless you understand how to make use of it.

Below are some question stems you—or your students—could use to create questions for each of the levels of higher-order thinking:

Application

1. Make a timeline to show _____.
2. Use the key vocabulary words in this chapter to write a paragraph about _____.
3. Write a letter to (the main character, inventor, historical figure).
4. Explain how the (principle, theorem, concept) is evident in _____.
5. In what way is _____ a _____?

Analysis

1. Analyze the organizational structure of _____.
2. Evaluate the relevancy of the data in _____.
3. What other (stories, books, chapters, etc.) have similar messages/themes? Explain.
4. Compare and contrast the (main characters, theorems, classes, etc.).
5. On the basis of your observation of _____, which variables could you eliminate as _____factors?

Synthesis

1. Change the setting and rewrite the (story, novel, chapter, etc.) based on the new setting and the changes it would cause.
2. Show how the fictional work _____ actually reflects the ideas in the nonfiction work _____.
3. Create a new way to classify _____.
4. Design your own _____to show _____.
5. Create a new way to _____.

Evaluation

1. Which (poet, general, experiment, etc.) did you like more? Why?
2. What is _____'s most important contribution? Support your answer.
3. Is this _____relevant for today's _____? Explain.
4. Justify your opinion of _____.
5. Were _____'s actions in this (battle, crisis, etc.) correct? Defend your answer.

ANNOTATED TEACHER'S EDITION

ELEMENTS OF Literature

SECOND COURSE

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ELEMENTS OF Literature

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We sang songs that carried in their melodies all the sounds of nature—the running of waters, the sighing of winds, and the calls of the animals.

—The Grand Council Fire of American Indians



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Contents in Brief

Collection 1: We All Need Somebody to Lean On

- **Elements of Literature:**
 - **Conflict**
 - **Figures of Speech**
- **Reading Skills and Strategies**
 - **Dialogue with the Text**
 - **"Help! I Don't Know This Word!"**

LITERATURE and Connections
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop: Interpersonal Communication
Writer's Workshop: Autobiographical Incident
Sentence Workshop: Sentence Fragments
Reading for Life: Making Outlines and Graphic Organizers
Learning for Life: Conflict Resolution

Collection 2: From Generation to Generation

- **Elements of Literature:**
 - **Character**
- **Reading Skills and Strategies**
 - **Dialogue with the Text**
 - **"Help! I'm Stuck!"**

LITERATURE and Connections
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Writer's Workshop: Supporting a Position
Sentence Workshop: Run-on Sentences
Reading for Life: Reading to Take Action
Learning for Life: Generations Interview

Collection 3: Tales of the Strange and Mysterious

- **Elements of Literature:** **The Short Story**
- **Reading Skills and Strategies**
 - **Dialogue with the Text**
 - **Reading Actively**

LITERATURE and Connections
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop: Oral Interpretation
Writer's Workshop: Analyzing a Character
Sentence Workshop: Combining Sentences
Reading for Life: Taking Notes
Learning for Life: Using Multiple Intelligences in a Group

Collection 4: Talk to the Animals

- **Elements of Literature:** **Point of View**
- **Reading Skills and Strategies**
 - **Dialogue with the Text**
 - **Vocabulary: Using Context Clues**

LITERATURE and Connections
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Writer's Workshop: How-To Essay
Sentence Workshop: Combining Sentences
Reading for Life: Understanding Induction and Deduction
Learning for Life: Researching and Sharing Information About Animals

Collection 5: I Still Believe

- **Elements of Literature:** Drama
- **Reading Skills and Strategies**
 - Dialogue with the Text
 - Using Prior Knowledge

LITERATURE and Connections
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop: Persuasive Communication
Writer's Workshop: Comparison-Contrast Essay
Sentence Workshop: Stringy Sentences
Reading for Life: Using Text Organizers
Learning for Life: Media Literacy

Collection 6: Sneaky Tricks and Whopping Lies

- **Elements of Literature:**
 - Folk Tales
 - Humor
- **Reading Skills and Strategies**
 - Dialogue with the Text
 - Vocabulary: Prefixes and Suffixes

LITERATURE
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Writer's Workshop: Observational Writing
Sentence Workshop: Varying Sentence Length
Reading for Life: Reading for Different Purposes
Learning for Life: Community Folklore

Collection 7: The American Hero: Myth and Reality

- **Elements of Literature:** Sound Effects
- **Reading Skills and Strategies**
 - Dialogue with the Text
 - Previewing and Reviewing

LITERATURE and Connections
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop: Informative Communication
Writer's Workshop: Informative Report
Sentence Workshop: Varying Sentence Structure
Reading for Life: Reading Graphs and Time Lines
Learning for Life: Researching Modern Heroes

Collection 8 We Shall Overcome: American Struggles and Dreams

- **Elements of Literature:** Nonfiction
- **Reading Skills and Strategies**
 - Dialogue with the Text
 - Thinking Critically

LITERATURE and Connections
Read On: Independent Reading

COMMUNICATIONS WORKSHOPS

Writer's Workshop: Problem Solution
Sentence Workshop: Parallel Structure
Reading for Life: Searching the Internet
Learning for Life: Using Community Resources to Solve Problems

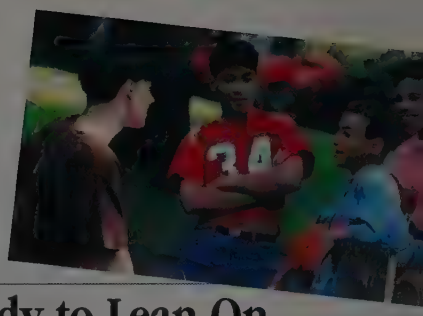
Resource Center

Handbook of Literary Terms
Communications Handbook
Language Handbook
Glossary



CONTENTS

Reading Matters 46 (xxx)
Test Smarts 56 (xl)



Collection One

We All Need Somebody to Lean On

COLLECTION PLANNING GUIDE T1A–T1D

■ **Reading Skills and Strategies**
Dialogue with the Text

Toni Cade Bambara **Raymond's Run** SHORT STORY 2
Omar Kelly **Reward They Get Is Just** / Connections NEWSPAPER ARTICLE . . 11

■ **Elements of Literature Conflict**
The Energy of a Story *by* John Leggett 15



Robert Frost **A Time to Talk** POEM 16

Maya Angelou **Mrs. Flowers** *from*
I Know Why the Caged Bird Sings AUTOBIOGRAPHY 19

Gary Soto **Broken Chain** SHORT STORY 28
Gary Soto **Oranges** / Connections POEM 37

■ **Elements of Literature Figures of Speech**
Making Connections *by* John Malcolm Brinnin 41
Emily Dickinson **Fame Is a Bee** POEM 41

■ **Reading Skills and Strategies**
"Help! I Don't Know This Word!" 43

Daniel Keyes **Flowers for Algernon** SHORT STORY 44
Literature and Psychology / More to IQ Than
Meets the "I" 52

■ **No Questions Asked**
Emily Dickinson **If I Can Stop One Heart from Breaking** POEM 77
She Is Watching Us *by* Theresa Ireland /
Student to Student SHORT STORY 78

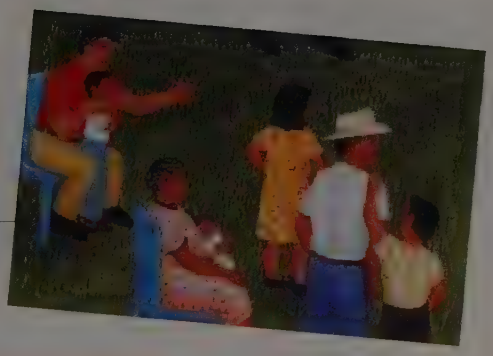
Read On 79

Language/Grammar Links

- Three Common Usage Errors 14
- *Its* or *It's*? 27
- When to Use Apostrophes 40
- Dialogue in Your Writing 76

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop Interpersonal Communication 80
Writer's Workshop Narrative Writing: Autobiographical Incident 82
Sentence Workshop Sentence Fragments 87
Reading for Life Making Outlines and Graphic Organizers 88
Learning for Life Conflict Resolution 89



Collection Two

From Generation to Generation

COLLECTION PLANNING GUIDE T89A–T89D

■ **Reading Skills and Strategies**
Dialogue with the Text

Walter Dean Myers **The Treasure of Lemon Brown** SHORT STORY 92

■ **Elements of Literature Character**
Living Many Lives *by* John Leggett 106

Edna St. Vincent Millay **The Courage That My Mother Had** POEM 108

Leroy V. Quintana **Legacy II** POEM 109

Robert P. Tristram Coffin **The Secret Heart** POEM 112

Sandra Cisneros **A Smart Cookie / Bien águila** SHORT STORY 115

Virginia Driving Hawk Sneve **The Medicine Bag** SHORT STORY 119
I Am Kwakkoli *by* Bisco Hill / Student to Student ESSAY 129



Amy Ling **Grandma Ling** POEM 134

■ **Reading Skills and Strategies**
"Help! I'm Stuck!" 137

Robert Cormier **The Moustache** SHORT STORY 138
Literature and Health / Live and Learn 145
Grandpa *by* Shandin Pete / Student to Student POEM 148
Na Na *by* Jaqueta Oliver / Student to Student POEM 148

■ **No Questions Asked**

retold by Yoshiko Uchida **The Wise Old Woman** (traditional Japanese) FOLK TALE 152

retold by Leo Tolstoy **The Old Grandfather and His Little Grandson** (traditional European) / Connections . . FOLK TALE 158

Read On 159

Language/Grammar Links

- Style: Don't Dread *Said* 105
- Style: Choosing Precise Words 133
- Style: Connotations 151

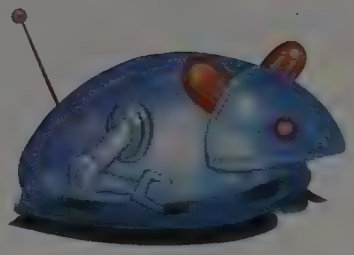
COMMUNICATIONS WORKSHOPS

Writer's Workshop Persuasive Writing: Supporting a Position 160

Sentence Workshop Run-on Sentences 165

Reading for Life Reading to Take Action 166

Learning for Life Generations Interview 167



Collection Three

Tales of the Strange and Mysterious

Collection Planning Guide T167A–T167D

■ **Reading Skills and Strategies**
Dialogue with the Text

Roald Dahl **The Landlady** SHORT STORY 170
Walter de la Mare **The Listeners** / Connections POEM 180

■ **Reading Skills and Strategies**
Reading Actively: Establishing a Purpose and Making Predictions 184

W. W. Jacobs, dramatized by Mara Rockliff **The Monkey's Paw** PLAY 185
Literature and World Cultures / What Does It All Add Up To? Significant Numbers 191
W. W. Jacobs *from* **The Monkey's Paw** / Connections STORY EXCERPT 196

Edgar Allan Poe **The Tell-Tale Heart** SHORT STORY 201

■ **Elements of Literature The Short Story**
What Keeps Us Reading? *by* John Leggett 212

Ray Bradbury **There Will Come Soft Rains** SHORT STORY 214
Literature and Technology / Home Improvement 217
Experiment 023681 *by* Peter Leary / Student to Student SHORT STORY 222

Lensey Namioka **The Inn of Lost Time** SHORT STORY 226
Literature and Geography / Samurai: Honor First 229

■ **No Questions Asked**
Saki **The Open Window** SHORT STORY 246

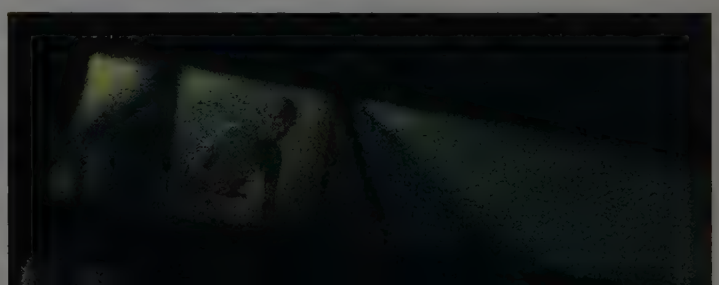
Read On 251

Language/Grammar Links

- Regular and Irregular Verbs **183**
- *Lie* and *Lay*, *Sit* and *Set*, *Rise* and *Raise* **200**
- Keeping Tense Consistent **211**
- *Don't* or *Doesn't*? **225**

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop	Oral Interpretation	252
Writer's Workshop	Expository Writing: Analyzing a Character	254
Sentence Workshop	Combining Sentences	259
Reading for Life	Taking Notes	260
Learning for Life	Using Multiple Intelligences in a Group	261





Collection Four

Talk to the Animals

COLLECTION PLANNING GUIDE T261A–T261D

■ **Reading Skills and Strategies**
Dialogue with the Text

Laurence Yep **We Are All One** FOLK TALE 264
The Cormorant in My Bathtub *by* Brooke Rogers / Student to Student SHORT STORY 270

Gary Paulsen **The Dogs Could Teach Me** *from* **Woodsong** AUTOBIOGRAPHY . . . 275
Diana Nyad **The Last Great Race on Earth** / Connections . . . RADIO TRANSCRIPT . . 284

■ **Elements of Literature Point of View**
Who Tells the Story? *by* John Leggett 288
Shel Silverstein **Point of View** POEM 288

Joseph Bruchac **Birdfoot's Grampa** POEM 290
Ode to a Toad *by* Anne-Marie Wulfsberg / Student to Student POEM 292

■ **Reading Skills and Strategies**
Vocabulary: Using Context Clues 294

Paul Zindel **Let Me Hear You Whisper** TELEPLAY 295
Literature and Science / Animal Rights vs. Animal Research 318

Pamela Stacey, ABC/Kane Productions *from* **Touched by a Dolphin** / Connections TV DOCUMENTARY . . 321

■ **No Questions Asked**
T. S. Eliot **The Naming of Cats** POEM 327

Read On 329

COMMUNICATIONS WORKSHOPS

Writer's Workshop Expository Writing: How-To Essay 330
Sentence Workshop Combining Sentences 335
Reading for Life Understanding Induction and Deduction 336
Learning for Life Researching and Sharing Information About Animals 337

Language/Grammar Links

- Using Commas with Items in a Series **274**
- Using Commas with Adjectives **287**
- Using Commas with Interrupters **326**







Collection Five

I Still Believe

COLLECTION PLANNING GUIDE T337A–T337D

■ **Elements of Literature Drama**

Literature in Action *by* Robert Anderson 340

■ **Reading Skills and Strategies**
Dialogue with the Text

Frances Goodrich and Albert Hackett **The Diary of Anne Frank** PLAY 342

Literature and Social Studies / Fighting Back 379

Literature and Social Studies / Taking a Stand 389

Anne Frank *from* **The Diary of a Young Girl** / Connections . . DIARY EXCERPT 410

■ **Reading Skills and Strategies**

Using Prior Knowledge 416

Ernst Schnabel **A Tragedy Revealed: A Heroine's Last Days** . . ARTICLE 417

Walking with Living Feet *by* Dara Horn / Student to Student ESSAY 433

Read On 439

Language/Grammar Links

- Dangling and Misplaced Modifiers 415
- Avoiding Double Comparisons 438

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop	Persuasive Communication	440
Writer's Workshop	Expository Writing: Comparison-Contrast Essay	442
Sentence Workshop	Stringy Sentences	447
Reading for Life	Using Text Organizers	448
Learning for Life	Media Literacy	449





Collection Six

Sneaky Tricks and Whopping Lies

COLLECTION PLANNING GUIDE T449A–T449D

■ **Reading Skills and Strategies**
Dialogue with the Text

retold by Jackie Torrence **Brer Possum's Dilemma** (traditional African American) FABLE 452

■ **Elements of Literature Folk Tales**
Stories of a People *by* David Adams Leeming 460

retold by Richard Erdoes and Alfonso Ortiz **Coyote Steals the Sun and Moon** (traditional Zuni) CREATION MYTH . . . 462

retold by Julius Lester **Brer Rabbit and Brer Lion** (traditional African American) FOLK TALE 466

Shirley Jackson **Charles** SHORT STORY 472

■ **Elements of Literature Humor**
Getting a Laugh 480

O. Henry **The Ransom of Red Chief** SHORT STORY 481

Carl Sandburg **They Have Yarns** *from* **The People, Yes** POEM / TALL TALE . . . 496

■ **Reading Skills and Strategies**
Vocabulary: Prefixes and Suffixes. 500

Harold W. Felton **Pecos Bill and the Mustang** TALL TALE 501

Shel Silverstein **Paul Bunyan** POEM / TALL TALE . . . 506

Robert W. Service **The Cremation of Sam McGee** POEM 512

Literature and Science / Sunlit Nights and Northern Lights 515

Maiden-Savin' Sam: A Ballad *by* Jenny Ellison / Student to Student BALLAD 519

■ **No Questions Asked**

Irwin Shapiro **Davy Is Born** *from* **Yankee Thunder: The Legendary Life of Davy Crockett** LEGEND 521

Read On 525

Language/Grammar Links

- Personal Pronouns **459**
- Two Pronoun Problems **471**
- Pronoun Reference **479**
- Pronoun-Antecedent Agreement **495**
- Don't Double Your Subject with a Pronoun **511**

COMMUNICATIONS WORKSHOPS

Writer's Workshop Descriptive Writing: Observational Writing 526

Sentence Workshop Varying Sentence Length 531

Reading for Life Reading for Different Purposes 532

Learning for Life Community Folklore 533



Collection Seven

The American Hero: Myth and Reality

COLLECTION PLANNING GUIDE T533A–T533D



■ **Reading Skills and Strategies**
Dialogue with the Text

Henry Wadsworth Longfellow **Paul Revere's Ride** POEM 536

■ **Elements of Literature Sound Effects**
The Music of Language *by* John Malcolm Brinnin 544

Dorothy M. Johnson **Too Soon a Woman** SHORT STORY 546

■ **Reading Skills and Strategies**
Previewing and Reviewing 555

Ann Petry *from* **Harriet Tubman: Conductor on the Underground Railroad** BIOGRAPHY 556

Traditional African American **Go Down, Moses** / Connections SPIRITUAL 568
Freedom Walk *by* Heather Melchert / Student to Student FICTIONAL DIARY ... 569

Virginia Hamilton **The People Could Fly** FOLK TALE 573

Ray Bradbury **The Drummer Boy of Shiloh** SHORT STORY 580

Irene Hunt **The Deserter** *from* **Across Five Aprils** NOVEL EXTRACT ... 586

John Greenleaf Whittier **Barbara Frietchie** POEM 601
Literature and Social Studies / Stars and Stripes Forever 603

■ **No Questions Asked**

Ernest Lawrence Thayer **Casey at the Bat** POEM 606

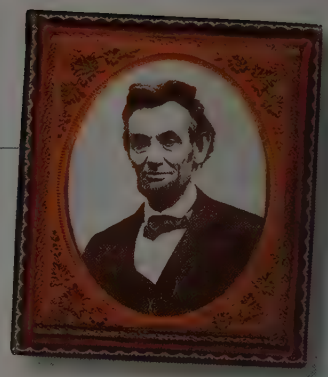
Read On 609

Language/Grammar Links

- Using Colons Before Lists **554**
- Joining Independent Clauses **572**
- Joining Independent Clauses **579**
- Capitalizing and Punctuating Titles **600**

COMMUNICATIONS WORKSHOPS

Speaking and Listening Workshop	Informative Communication	610
Writer's Workshop	Expository Writing: Informative Report	612
Sentence Workshop	Varying Sentence Structure	617
Reading for Life	Reading Graphs and Time Lines	618
Learning for Life	Researching Modern Heroes	619



Collection Eight

We Shall Overcome: American Struggles and Dreams

Collection Planning Guide T619A–T619D

■ **Reading Skills and Strategies**
Dialogue with the Text

Abraham Lincoln — **The Gettysburg Address** SPEECH 622
Walt Whitman — **O Captain! My Captain!** / Connections POEM 626

■ **Reading Skills and Strategies**
Thinking Critically: Facts and Opinions 629

The Grand Council Fire of American Indians — **The First Americans** SPEECH 630
Indians *by* Ophelia Rivas / Student to Student POEM 633

The Golden Door: A Nation of Immigrants . . . PHOTO ESSAY 636
Emma Lazarus — **The New Colossus** POEM 637
The Palm Beach Post — **After Ellis Island: A Triumph of the Human Spirit** NEWSPAPER ARTICLE . .640

Monica Sone — **Camp Harmony** *from* **Nisei Daughter** AUTOBIOGRAPHY . . .644
Dwight Okita — **In Response to Executive Order 9066** / Connections POEM 652

■ **Elements of Literature Nonfiction**
Just the Facts? 656



Francisco Jiménez **The Circuit** SHORT STORY 658
Literature and Social Studies / Cesar Chavez: Organizing Farm Workers 661
Judith Ortiz Cofer **The Habit of Movement** / Connections POEM 665
Sandra Cisneros **Three Wise Guys** SHORT STORY 669
Langston Hughes **Refugee in America** POEM 676
Martin Luther King, Jr. *from* **I Have a Dream** SPEECH 678
John Lewis *from* **The Power of Nonviolence** / Connections . . ORAL HISTORY 681

■ **No Questions Asked**
Janet Bode **Coming to America** *from* **New Kids on the Block: Oral Histories of Immigrant Teens** . . ORAL HISTORY 686
Neil Diamond **America** / Connections SONG 694

Read On 695

Language/Grammar Links

- *Good* or *Well*? *Bad* or *Badly*? **635**
- Avoiding Double Negatives **655**
- Style: Using Words from Other Languages **668**
- Style: Avoiding Clichés **675**
- Style: Avoiding Wordiness **685**

COMMUNICATIONS WORKSHOPS

Writer's Workshop Persuasive Writing: Problem Solution 696
Sentence Workshop Parallel Structure 701
Reading for Life Searching the Internet: Reading Electronic Texts for Information 702
Learning for Life Using Community Resources to Solve Problems 703



Resource Center

Handbook of Literary Terms 705

Communications Handbook 719

- **Putting Together a Multimedia Presentation** 719
 - What Is a Multimedia Presentation? 719
 - Scanning, Clipping, and Creating 720
 - Making an Interactive Program on the Computer 720
 - Word Processing 721
- **Research Strategies** 722
 - Using a Media Center or Library 722
 - Using the Internet 722
 - Evaluating Web Sources 724
 - Listing Sources and Taking Notes 725
- **Reading Strategies** 727
 - Using Word Parts 727
 - Summarizing, Paraphrasing, and Outlining 728
- **Study Skills** 729
 - Using a Dictionary 729
 - Using a Thesaurus 730
 - Reading Maps, Charts, and Graphs 731
- **Strategies for Taking Tests** 732
- **Writing for Life** 735
 - Writing Business Letters 735
 - Filling Out Forms 736
- **Proofreaders' Marks** 736

Language Handbook 737

- **The Parts of Speech** 737
- **Agreement** 748
- **Using Verbs** 754
- **Using Pronouns** 762
- **Using Modifiers** 766
- **Phrases** 769
- **Clauses** 774
- **Sentences** 779
- **Complements** 783
- **Kinds of Sentences** 786
- **Writing Effective Sentences** 789
- **Capital Letters** 792
- **Punctuation** 797, 804, 808
- **Spelling** 811
- **Glossary of Usage** 816

Glossary 821

Acknowledgments 827

Picture Credits 830

Index of Skills 832

- **Literary Terms** 832
- **Reading and Critical Thinking** 833
- **Language (Grammar, Usage, and Mechanics)** 835
- **Vocabulary and Spelling** 837
- **Writing** 838
- **Speaking, Listening, and Viewing** 839
- **Research and Study** 840
- **Crossing the Curriculum** 841

Index of Art 842

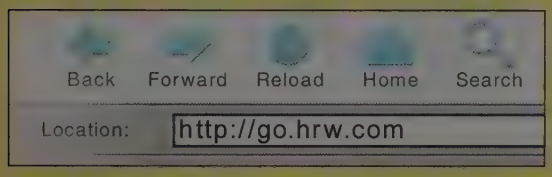
Index of Authors and Titles 843

Elements of Literature on the Internet

To the Student

Discover more about the stories, poems, and essays in ***Elements of Literature*** by logging on to the Internet. At **go.hrw.com** we help you complete your homework assignments, learn more about your favorite writers, and find facts that support your ideas and inspire you with new ones. Here's how to log on:

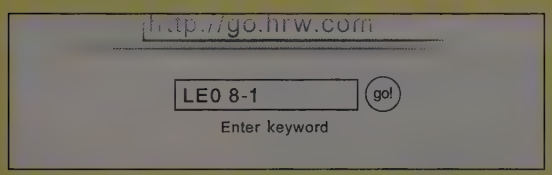
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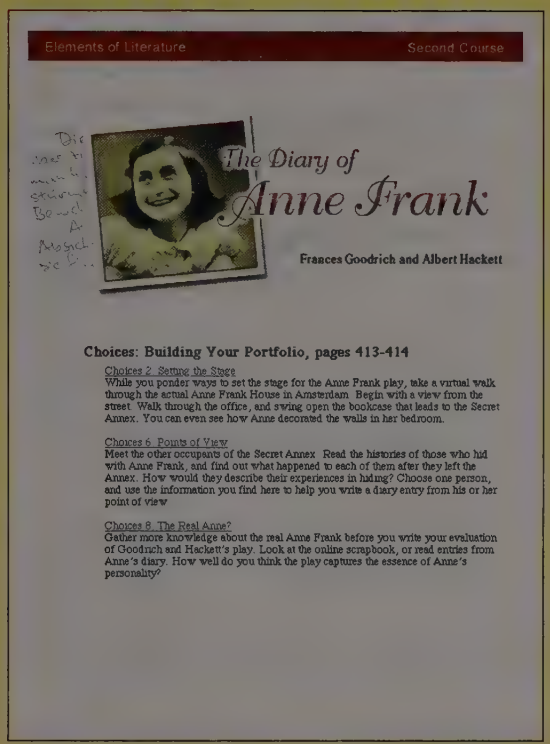
2. Note the keyword in your textbook.



3. In your Web browser, enter the keyword and click on GO.



Now that you've arrived, you can peek into the palaces and museums of the world, listen to stories of exploration and discovery, or view fires burning on the ocean floor. As you move through *Elements of Literature,* use the best online resources at **go.hrw.com.**



Enjoy the Internet, but be critical of the information you find there. Always evaluate your sources for credibility, accuracy, timeliness, and possible bias.

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Selections by Genre

Short Story

Raymond's Run 2
Broken Chain 28
Flowers for Algernon 44
The Treasure of Lemon Brown 92
A Smart Cookie/Bien águila 115
The Medicine Bag 119
The Moustache 138
The Landlady 170
from The Monkey's Paw 196
The Tell-Tale Heart 201
There Will Come Soft Rains 214
The Inn of Lost Time 226
The Open Window 246
Charles 472
The Ransom of Red Chief 481
Too Soon a Woman 546
The Drummer Boy of Shiloh 580
The Circuit 658
Three Wise Guys 669

Nonfiction

Biography

from Harriet Tubman: Conductor on the Underground Railroad 556

Autobiography

Mrs. Flowers *from* I Know Why the Caged Bird Sings 19
The Dogs Could Teach Me *from* Woodsong 275
Camp Harmony *from* Nisei Daughter 644

Diary

from The Diary of a Young Girl 410

Speech

The Gettysburg Address 622
The First Americans 630
from I Have a Dream 678



Oral History

from The Power of Nonviolence 681
Coming to America *from* New Kids on the Block: Oral Histories of Immigrant Teens 686

Magazine and Newspaper Article

Reward They Get Is Just 11
A Tragedy Revealed: A Heroine's Last Days 417
After Ellis Island: A Triumph of the Human Spirit *from* The Palm Beach Post 640

Radio Transcript

The Last Great Race on Earth 284

TV Documentary

from Touched by a Dolphin: World of Discovery Special 321

Photo Essay

The Golden Door: A Nation of Immigrants 636

Poetry

A Time to Talk 16
Oranges 37
Fame Is a Bee 41
If I Can Stop One Heart from Breaking 77
The Courage That My Mother Had 108
Legacy II 109
The Secret Heart 112
Grandma Ling 134
The Listeners 180
Point of View 288
Birdfoot's Grampa 290
The Naming of Cats 327
They Have Yarns *from* The People, Yes 496
Paul Bunyan 506
The Cremation of Sam McGee 512
Paul Revere's Ride 536
Barbara Frietchie 601
Casey at the Bat 606
O Captain! My Captain! 626
The New Colossus 637
In Response to Executive Order 9066 652
The Habit of Movement 665
Refugee in America 676

Novel Extract

The Deserter *from* Across Five Aprils 586

Myth, Folk Tale, and Fable

The Wise Old Woman 152
The Old Grandfather and His Little Grandson . . 158
We Are All One 264
Brer Possum's Dilemma 452
Coyote Steals the Sun and Moon 462
Brer Rabbit and Brer Lion 466
They Have Yarns *from* The People, Yes 496
Pecos Bill and the Mustang 501
Paul Bunyan 506
Davy Is Born *from* Yankee Thunder:
The Legendary Life of Davy Crockett 521
The People Could Fly 573

Song

Go Down, Moses 568
America 694

Drama

Stage Play

The Monkey's Paw 185
The Diary of Anne Frank 342

Teleplay

Let Me Hear You Whisper 295



Features

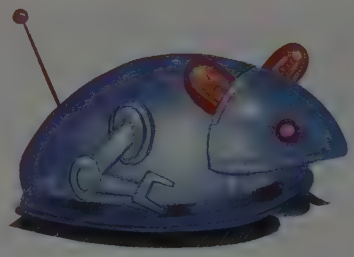
Elements of Literature

Conflict: The Energy of a Story 15
Figures of Speech: Making Connections 41
Character: Living Many Lives 106
The Short Story: What Keeps Us Reading? 212
Point of View: Who Tells the Story? 288
Drama: Literature in Action 340
Folk Tales: Stories of a People 460
Humor: Getting a Laugh 480
Sound Effects: The Music of Language 544
Nonfiction: Just the Facts? 656

Across the Curriculum

Literature and Psychology: IQ 52
Literature and Health: Live and Learn 145
Literature and World Cultures 191
Literature and Technology 217
Literature and Geography: Samurai 229
Literature and Science: Animal Research 318
Literature and Social Studies: Fighting Back 379
Literature and Social Studies: Taking a Stand 389





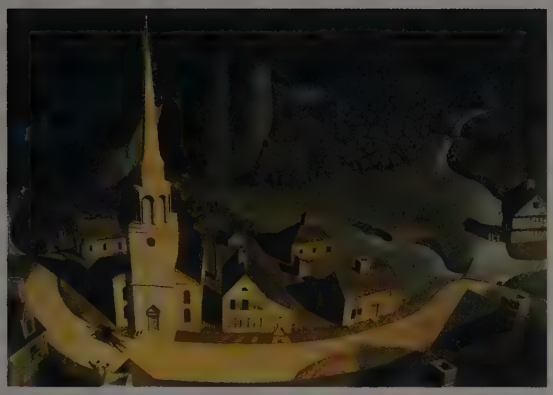
Literature and Science: Northern Lights 515
Literature and Social Studies: U.S. Flag 603
Literature and Social Studies: Cesar Chavez 661

Student Models

She Is Watching Us 78
I Am Kwakkoli 129
Grandpa 148
Na Na 148
Experiment 023681 222
The Cormorant in My Bathtub 270
Ode to a Toad 292
Walking with Living Feet 433
Maiden-Savin' Sam: A Ballad 519
Freedom Walk 569
Indians 633

No Questions Asked

If I Can Stop One Heart from Breaking 77
The Wise Old Woman 152
The Old Grandfather and His Little Grandson . . 158
The Open Window 246
The Naming of Cats 327
Davy Is Born *from* Yankee Thunder:
The Legendary Life of Davy Crockett 521
Casey at the Bat 606
Coming to America *from* New Kids on the Block:
Oral Histories of Immigrant Teens 686



Writer's Workshops

Narrative Writing: Autobiographical Incident 82
Persuasive Writing: Supporting a Position 160
Expository Writing: Analyzing a Character 254
Expository Writing: How-To Essay 330
Expository Writing: Comparison-Contrast 442
Descriptive Writing: Observational Writing 526
Expository Writing: Informative Report 612
Persuasive Writing: Problem Solution 696

Reading for Life

Making Outlines and Graphic Organizers 88
Reading to Take Action 166
Taking Notes 260
Understanding Induction and Deduction 336
Using Text Organizers 448
Reading for Different Purposes 532
Reading Graphs and Time Lines 618
Searching the Internet 702

Learning for Life

Conflict Resolution 89
Generations Interview 167
Using Multiple Intelligences in a Group 261
Researching and Sharing Information 337
Media Literacy 449
Community Folklore 533
Researching Modern Heroes 619
Using Community Resources 703

Connections

Reward They Get Is Just 11
Oranges 37
The Old Grandfather and His Little Grandson . . . 158
The Listeners 180
from The Monkey's Paw 196
The Last Great Race on Earth 284
from Touched by a Dolphin 321
from The Diary of a Young Girl 410
Go Down, Moses 568
O Captain! My Captain! 626
In Response to Executive Order 9066 652
The Habit of Movement 665
from The Power of Nonviolence 681
America 694



Skills

Reading Skills and Strategies

Reading Matters 46 (xxx)
Dialogue with the Text. 2, 92, 170, 264, 343, 452, 536, 622
Determining the Main Idea 19
Summarizing 28, 546
Unfamiliar Words. 43
Using Context Clues 44
Comparing and Contrasting: Before and After . . 119
Reading Strategies 137
Drawing Inferences 138, 226, 481
Establishing a Purpose and Making Predictions . . 184
Making Predictions. 185
Previewing 201
Using Chronology 214
A Writer's Perspective 275, 658
Vocabulary: Using Context Clues 294, 295
Using Prior Knowledge 416, 417, 586
Comparing Oral Traditions 462, 472
Understanding Words by Using Prefixes 501
Understanding Words with Suffixes. 506
Describing Mental Images 512, 580
Previewing and Reviewing 555, 556
Comparing and Contrasting Texts 573, 676
Paraphrasing. 601
Facts and Opinions. 629, 630
Visual Literacy 636
Making Generalizations 644
Discovering the Theme 669

Literature Skills

Conflict. 2
Rhyme. 16
Imagery 19, 134
Figures of Speech 28, 580
Character 92
Rhythm 108, 536
Symbol 112
Literature and World Languages. 115
Dynamic and Static Characters. 119
Foreshadowing. 170
Suspense 185
Narrator. 201
Personification 214
Framework Story. 226
Theme. 264, 669
Point of View. 275
Alliteration 290
Flashback. 343
Dialect. 452
Motif 462
Plot Twist 472
Irony 481
Tall Tales 496
Protagonist 501
Standard English 506
Exaggeration. 512
Motivation 546
Style. 573
Historical Fiction 586
Narrative Poem 601
Refrain. 622
Autobiography 644
Tone 658
Allusion. 676

Language / Grammar Links

Three Common Usage Errors 14
Its or *It's*? 27
When to Use Apostrophes. 40
Dialogue in Your Writing. 76
Style: *Said* 105
Style: Choosing Precise Words. 133
Style: Connotations 151
Regular and Irregular Verbs 183
Lie and *Lay*, *Sit* and *Set*, *Rise* and *Raise* 200
Keeping Tense Consistent 211

Don't or *Doesn't*? 225
Active and Passive Voice 245
Using Commas with Items in a Series 274
Using Commas with Adjectives 287
Using Commas with Interrupters 326
Dangling and Misplaced Modifiers 415
Avoiding Double Comparisons 438
Personal Pronouns 459
Two Pronoun Problems 471
Pronoun Reference 479
Pronoun-Antecedent Agreement 495
Don't Double Your Subject with a Pronoun 511
Using Colons Before Lists 554
Joining Independent Clauses 572, 579
Capitalizing and Punctuating Titles 600
Good or *Well*? *Bad* or *Badly*? 635
Avoiding Double Negatives 655
Style: Using Words from Other Languages 668
Style: Avoiding Clichés 675
Style: Avoiding Wordiness 685

Vocabulary / Spelling Skills

Spelling Strategies 14
The Glossary and the Dictionary 27
Acquisition Exercise 40, 105, 245, 287, 415, 572, 635, 655, 668
Analogies 76, 225, 685
Word Origins and Roots 133, 183
Greek and Latin Roots 151
Multiple Meanings 200
Synonyms/Antonyms 211, 479, 495
Spelling Words with *ie* and *ei* 274
Context Clues 326
Connotations 438
Homonyms 459
Regional and Cultural Sayings 471
Specialized Vocabulary 511
Spelling: Consonant and Vowel Sounds 554
Spelling: Verbs with *-cede, -ceed,* and *-sede* 579
Word Origins and Meaning Maps 600
Latin Roots, Prefixes, and Suffixes 675

Speaking and Listening Workshops

Interpersonal Communication 80
Oral Interpretation 252
Persuasive Communication 440
Informative Communication 610

Sentence Workshops

Sentence Fragments 87
Run-on Sentences 165
Combining Sentences 259
Combining Sentences 335
Stringy Sentences 447
Varying Sentence Length 531
Varying Sentence Structure 617
Parallel Structure 701

Assessment

Test Smarts 56 (xl)
Strategies for Taking Tests 732

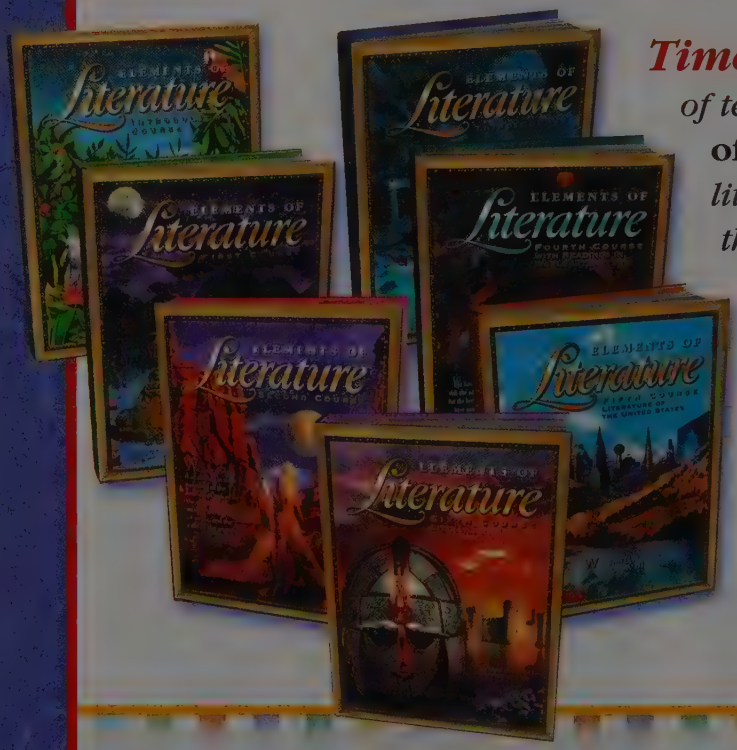


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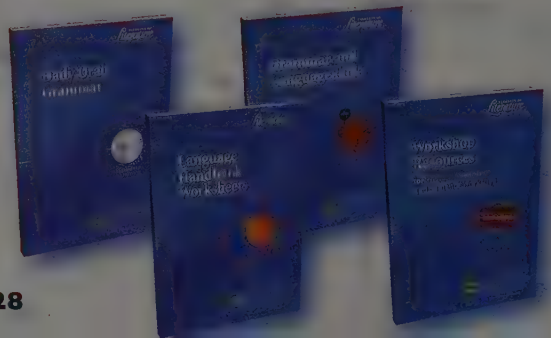
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Building a Foundation for Success in Literature and Reading



Time-tested and a favorite *of teachers around the nation,* **Elements of Literature** *has proven itself as the literature and language arts program that gets results and forges strong connections between students' lives and the literature teachers love to teach. Designed to get students actively involved in literature and learning, this unique program combines a student-centered approach to the study of literature with a sharp focus on the development of practical reading, writing, and life skills.*

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DAILY ORAL GRAMMAR TRANSPARENCIES AND WORKSHEETS include exercises that review sentence construction, usage, and mechanics skills in the context of literary selections found in the ***Student Edition.***

GRAMMAR AND LANGUAGE LINKS WORKSHEETS provide reinforcement, practice, and extension of the grammar and language skills presented in the ***Student Edition.***

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The success of ***Elements of Literature*** is due in large part to the team of authors that shaped it. Robert Anderson, John Malcolm Brinnan, and John Leggett, authors since the program's inception, have established the literary framework and have brought to the program a unique, motivational approach to instruction. Dr. Robert Probst has infused the program with a student-centered pedagogy, encouraging students to make the study of literature relevant to their lives and experiences. Renowned reading expert Dr. Kylene Beers has helped to integrate the reading strand in the ***Student Edition*** with creative, effective ways to reach struggling and reluctant readers. In addition, literacy expert Dr. Richard Vacca has helped to develop the conceptual framework of the reading strand, bringing to the program its strong emphasis on reading skills.

STUDENT EDITION THAT INVITES INVOLVEMENT

Frequent opportunities for skill building, personal and critical response, and writing practice prepare and motivate your students. Activities on **go.hrw.com** help students build literary and life skills. The **Test Smarts** section helps students prepare for standardized tests. The **Reading Matters** section, developed by reading expert Dr. Kylene Beers, helps students build a strong foundation in reading and master state and national standards.

ANNOTATED TEACHER'S EDITION THAT OPTIMIZES LESSONS

The ***Annotated Teacher's Edition*** helps you make the best use of the textbook with planning charts at point-of-use and references to the ***One-Stop Planner® CD-ROM with Test Generator.*** Helpful, creative suggestions for addressing the different kinds of learners in your classroom are annotated throughout the book.

ORGANIZATION THAT ENCOURAGES SUCCESS

- **Grades 6, 7, and 8** are organized by genres centered around themes.
- **Grades 9 and 10** include the study of genres in collections organized by theme.
- **Grades 11 and 12** present selections chronologically and focus on themes emerging naturally from each literary period.
- **Grade 11, *Literature of the United States with Literature of the Americas,*** is available in two volumes.

LANGUAGE HANDBOOK WORKSHEETS include tests at the end of each section that can be used either for assessment or for review.

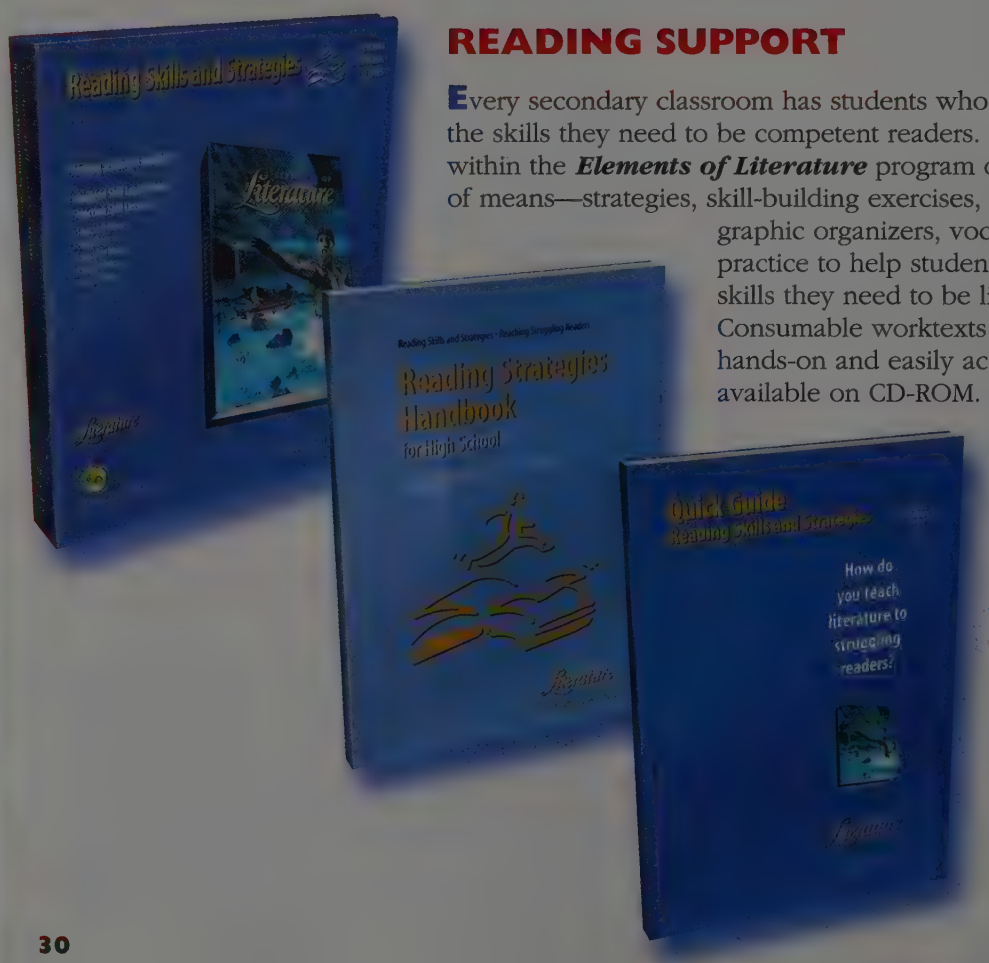
WORKSHOP RESOURCES: TRANSPARENCIES AND WORKSHEETS provide additional practice with the language skills presented in the **Writer's Workshop, Sentence Workshop,** and **Language Workshop** features of the ***Student Edition.***

SPANISH RESOURCES

SPANISH RESOURCES help your Spanish-speaking students explore literature with translations of the **Before You Read** feature in the ***Student Edition*** and the ***Graphic Organizers for Active Reading*** teaching resource. This package also includes Spanish summaries of the literature selections, reading check questions in Spanish, and the ***Visual Connections Videocassette Program*** with Spanish soundtrack.

The Building Blocks of Solid Reading Skills

ELEMENTS OF *Literature* *helps students become lifelong readers by building skills in reading comprehension, literary response and analysis, and vocabulary development. The cornerstone of the program, this strong emphasis on reading skills is integrated throughout the* **Student Edition** *and in highly effective resource and technology materials.*



READING SUPPORT

Every secondary classroom has students who haven't mastered the skills they need to be competent readers. The resources within the ***Elements of Literature*** program offer a multitude of means—strategies, skill-building exercises, MiniReads,™ graphic organizers, vocabulary and test practice to help students acquire the skills they need to be lifelong readers. Consumable worktexts make the lessons hands-on and easily accessible. Also available on CD-ROM.



HRW LIBRARY

This diverse collection of award-winning **HRW Library** titles builds students' independence and confidence as they become life-long readers. Each full-length work includes **Connections,** related readings such as poems, short stories, essays, memoirs, and interviews that extend themes into other genres, places, and times.

STUDY GUIDES

- background information and historical, cultural, and literary context
- reproducible masters for reading skills, vocabulary activities, and literary elements study
- more information at **www.hrw.com**

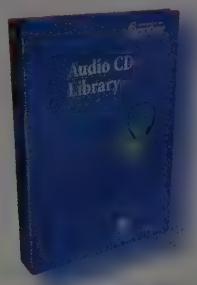


CONTENT AREA READERS

- reading selections in the context of the social sciences, science, and mathematics
- informational materials such as newspaper articles, biographies, and excerpts from nonfiction books

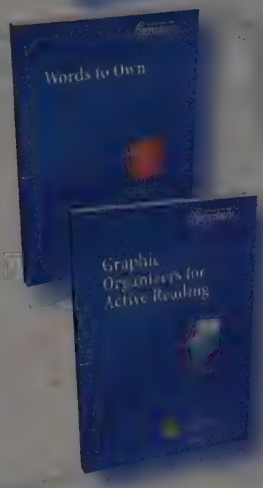
ADDITIONAL READING SUPPORT

AUDIO CD LIBRARY



helps struggling readers and auditory learners build comprehension skills with dramatic readings of the literary selections in ***Elements of Literature.*** In this extensive collection of audio CDs, professional actors read poems, plays, short stories, and essays.

WORDS TO OWN WORKSHEETS



build vocabulary skill and help students make words their own.

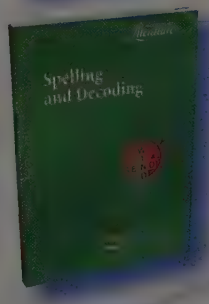
GRAPHIC ORGANIZERS FOR ACTIVE READING

allow students to respond to literature visually while mastering program content.



LITERARY ELEMENTS TRANSPARENCIES AND WORKSHEETS

include graphic organizers that help students identify and learn the literary terms presented in the ***Student Editions.***



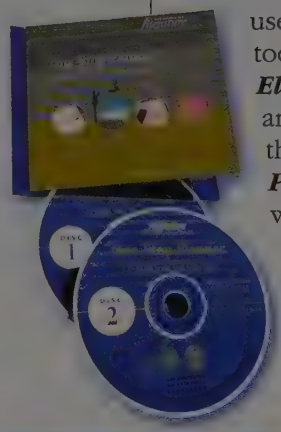
SPELLING AND DECODING WORKSHEETS

(GRADES 6–8) allow students to practice spelling (using words taken from literary selections) and explore sound correspondences and structure patterns.

Solidify Instruction with Planning and Assessment Resources

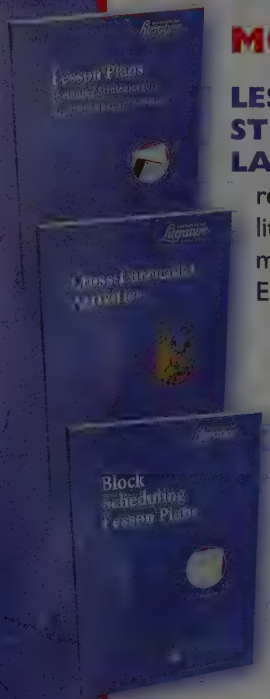
TEST PREP TOOL KIT

Comprehensive and flexible, the ***Test Prep Tool Kit*** features high-interest activities that keep students involved. The kit consists of 39 activity cards, correlated to state standards, that address the reading and writing objectives typically measured by standardized tests. The cards let students work at their own pace, allowing them to monitor their performance as they work to master a variety of reading and writing skills.



ONE-STOP PLANNER® CD-ROM WITH TEST GENERATOR

With editable lesson plans and an easy-to-use test generator, this convenient planning tool includes all the teaching resources for ***Elements of Literature***. Also included are previews of all teaching resources, of the ***Visual Connections Videocassette Program,*** and of transparencies and worksheets linked to features in the ***Student Edition.*** Point-and-click menu formats make accessing information on the ***One-Stop Planner*** fast and easy in both Macintosh® and Windows® platforms.



MORE FOR PLANNING

LESSON PLANS, INCLUDING STRATEGIES FOR ENGLISH-LANGUAGE LEARNERS include resource checklists, ideas for teaching literature selections, and strategies for motivating students who are developing English proficiency.

CROSS-CURRICULAR ACTIVITIES engage students with lessons that encompass literature, science, music, history, geography, and technology.

BLOCK SCHEDULING LESSON PLANS WITH PACING GUIDE help you manage and pace block-scheduling instruction and activities.

MORE FOR ASSESSMENT

FORMAL ASSESSMENT includes literary-element tests, reading-application tests, genre tests, and English-language tests.

PORTFOLIO MANAGEMENT SYSTEM offers ideas for implementing portfolios in the classroom and blackline masters for assessing portfolios and performance on activities from the ***Student Edition.***

STANDARDIZED TEST PREPARATION includes practice tests for reading along with blackline masters and transparencies for four writing modes.

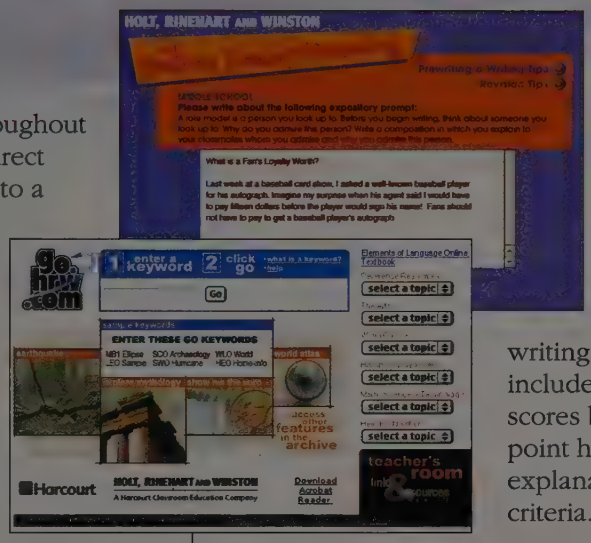
PREPARATION FOR COLLEGE ADMISSION EXAMS prepares high school juniors and seniors for college admission exams with a collection of practice tests.

Reinforce Learning with Internet Resources

ONLINE RESOURCES

GO.HRW.COM

Internet references throughout the ***Student Edition*** direct you and your students to a Web site dedicated exclusively to content in ***Elements of Literature.*** From biographical information about authors to help with textbook activities and writing assignments, from historical background to cross-curricular support, this Web site allows your students to link instantly to well-researched resources that support the selections they are studying.



HOLT ONLINE ESSAY SCORING

Help your students improve their writing skills and give them practice with the kinds of prompts typically seen on state writing assessments. The site includes writing prompts, scores based on a four- or six-point holistic scale, and explanations of the scoring criteria.

MORE TECHNOLOGY

AUDIO CD LIBRARY helps struggling readers and auditory learners build comprehension skills with dramatic readings of the literary selections in ***Elements of Literature.*** In this extensive collection of audio CDs, professional actors read poems, plays, short stories, and essays.

VISUAL CONNECTIONS VIDEOCASSETTE PROGRAM features biographies, interviews, historical summaries, and cross-curricular connections that enrich and extend instruction. Available with Spanish and English soundtracks.

THE HOLT READER: AN INTERACTIVE WORKTEXT CD-ROM includes literary and informational selections and graphic organizers that guide students to participate actively in reading. This CD-ROM is a convenient alternative to ***The Holt Reader: An Interactive WorkText*** booklet.

WRITER'S WORKSHOP 1 AND 2 INTERACTIVE MULTIMEDIA CD-ROMS include a variety of writing assignments featuring step-by-step guidance—from prewriting to publishing—and the ability to share work online. These interactive CD-ROMs also include built-in word processing, a spell checker, and advanced writing tools.



LANGUAGE WORKSHOP INTERACTIVE MULTIMEDIA CD-ROM SOFTWARE reinforces and extends the grammar and writing lessons in ***Elements of Literature*** with a complete, interactive course in grammar, usage, and mechanics. (Grades 6–12)



Literature

AN INVITATION TO A DIALOGUE

Dr. Robert Probst, *Georgia State University*



The classroom is the place for students to learn to read and reflect on visions of human possibilities offered them by the great literature and to begin to tell their own visions and stories.

LITERATURE AND LIFE

Surely, of all the arts, literature is most immediately implicated with life itself. The very medium through which the author shapes the text—language—is grounded in the shared lives of human beings. Language is the bloodstream of a common culture, a common history.

— Louise Rosenblatt

Mathematicians, scientists, and engineers build bridges and send people to the moon, statisticians calculate our insurance premiums and life expectancies, and accountants figure our taxes and amortize our house payments, but the poets, dramatists, novelists, and storywriters have nonetheless remained at the center of life. They bind us together as a society, and they define us as individuals within that society.

When we're very young we need stories almost as much as we need food and protection. Stories entertain us and help us sleep, but they also teach us how to get through the world. They tell us there are pots of gold waiting for us at the end of the rainbow, and they warn us about the trolls hiding under the bridges. They teach us about hope, fear, courage, and all the other elements of our lives. As we grow out of childhood, the great stories, poems, and plays of the world's literature encourage us to reflect on the issues that have intrigued men and women for centuries, inviting us into a continuing dialogue about human experience. When we're older, our own stories represent what we've done, capturing for us what we've made of our lives. Some we'll tell happily, some we'll tell with great pain, and some we may not tell at all, but they're all important because they are a way of making sense of our lives.

If literature is the ongoing dialogue about what it means to be human, then the language arts classroom is society's invitation to students to join that conversation. The texts we use represent the reflections of the world's cultures on the nature of human experience, and the writings we elicit from our students are their first efforts to join in that reflection. The classroom is the place for students to learn to read and reflect on visions of human possibilities offered them by the great literature and to begin to tell their own stories.

Literature offers an invitation to reflect, but it doesn't offer formulas to memorize or answers to write dutifully in notes so that later on, when life presents us with problems, we can pull out our tattered old notebooks and find our path sketched out for us. Literature is an invitation to a dialogue.

That, perhaps more than any other reason, is why it's so important that we teach literature and writing well. It's too easy to avoid the responsible thought demanded by the significant issues, too tempting to accept someone else's formulation of the truth. "Life imitates art," Richard Peck said in a speech in New Orleans in 1974, "especially bad art." By that he meant, I think, that we may too often give in to tempting laziness and allow our lives to be governed by visions of human possibilities that we take from film, television, or graffiti. The problem for

not simply to absorb unthinkingly what art offers, but to reflect on it.

This textbook series tries to support teachers' efforts to lead students to think, to feel, and to take responsibility for themselves. It will have much in common with other textbooks. After all, we'd miss "The Raven" if he didn't land croaking on our windowsill one morning just before homeroom, and twelfth grade wouldn't be the same without an evening or two around the hearth with Beowulf. But if this series has much in common with other textbooks, it will also have much that differs—including new authors, perhaps authors we haven't met before, exploring lives and circumstances that previously may not have been well represented in the pages of school texts. Similarly, there will be familiar approaches to teaching—perhaps specific activities—that we've all come to rely upon, but there will be other suggestions that emphasize aspects of literary experience, writing, and discussion that may not have been prominent in other books.

PRINCIPLES OF THE PROGRAM

❶ First among the principles of the program is that *the subject matter of the language arts classroom is human experience comprehended and expressed in language.* The classroom invites the student into the dialogue about the big issues of human experience. The content of literature is the content of our days, and we think and feel about these issues before we enter the classroom and open the text.

When we do finally come to the text, it offers students an opportunity to begin to make sense of experience and to see it captured in the literature.

❷ Implicit in this vision of the language arts is a second principle, that *learning in the English classroom is a creative act,* requiring students to make things with language. Reading literature is a process of engaging the text, weighing it against the experiences readers bring to it.

Similarly, writing isn't simply a matter of learning and applying the rules of grammar and usage or of memorizing the structure and strategies of narratives, descriptions, and arguments.

Literature offers us access to hidden experiences and perceptions.

❸ The third principle focuses on *the encounter between student and content.* It doesn't focus exclusively on the information and skills that have at times provided the framework for our instruction.

Nor, on the other hand, is teaching planned with thought only for the student's interests, needs, and desires, and thus organized around whatever concerns happen to predominate at the moment. It is, to borrow Rosenblatt's term, transactional.

❹ For this series, *the integration of the several aspects of the English language arts program* is the fourth governing principle. Literature can't be taught effectively without work in composition. Writing, without the inspiration offered by good literature, remains shallow and undeveloped. Oral language has to be acquired in the context of groups working collaboratively. These texts will suggest ways of interrelating instruction in literature, writing, and language.

WORKING WITH THE SERIES

You will find, as you work with selections in this textbook, that students have immediate responses to what they've read. That may be the place to start. The students' responses are very likely to lead you back to the issues you would have wanted to discuss anyway, and so the questions we've suggested might be addressed naturally during the flow of the discussion. Look for the potential in students' reactions and their questions even before turning to the questions in the "First Thoughts" section. Then, the questions in the text can extend or expand the discussion.

The same might be said about the writing. The series has been designed so that experiences with literature, with writing, and with group processes will often be interconnected. We hope that the literature will inspire and shape the students' writing, that their writing will lead back to further reading, and that the discussions and group activities suggested will build a supportive community in which all this work can take place.

The objective in all of this is for students to be able to draw upon their literary heritage and their developing skill with written and spoken language so that, as humane and reasoning people, they may be responsibly engaged with the world around them. If the language arts class helps to achieve that goal, we should be well satisfied with our labors.

The subject matter of the language arts classroom is human experience comprehended and expressed in language.

Becoming a Strategic Reader

Dr. Judith Irvin, *Florida State University*



In the past, reading was viewed as a simple task of decoding words. Educators generally emphasized the strategies of sounding out words, recognizing words out of context by sight, and reproducing content by answering comprehension questions. Research has led to a new conceptualization of the reading process—that reading is a complex learning process. In this new view, readers construct meaning from a text, not simply by decoding words but by using reading strategies that incorporate and expand their prior knowledge. Prior knowledge includes not only readers' knowledge of the definition of a word, but also their responses to the context of the word—the entire text. Careful reading of a text using strategies like those explained in the following pages will allow readers to use their prior knowledge to create meaning and to extend their understanding of a text. As students become more involved in developing and reflecting on their reading and learning processes, meaning may now be defined as "something that is actively created rather than passively received" (Buehl, 1995, p. 8).

As will be explained, the process of constructing meaning is not linear, but recursive and interactive and helps to create a richer, more productive reading experience.

THE READER

Former models of reading focused on whether or not students had acquired specific skills. Recent models of reading allow that students come to learning with previous information about particular topics, with definite attitudes about reading, writing, and school in general, and with varying motivations for reading and learning. It is the interaction of what is in readers' minds with what is on the page within a particular context that helps them to comprehend what they read.

SCHEMA THEORY

It is impossible for readers to learn anything new without making connections to their prior knowledge or schemata. The schemata are like the components of an elaborate filing system inside every reader's head. If the reader's mind is the filing system, the schemata, then, are the ideas contained in the file folders within the system. For example, you probably have a schema for a computer, a mental picture of what a computer is and what it does. You probably also bring to that basic picture many other associations, ideas, and feelings. If you use computers regularly, your schema may include positive feelings about their limitless applications. If the computer revolution has left you yearning for the days of yellow note pads and typewriters, then you may have feelings of anxiety as you approach a computer manual. For teachers, it is important to remember that readers encountering new ideas must often be shown how the new material fits into their existing filing system.

THE TEXT

The content, format, and organization of a text are factors that make a text easy or difficult for students to understand. If students' schemata tell them that a particular assignment will be difficult or unrelated to their personal experiences, they will probably be reluctant to read it and will most likely not make much meaning of it. The students know with one look that they will read and respond to a poem differently from the way they will respond to a chapter in a science book. Proficient readers recognize a variety of types of texts and adjust their reading accordingly.

It is the interaction of what is in readers' minds with what is on the page . . . that helps them to comprehend what they read.

THE CONTEXT

Readers approach texts differently, and they also vary their reading according to their purposes. If they are reading for pleasure, students may skip over a difficult word or read an exciting passage more than once. But if they are reading for class, skipping a word might mean not understanding an important concept needed in class the next day. A reader's purpose for reading also dictates how attentive he or she is to details and how much effort will be put into remembering what is read. Similarly, when and where the reading is done affects the reading process. Readers will make less meaning from texts they read on the bus or with thoughts of a sick relative in the backs of their minds than they might make if they had a quiet space and clear thoughts.

STRATEGIC LEARNING

Suppose that during a racquetball game you hit a straight shot down the right side of the court, and your opponent misses the ball. The point is yours. This well-placed shot may have been a lucky one, or it may have been the result of a strategy. Before you hit the ball, you may have noticed that your opponent was standing in the middle of the court, and you remembered that she is left-handed with a weak backhand. You hit the ball to exactly the right spot deliberately and strategically. The analogy of planning your shots in a game can be applied to learning.

Strategic learning involves analyzing the reading task, establishing a purpose for reading, and then selecting strategies for making meaning. A strategy is a conscious effort by the reader to attend to comprehension while reading. Weinstein explains that "learning strategies include any thoughts or behaviors that help us to acquire new information in such a way that the new information is integrated with our existing knowledge" (Weinstein, p. 590). Strategies occur before reading when readers activate prior knowledge by thinking and discussing the title and topic and by identifying a purpose for reading. They also occur during reading as readers use context to figure out unknown words and monitor their understanding, and beyond the reading when readers summarize or evaluate the main ideas of the text.

METACOGNITION

Reading is often referred to as a cognitive event. It is also a metacognitive event. Cognition refers to a person's using the knowledge and skills he or she possesses; metacognition refers to a person's awareness and understanding of that knowledge and conscious control over those skills. It is, essentially, thinking about one's way of thinking. Metacognition, then, is knowing how and when to use strategies to solve problems in understanding. It develops as a reader matures, usually during adolescence, but it can be taught and strengthened by explicit instruction and practice.

Becoming a proficient reader and writer is a lifelong process. Accepting the premise that meaning is constructed in the mind of the learner implies that metacognitive abilities must be operational for learning to occur. Young adolescents are just beginning to be able to consider their own thinking in relation to the thoughts of others. The middle level years are an ideal time to develop the metacognitive abilities that will serve them throughout life.

STRATEGIC READING IN THIS PROGRAM

Good readers are strategic, and being strategic involves the metacognitive abilities to think, plan, and evaluate their understanding of a text.

Early adolescence is partially characterized by a new capacity for thought. Students are moving from the concrete stage (able to think logically about real experiences) to the formal stage (able to consider "what if's," think reflectively, and reason abstractly). This intellectual change is gradual and may occur in different contexts at different times for different students.

Because formal thinking is just developing during the middle school years, concrete examples and step-by-step modeling are necessary to move students to the more abstract metacognitive thinking. The full-page Reading Skills and Strategies feature in *Elements of Literature* (Introductory, First, and Second Courses) helps students and teachers focus on reading strategies by addressing the following concepts:

- activating schema (prior knowledge) and building background information
- predicting and confirming
- organizing information
- drawing conclusions
- making inferences
- text differences
- retelling/summarizing

Before students read, they are invited to use their prior knowledge by making predictions about the content of a selection, to establish a clear purpose for reading, and to think about reading strategies they might use as they read. During the reading process, students are guided to use context, to connect what they are reading with what they already know, and to continue to monitor and evaluate their comprehension. And, after completing their reading, students have opportunities to review their reading through peer discussion, class discussion, review of reading notes, and use of graphic organizers.

New research and practice in literacy learning reflect a more holistic view of understanding text. *Elements of Literature* provides students with opportunities to apply reading strategies to a variety of texts in a meaningful manner.

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Weinstein, C. E. "Fostering Learning Autonomy Through the Use of Learning Strategies." *Journal of Reading* 30 (1987): 590–595.

Dr. Judith Irvin

Reaching Struggling Readers

AN INTERVIEW WITH DR. KYLENE BEERS



Dr. Kylene Beers

from the Editor's Desk

As we have listened to teachers over the past few years, one dominant issue has emerged: How do we teach literature to struggling readers? In our search for an answer, we read the research, attended workshops, and interviewed teachers and students. It was obvious that fill-in-the-blank drill worksheets weren't the answer. It was time for a change, but nothing we encountered seemed to offer a real solution to the problem of teaching literature to struggling readers.

Finally, one day Dr. Robert Probst suggested we contact Dr. Kylene Beers. He told us she knew a great deal about reading and might be the person with the answers. During our first meeting with Dr. Beers, she explained the link between reading skills and strategies and discussed the difference she had seen strategies make in the lives of struggling readers. She made a lot of sense to those of us who can recite whole sections of the *Iliad* but had never heard the words *reading* and *strategy* in the same sentence. A year and a half later we see the results of that first meeting: the *Reading Skills and Strategies: Reaching Struggling Readers* binder. This wasn't the easiest project in the history of publishing. Drill worksheets would have been easier to produce, but it was time for a change—time to turn struggling readers into successful ones.

Here are some of the questions we asked Dr. Beers during the course of this project.

The curriculum demands on English teachers are enormous. Teachers often ask us why they should add reading skills and strategies to an already loaded course.

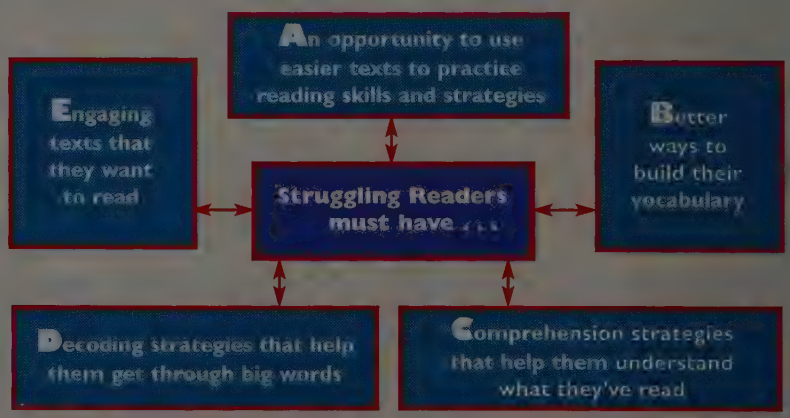
"I used to ask myself the same thing. Twenty years ago, when I began teaching, I expected that I'd carefully guide excited students through the prose and poetry of literary giants like Whitman, Emerson, Dickinson, Thoreau, Kipling, Joyce, Márquez, Angelou, and, well, you know the names. I expected that students would arrive early for literature class and leave late for their next class. I expected I'd never have to worry about teaching someone to read—that was for the elementary teachers. I was going to teach *Literature*. Those expectations changed quickly. First, I didn't have students who loved literature. Most of my students didn't even like literature. Second, I didn't have students who could already read. When I didn't get the students I expected, I didn't know what to do.

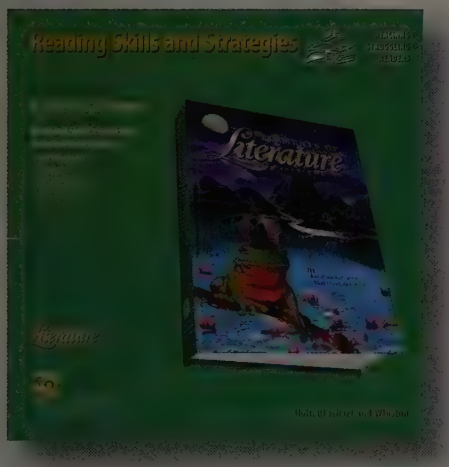
Twenty years later, I'm still not getting what I expected when it comes to teaching. But I've learned that if I understand students' strengths and have some ideas about how to address their weaknesses, then they'll often give me more than I ever expected.

I've spent the past twenty years learning how to help these secondary students who can't read and don't like to read become better readers. I've worked with students at all grade levels and all ability levels. I've gone back to school to study how to teach reading, and now I see myself as a reading/literature teacher. The teaching of literature and the teaching of reading are integral to one another, so interconnected that separating them seems an abomination."

How can a teacher use a literature anthology with the increasing number of students who have serious difficulty reading any text?

"After many years of working with all types of readers, but especially struggling and reluctant readers, I've learned some things that have helped me reach those students. I've found that struggling readers have difficulty reading for a myriad of reasons. Often they don't know a lot of words, so limited vocabulary keeps them from understanding what they've read. Sometimes they lack decoding ability, so they don't know how to get through big words. Other times, they can call words well, but they don't know how to make sense of what they've read. And sometimes, their distaste for reading makes them think reading is meaningless, so they see no reason for putting any effort into it. As I work with students and address those issues, I keep what I call the ABCDE rules in mind. A look at the diagram below will quickly show you what these rules are."



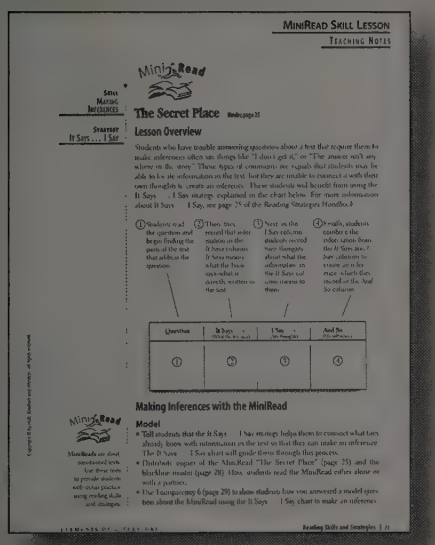


To help provide this ABCDE rule for struggling readers, what should a literature program include?

"A literature program should help teachers with each of those areas, particularly A, B, C, and E. If publishers want to help, they will have to develop specialized materials that complement the basal text. Here's what we did with the *Reading Skills and Strategies* binder for ***Elements of Literature:***

❶ Easier selections provide practice for skills and strategies.

We hired a group of professional writers to write easy fiction and nonfiction pieces. These short selections, or MiniReads®, are written at an easier level than the selections in the literature book. The purpose of the MiniReads is to give students the opportunity to practice decoding skills, comprehension strategies, and vocabulary strategies with a text that is not only easier but engaging as well.


MiniRead Skill Lesson
Teaching Notes
The Secret Place
Lesson Overview
Making Inferences with the MiniRead
Model



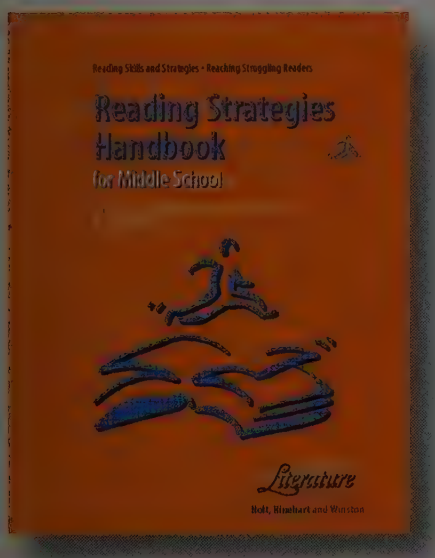
❷ Our MiniRead lessons include modeling.

Each MiniRead includes a complete lesson plan that provides modeling of the skill and strategy. Transparencies help teachers focus students on the strategies. Blackline masters give students a chance to practice the strategies before applying them to selections in the *Student Edition.*

❸ Reading skills and strategies are connected to the selections in *Elements of Literature.*



All skills and strategies are *applied* to selections in the anthology. The detailed lesson plans can be used not only with struggling readers but with all readers.



❹ The *Handbook* provides a thorough explanation of the research.

Without research to back them up, the lessons would have no foundation. The *Reading Strategies Handbook* includes transcripts from classrooms in which the strategies have been tested with struggling readers. The handbook *shows* rather than just *tells* how to initiate specific strategies, what pitfalls to avoid, and how to document progress. Articles about each of the strategies help teachers become more comfortable with using the strategies with any selection."

Dr. Kylene Beers

Young Adolescent Learning



Dr. Judith Irvin, *Florida State University*

Young adolescents (ages 10–14) experience more changes physically, emotionally, socially, and cognitively during this period than during any other time of life. Children of all ages deserve "developmentally appropriate" school programs and practices; early adolescence, however, is a time when values are formed, self-esteem is enhanced or denied, and decisions with long-term implications are made. For many youth "early adolescence offers opportunities to choose a path toward a productive and fulfilling life. For many others, it represents their last best chance to avoid a diminished future" (Carnegie Council on Adolescent Development, p. 8).

Physically, young adolescents experience growth spurts in which there is a marked increase in height, weight, heart rate, lung capacity, and muscular strength. Bone grows faster than muscle, which may leave bones unprotected by muscles and tendons. Middle level students often have problems with coordination as a result of this rapid growth; thus, they are often characterized as awkward. Although all young adolescents experience this growth spurt, girls (10–11) tend to undergo these changes approximately two years earlier than boys (12–13). Being "off-time" with respect to maturation is what generally causes concern for young adolescents (Rice, 1990).

Socially, peers and social relationships are extremely important to young adolescents. Friendships are vital at this age, especially same-sex relationships. Feeling comfortable and secure with peers of the same sex at ages 10 to 12 helps young adolescents progress toward opposite sex relationships which come later. Because rejection by peers represents a major crisis, students at this age spend much of their time trying to figure out ways to win acceptance by their peers. The trying out of social situations is all a part of social learning and facilitates cognitive development. Some experiences are fleeting, some agonizing, and some thoughtful.

Emotionally, young adolescents begin the important task of forming a positive self-identity, which naturally brings on behavior characteristic of "trying things out." Some experts view early adolescence as a time of emotional turbulence and disruption, but it seems that the small percentage of students who exhibit signs of serious disturbance cause some adults to conclude that this period is one of turmoil and stress for all (Scales, 1991).

Emotions, both happy and sad, run high at this age. A teacher may observe the same girl happy and giggling at one minute, and sad and tearful the next minute. These extremes in emotion are normal experiences and are heightened by young adolescents' feelings of confusion about the changes within themselves and about their place within the social group.

Cognitive development is the least noticed but most profound. This age is characterized by a new capacity for thought. Students are moving from the concrete stage (able to think logically about real experiences) to the formal stage (able to consider "what if's," think reflectively, and reason abstractly). This intellectual change is gradual and may occur in different contexts at different times for different students.

The emerging formal thinker is able to consider the thoughts of others for the first time. Social interaction with peers helps young adolescents move beyond egocentrism. As students discuss issues that are important to them and resolve conflicting viewpoints, they are forced to re-examine their own views in light of the views of others. This process of social interaction enables young adolescents to mature both socially and intellectually.

The ability to think at an abstract level is related to social competence. "The ability to see another's point of view, to empathize, and to put oneself in the other person's shoes is characteristic of abstract thinking" (Milgram, p. 24). Young adolescents do not arrive at formal thought; they experiment with it, vacillating back and forth until they reason formally most of the time. It is important to remember, though, that some adults never reach an abstract level of thinking and some students consistently think on a concrete level. Adults can help young adolescents pass to formal thinking with their self-esteem intact by providing success-oriented opportunities to practice formal thinking.

IMPLICATIONS FOR THE CLASSROOM

Physically, middle level students need to move and change activities frequently. Socially, learning must include positive social interaction with peers and adults. Students must come to realize that others may think differently or hold differing points of view. A positive learning environment, one of acceptance on the part of the teacher and other students, is essential. Emotionally, students need to feel competent, and they need to achieve. They need to participate in school and classroom decisions, but they also require structure and clear limits. A positive self-identity is formed by meaningful interactions with learning activities and positive relationships with peers and adults.

Curriculum and instruction for young adolescents must be different from that of younger or older students. The middle level years are a time when students need to learn and experiment with learning how to learn and learning how to think. During this time of transition, material should be presented concretely, yet opportunities should be provided for progression to more abstract thought. Students need an opportunity to experiment with formal reasoning in a gradual and success-oriented way.

Efforts in middle level schools to break down the subject matter barriers, encourage student choice, minimize the comparison of students on the basis of ability, and provide more authentic assessment are consistent with enhancing cognitive, social, and emotional growth for young adolescents. In addition, efforts to integrate the language arts and integrate the content areas around themes are further attempts to design a curriculum that is responsive to the nature and needs of students in the middle grades.

An understanding of the developmental tasks of young adolescence is prerequisite to making informed decisions about appropriate school environments and learning experiences. Behaviors such as defiance signal a move toward autonomy, and egocentrism signals more abstract thinking. While these behaviors are not inherently desirable, they are indicative of normal growth and development. The more middle level educators understand and facilitate the developmental tasks of early adolescence, the better they can design a curriculum that meets the needs of their students.

Physically, young adolescents need

- opportunities to move and change activities
- flexibility of space, which may vary in size
- sturdy things, since adolescents are awkward and clumsy
- times of quiet and rest
- opportunities to test the limits of their physical ability
- an environment that downplays the differences in size and ability
- healthy food and especially healthy snacks as they need them
- adults to understand the changes they face
- sex education, information about growth and development

Socially, young adolescents need

- the opportunity to work in same- and opposite-sex groups
- an opportunity to relate to a close group of peers and a larger group of peers
- social activities—fun nights, carnivals they can work on
- free time to socialize
- opportunities to learn and practice social skills
- opportunities to explore values and beliefs

Emotionally, young adolescents therefore need

- an emotionally safe, supportive environment where students are free to risk and learn from failure as well as success
- successful experiences, which help students feel better about themselves as learners
- tolerance for mood swings
- help in understanding their bodies and emotional ups and downs
- an environment that fosters security and affection, a sense of belonging, self-confidence, and self-competence
- recognition and reward
- fun and adventure (educational and recreational)
- participation in school and classroom decisions
- structure and clear limits

Cognitively, young adolescents need

- a vehicle for connecting new information to what is already known, thus helping students to feel more confident about learning new material
- experiences in abstract thinking that may help students move gradually from the concrete to the abstract levels of reasoning
- opportunities to experiment with formal thought such as in cooperative learning groups
- discussions, debates
- learning strategies that help students develop their metacognitive abilities
- learning strategies that help students build background knowledge, activate what they know, and organize information
- time, discussion, prodding

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Dr. Judith Irvin

The Integration of Assessment and Instruction



Dr. Roger Farr, *Indiana University*

Assessment of student reading and writing has been important to educators and the public at large since the beginning of this century. Educators have needed some way to determine whether they are meeting their goals and objectives, and the public has wanted some means of making schools accountable for the considerable investment needed to maintain them. The development of large, standardized, very-short-answer tests has been one answer to these demands. They report normed scores that can be compared to a large national sample of students. Similar tests have been developed in most states as criterion-referenced measures that require a student to respond to an arbitrated number of particular educational objectives.

However, at the same time, emerging theory has persuasively described how language abilities actually develop, leading to new emphasis on teaching and measuring language performance as a process—not with the short-answer response typical of most tests used as accountability measures.

Writing tests have been around since 1915 and are now used in at least 35 states. There is new emphasis on writing on college entrance exams. Across all grades reading, writing, and thinking are being integrated in classroom instruction as a combined process.

Teachers have not defensively closed their ears to the critics' and general public's concern for accountability in the schools, however. They have been the primary constructors of city and state criterion-referenced measures attempting to measure and reflect the curricula they also helped structure. Through these tests, they have sought to raise their students' performances and scores on standardized tests and have analyzed the results for their implications for teaching.

What could more solidly assure that assessment reflect and measure instructional goals than to make it a part of instruction?

Meanwhile, teachers have continued to use a variety of daily classroom assessments to inform their teaching. These include observation and a host of other informal techniques and assessments accompanying the texts they use. Teachers have tended to react to the increased instructional time that testing consumes by making their classroom assessment a valid learning experience for the student and an instructional opportunity. What could more solidly assure that assessment reflect and measure instructional goals than to make it a part of instruction?

This dynamic trend in school assessment goes far beyond merely using test results as indicators of what needs to be taught or retaught. It assesses student progress on an ongoing basis as youngsters use language to construct meaning by reading, writing, and thinking every day! The teacher assesses both by observing the process and by analyzing the product.

Often this effort involves having their students keep portfolios that include many types of writing. Much of this writing reacts to and applies information from different texts that the students have read. Frequently included, too, in student portfolios are one or more of a variety of journals. These portfolios are of two general types:

- The *working portfolio* contains all the drafts of a particular piece of writing and ideas for future writing and intentions for future reading. It has records (logs) of reading and writing and journal entries or brief descriptions, observations, or sketches that can be expanded or used in other ways. It is like an artist's studio full of works in progress and works finished.
- The *show portfolio* can be designed to serve numerous purposes: It can be a selection of pieces to demonstrate to parents and/or administrators how a student's language use is developing. It can introduce a student to a new teacher or school. It is like a show

that an artist mounts from the works kept in his or her studio.

Teachers are learning that there is a host of ways that portfolios and publishing efforts can be analyzed to assess their students' progress as language users. Most of these projects involve rewriting and provide drafts leading to the more finished product, a set that reveals both language product and the process that leads to it.

Language-processing experiences can culminate in some sort of publishing to communicate with peers and other audiences. Classroom newsletters, creative writing magazines, and other publications develop audience awareness and a keen sense of purpose for writing. Frequently these experiences involve the interaction of students reacting to and editing each other's work as ongoing and interactive assessment. Since all this hinges on the belief that the best way to learn to read, write, and think is to do as much of it as possible, just noting the quantity and fluency of student production is highly revealing.

There are many other observations and analyses that teachers can make that systemize this kind of assessment to a degree that supports its use in reporting progress to parents and other educators. Almost all portfolios include logs of what students read. Teachers are now encouraged to set up opportunities for their students to keep such records. These include notes on their reaction to numerous texts, and writing/thinking efforts in which they apply the meaning they have constructed by reading. This basic language/thinking process often involves both synthesis of texts and critical reaction to them. More often than not, it promotes an appreciation of and critical reaction to literature as well as the use of good writing as a model and as the ignition to an original student effort.

Of course, good teachers have long used these kinds of activities. What is new, it appears, is the emphasis on integrating language/thinking processing and on assessing while instructing!

Publishers have come to a similar understanding about language use and assessment. They have developed interactive performance assessments that use text as prompts for student writing. These are usually presented with a prescribed writing task that identifies a believable audience and that is designed to seem highly valid to the student. Most often these prompts present several pieces of writing that may represent several genres. The student's thinking abilities are engaged by a task that calls for synthesis of and critical reaction to the texts in order to recommend some solution to an authentic problem.

In order to help the teacher analyze the student's performance on these interactive performance assessments, they are accompanied by a rubric that describes several ranks (or scores) for student responses for each of several key factors. For example, a student's response may be ranked from 3 (high) to 1 (low) on its indication (a) of how well the student has comprehended the text or texts, (b) of how well the student has written the response, and (c) of how well comprehension and writing have been integrated to accomplish the assigned task. Each rank for each factor may be described according to several subfactors: In writing, for example, the response may be ranked after considering organization, diction, and mechanics.

A second guide to scoring is even more helpful than the rubric. These assessments are given to a large and varied sample of students at the grade level for which each is created. Then a team of teachers or other specialists selects several sample or anchor papers to demonstrate each score of the ranking system for each factor. These are presented with analytical comments in a booklet with the rubric and are made available to teachers who use the assessment.

Some teachers and groups of teachers are developing these integrated performance assessments on their own. Some of them use published assessments as their models. Although the process is not easy, teachers who have done it remark on how much the experience teaches them about their instructional values and goals.

The ranked results of performance assessments can be reported to parents, administrators, critics of education, and the public at large. The model or anchor papers and rubrics stand as a clear and revealing explication of what the ranks mean if those who would rely on them make the effort to understand the data being used. Thus, integrated performance assessment can serve to inform accountability interests along with scores from standardized and criterion-referenced assessment.

Most importantly, portfolios and performance assessment develop the habit of self-assessing so that students go through life interested in personal development as readers, writers, and thinkers. This awareness can occur only when the student believes that the goals and objectives against which progress is being measured are real, interesting, and empowering.

Portfolios do that in the extreme if the student is allowed to maintain an important degree of control over the collection. Equally important to the success of the portfolio in developing self-assessment is regular student-teacher conferencing to discuss the portfolio contents, analyze progress, and set new goals.

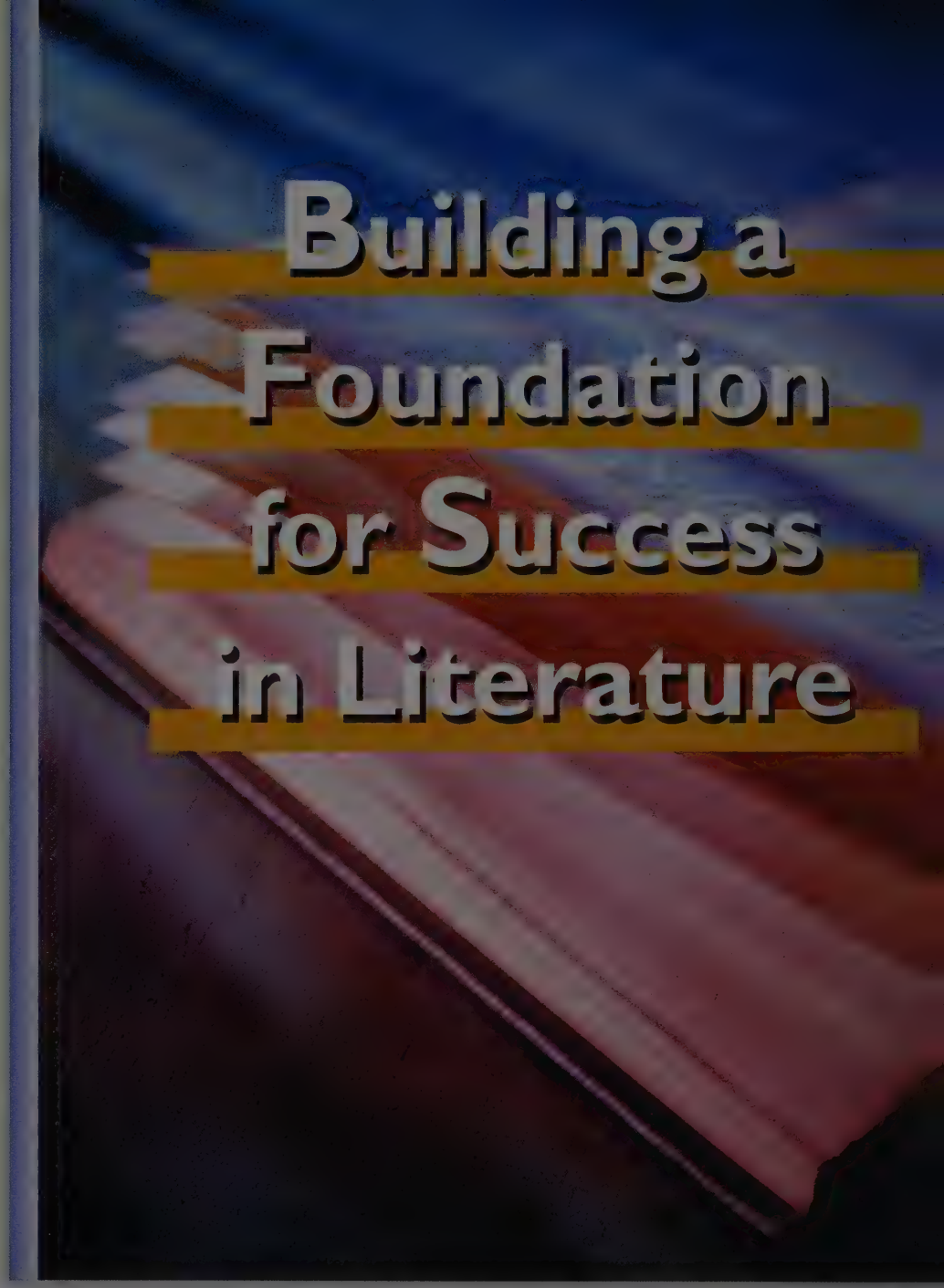
Integrated performance assessments can achieve this if they are built around interesting prompts and if the tasks seem valid. The results of these student efforts, which usually include drafts that can be analyzed for process, can be studied and discussed by the student and the teacher in conference; and their appropriateness for student self-analysis is emphasized when a student is encouraged to include the set in his or her portfolio.

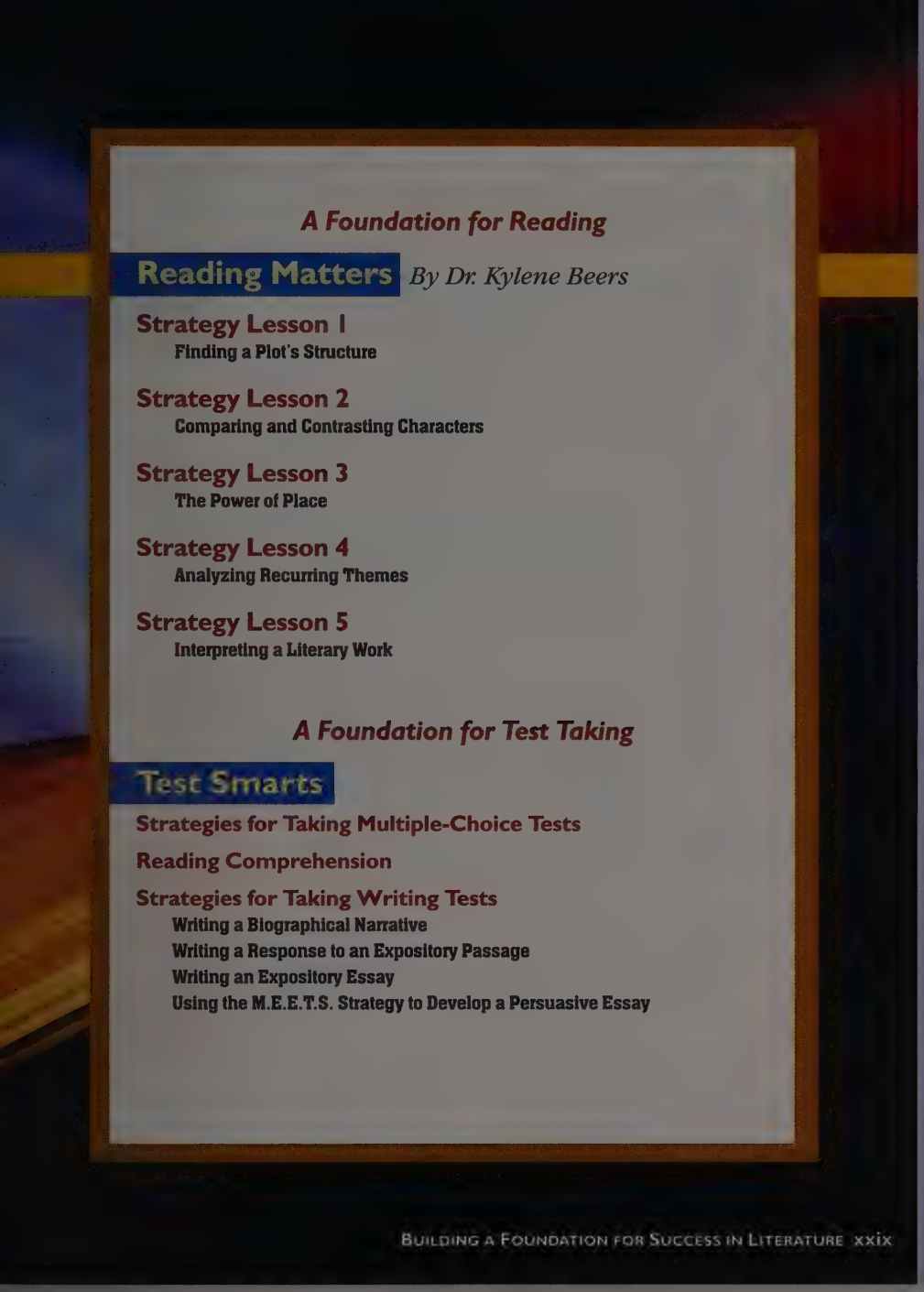
While legislators and educators together struggle with attempts to create assessments that can report on educational progress and accountability, teachers have been demonstrating dynamic new emphases in integrating language and thinking processes while turning assessment into highly effective instruction.

Reading Matters

Reading Matters consists of five Strategy Lessons. The lessons have been designed specifically because "reading *does* matter." Here you'll find strategies that students can use to help them master reading informational and literary texts. Each lesson offers a particular strategy that you can use as a preteaching, reteaching, or review tool.

Students should view the information in Reading Matters much as they would view the information in a handbook; it can be accessed at any point, read in any order, and revisited as many times as needed. That's the underlying philosophy of Reading Matters. As you look through these lessons, you'll find that strategies presented in each lesson can be used with various stories in ***Elements of Literature***.





Test Smarts

Preparing for Multiple-Choice Tests

Use the sample test items to help students prepare for multiple-choice tests. The items test students' ability to decipher unknown words using the context of the passage. The items also emphasize identification of explicitly stated facts and literal meaning, important skills for reading and applying complex, multistep instructions. Students are also asked to infer the main idea and to predict and summarize.

Preparing for Writing Tests

The writing lessons help prepare students for taking a variety of writing tests. Each lesson provides a writing prompt and sample responses based on that prompt. The strategies presented in each lesson can also be used to help students complete various Writer's Workshops in ***Elements of Literature.***

Using Reading Matters with the Student Edition

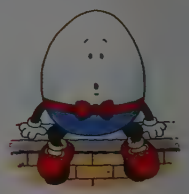
As you look through Reading Matters, note that each lesson is addressed directly to your students. Students can turn to this section on an as-needed basis. That means you should

- preview Reading Matters with students early in the year
- encourage students to refer to this section frequently
- make sure students understand that part of being a proficient reader means knowing how to get through difficult reading on their own

Strategy Lesson 1

Finding a Plot's Structure

Somebody Wanted But So



The Downfall of an Egg

First character is introduced.

Second character is introduced.

Humpty Dumpty sat on a wall. Humpty, who was afraid of heights to begin with, had never wanted to sit on that wall. As a result of losing his bet to Jack—his bet about jumping over the candlestick (Jack cleared the candle, but Humpty didn't)—he had to sit there for an hour. That wouldn't have been hard to do if Humpty weren't an egg and therefore oval shaped.

A third character introduced. A problem is also introduced. Wolf wants an egg.

While Humpty was trying to stay balanced on the wall, Mr. B. B. Wolf, at the other end of the village, had just finished a tasty snack of pork chops. "Ah," thought Wolf, "if only I had some eggs. Nothing beats pork chops and eggs." He liked his idea so much that he let out a tremendous howl. Back at the wall, Humpty heard the howl. It startled him so much that he began wobbling. He teetered off the edge of the wall and landed—*splat*—on the ground.

Two main events

The king's men were out patrolling that morning, looking for some sheep. The sheep, it was rumored, had been lost because the Little Blue Boy had fallen asleep while tending them. When the king's men happened upon the broken Humpty, they tried to put him back together but had no luck. Then they saw Jack lurking nearby. When they asked him why a good egg like Humpty had been up on a wall, Jack told them about the bet. He was arrested for reckless endangerment of an egg. The king's men completely forgot about the sheep, so the Little Blue Boy slept on. Wolf decided to skip the eggs and go for some cookies that a little girl was carrying in her basket.

The climax of the story.

The resolution of the story starts here.

Find the Allusions

An **allusion** is a reference to someone or something in history, literature, sports, politics—something the writer figures the reader will recognize. In addition to the big allusion to "Humpty Dumpty," this story alludes to four other children's stories. Can you name them?

Allusions are to "Jack Be Nimble," "The Three Little Pigs," "Little Boy Blue," and "Little Red Riding Hood."

Understanding Plot Structure

When you have a story with subplots and parallel episodes, finding the basic plot structure can sometimes be difficult.

For help with identifying the basic structural elements of a plot, use a strategy called **Somebody Wanted But So.** First, jot down those four words on a piece of paper (see below). Next, write the main character's name under the heading "Somebody." Then, under the heading "Wanted," write down what the character wants. In the "But" column, write down what prevents the character from getting what he or she wants. In the "So" column, write the story's resolution. When you're finished, you'll have one sentence. It might take more Somebody Wanted But So statements to cover the entire plot. If so, just use a word like *then* or *later* or *but* or *therefore*—whichever one makes sense—to connect the statements.

Somebody	Wanted	But	So
Humpty	wanted to win the bet with Jack,	but he lost,	so he had to sit on the wall for an hour.

Then,

Somebody	Wanted	But	So
Humpty	wanted to stay balanced on the wall though that was hard for an egg,	but a loud howl startled him,	so he fell and splattered.

Now, ask yourself if there's information about the plot that didn't show up in those two sentences. If you answer yes, write another SWBS statement.

PRACTICE

1. Review the stories in Collection 1. Reduce one of them to the Somebody Wanted But So framework. You might try "Broken Chain" (page 28) or "Flowers for Algernon" (page 44).
2. The **climax** of a story is its most exciting moment—the moment when the outcome of the conflict is determined. On your SWBS chart, circle the climax. Then, compare your charts in class. Readers won't always agree.

PRACTICE

1. Answers will vary. "Broken Chain" has been reduced to the SWBS framework in the following chart.

Somebody	Wanted	But	So
Alfonso	wanted to go biking with Sandra,	but his bike chain breaks,	so his brother Ernie lends him his bike, and Alfonso meets Sandra after all.

2. Answers will vary. For "Broken Chain," students might circle "his brother Ernie lends him a bike."



Comparing and Contrasting Characters

Semantic Differential Scales

Scales. There are fish scales, piano scales, and the scales of justice. Your skin can be dry and scaly, you can scale a fence, and you can weigh fruit on the scales in the grocery store. You can also use scales—not the ones in the bathroom—to compare characters. This special character-comparing scale is called a **semantic differential scale**.

A **semantic differential scale** can help you when you are comparing the traits of two or more characters or people.

Semantic Differential Scales

Semantic differential scales sound complex, but they are not. The word *semantic* refers to meanings of words. The word *differential* has to do with differences. To make a scale, simply place words that are opposite in meaning at opposite ends of a scale, like this:

kind_____mean

Then, think of a person (say, your brother or sister), and decide where you'd place that person on this scale. If the person is kind, put a mark above the word *kind*. If the person is pretty mean, put your mark on the other end of the scale, as close to the word *mean* as you want it to be. Next, think of a second person (maybe your best friend), and rate that person on the same scale—using a different color ink. Notice how the scale helps you see at a glance how those two people are alike or different.

When You Read

When you are reading, you can easily make semantic differential scales in your notebook. As you think about the characters, make marks on the scales to remind you of the qualities they reveal. You'll probably notice that characters change. A character who is timid at the beginning of a story might be bold at the end. You can compare two or more characters on the same scale by using a different color ink for each character.

The key to a good scale is the words you choose for your comparisons. Brainstorming a list of qualities with a partner or group will help you find your words. Remember that the words you choose must be opposites.

Here's a list of words you might use to create your scales:

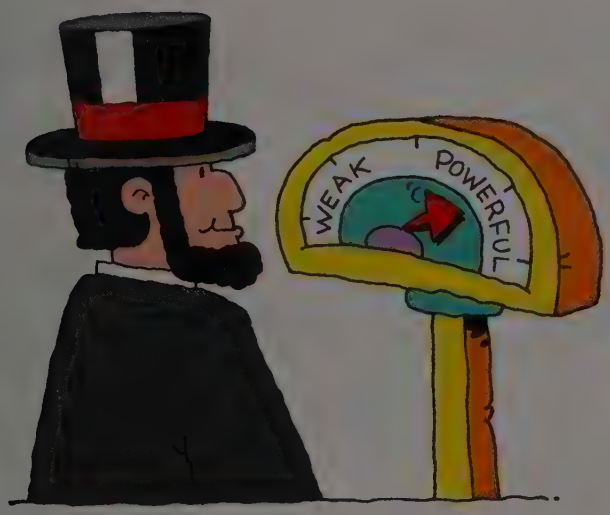
A Box of Traits

brave/fearful	generous/stingy	optimistic/pessimistic
compassionate/cruel	happy/unhappy	powerful/weak
curious/indifferent	joyful/sad	selfless/selfish
dependable/undependable	kind/mean	sincere/insincere
fair/unfair	loyal/disloyal	truthful/untruthful
forgiving/unforgiving	obedient/disobedient	wise/foolish

PRACTICE

Think about Abraham Lincoln and Martin Luther King, Jr., well-known leaders who lived at different times in history, each associated with human rights. Now, decide where you'd place each of them on the following semantic differential scales. (If you prefer, select two contemporary leaders you know something about, and put them on the scales.)

powerful _____ weak
brave _____ fearful
compassionate _____ merciless



PRACTICE

Answers will vary. Students will likely place both leaders close to the words *powerful, brave,* and *compassionate.* Encourage students to support their responses.



The Power of Place

If . . .Then . . .

Where Am I?

Suppose you are the director of a movie, but you have only three lines of the script. Here are the three lines:

Actor One. You're late.

Actor Two. I'm sorry.

Actor One. It doesn't matter.

Reminder

Setting includes many details having to do with place and time. It can affect characters' food, homes, values, and vacation. It can even tell you about a character's hopes and fears.

At this point you can't give the actors much direction on how to say the lines. You don't know if Actor One is angry or not or if Actor Two is really sorry or not. There's a lot you don't know because you don't even know where this conversation takes place. So, let's add some settings:

1. an empty church decorated for a wedding
2. a football field during a neighborhood afternoon pickup game
3. a football field during the Super Bowl
4. a busy airport

Now you've got some help in deciding what the problem might be. What does each setting suggest the play might be about? What problem could be connected to one of these settings? Is there a setting in which it really doesn't matter that Actor Two is late? Is there a setting in which Actor One actually does think it matters that Actor Two is late? As the director, show your actors how you want the lines said in each setting. How does their tone change as their setting changes?

What you can quickly see in this short exercise is that *place* makes a difference. As writers change their settings, plots or problems may also change.

Changing Places

To understand the power of a setting, think about what would happen if you changed it. Think in terms of **If . . . Then . . .** For example, *if* the setting is the early 1900s in Pittsburgh, *then* what happens if I change the setting to the early 3000s? *If* the setting is downtown Los Angeles, *then* what happens if I change it to a beach in Maine? *If* the setting is an ocean liner, *then* what happens if I change it to a rocket ship?

Setting and Mood

The setting of a story strongly affects its mood. A story set in a dark cave or in a place where the sun shines only a few months a year would probably not make you feel very cheerful. A sunny garden creates feelings of pleasure and freedom. A dungeon creates feelings of doom and entrapment.

PRACTICE

Below are two conversations. Read both conversations, and choose the one you like better. Then, describe three different settings, and place the characters and their dialogue in each setting. How does a change in setting change the scene?

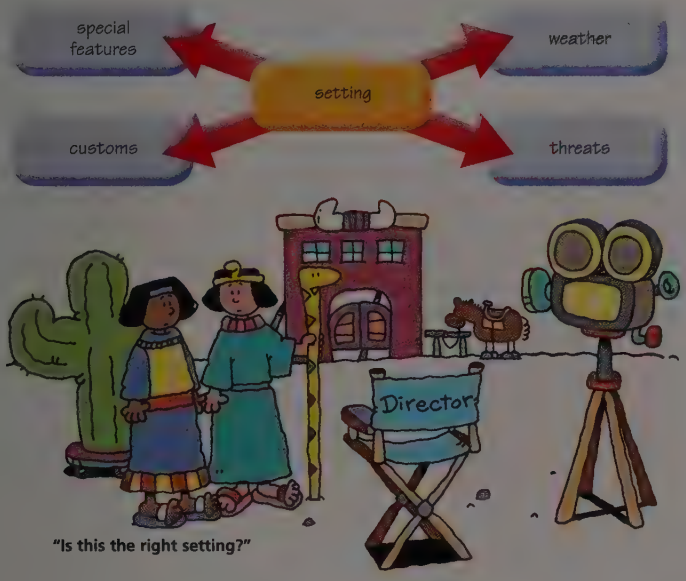
Choice 1

Character One: You stole it.
Character Two: Was that a good idea?
Character One: Who said you could do that?

Choice 2

Character One: I'll go last.
Character Two: No, I'll go last.
Character One: No, I insist. I'll go last.

Before you describe your setting, gather your details in a diagram like the one below:



"Is this the right setting?"

PRACTICE

Possible Answers

A sample answer for Choice 1 is provided.

Setting One: Outside a bank in a small western town; the sheriff's office is nearby.

Two criminals talk outside the bank. Character One just learns that Character Two stole a sack full of money. Character One is furious; he didn't know Character Two was planning to rob the bank.

Setting Two: Before dinner at a birthday party attended by a large group of children. It is a tradition to get cake after dinner is finished and the birthday boy has blown out his candles.

Two children talk in the kitchen. Character Two gives Character One a piece of birthday cake. Character One is shocked because the cake hasn't been cut yet!

Setting Three: A high school classroom the evening before a big test.

Two students stay late to study for the test. They are both frantic because they haven't paid attention all term. When Character Two pulls a piece of paper out of her binder, Character One is shocked to find the answers to the test.



Analyzing Recurring Themes

Most Important Word

Recurring Themes

The more you read, the more you'll discover that certain themes show up repeatedly in literary works. These are called **recurring themes.** *Recurring* simply means "happening over and over again." Here's a list of some themes that have been expressed in literature for thousands of years:

- Innocence has the power to conquer evil.
- Nature renews itself, just as people can renew themselves.
- Love endures.
- People will forever search for freedom.
- The power of imagination can transform the world.
- Heroism can come from unexpected sources.
- Our dreams of a perfect world often end in disappointment.

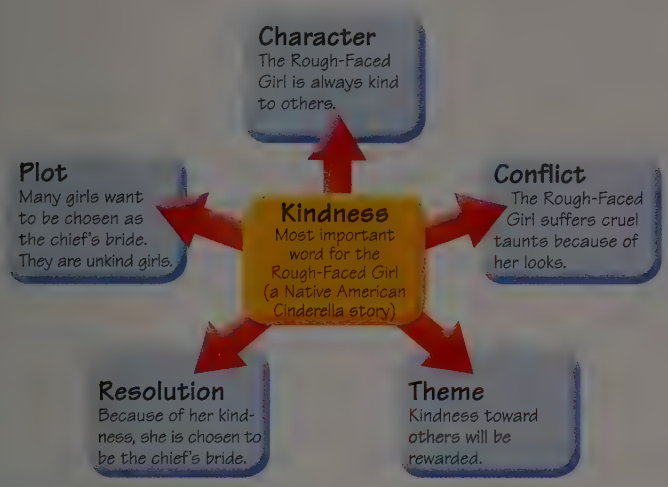
To see how themes can recur over time, think about Daniel Defoe's *Robinson Crusoe* (published in 1719) and Gary Paulsen's *Hatchet* (published in 1987). In both stories a castaway must survive in a wilderness. Each castaway survives his quest. Each one creates a kind of human home in the wilderness. Each emerges from the wilderness a wiser person. The theme of both stories has to do with what we learn about ourselves when all the trappings of civilization are taken from us. From this quest to survive, we learn truths about ourselves.

Most Important Word

To identify themes, you can use a strategy called **Most Important Word.** With this strategy you decide which word from the text you think is the most important word (or words—there can be more than one). Here are some of the rules:

- Don't use a character's name.
- Look for a word that is often used; that is used at a key point in the story, as in the climax; or that is used at the beginning and then again at the end.
- Think about how the word relates to the characters, setting, conflict, and resolution of the story.

Here's an example of how the most important word helped a reader identify theme:



PRACTICE

Fill out a chart like the one that follows. Write down the titles of two books you have read that show similar themes. Then, briefly state the way the theme is handled in each book.

Display your charts in class.

Theme: _____

Story 1: _____

Story 2: _____

PRACTICE

Possible Answers

Theme: Even in times of war, people will risk their lives to help others.

Story 1: *The Diary of Anne Frank* tells the story of Anne and her family, who hide from the Nazis with the assistance of Mr. Frank's former employee, Miep Gies.

Story 2: *Forbidden Friendship* is the story of Patty Berge, a Jewish girl in Arkansas who hides a German prisoner of war from the FBI during World War II.

Strategy Lesson 5

Interpreting a Literary Work

Logographic Clues

Writers use devices that help you interpret their works.

- A writer might have a character speak in a **dialect** to tell something about that character's education or background.
- A writer might use **symbolism** to deepen your understanding of a text. Imagine, for example, a scene in which a character sees a rainbow in the sky—that rainbow could symbolize hope.
- A writer might also use **metaphors** to provide clues to the text's deeper meaning. A character who is described as a "prickly cactus" is a character who causes trouble.
- A writer might even make a point by using **irony**—a contrast between what you expect to happen and what really happens. You'd probably feel a sense of irony if you read a story about a Great Dane who runs away from a mouse.

Spotting Literary Devices

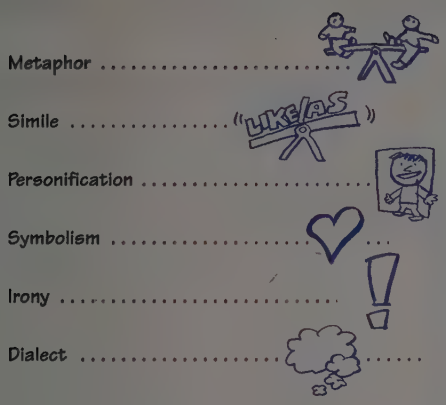
All those literary devices can help you interpret the text only if you can (1) identify them and (2) keep up with them! Lots of activities in this book help you identify literary devices. On the next page, you'll find a quick review of those devices.



Once you identify those literary devices, look closely at the way in which they are used. How do they help you interpret a character, a plot, a theme?

One way of keeping literary devices straight in your mind is by using logographic (**lō•gō•graf'ik**) clues. The word *logographic* simply means "a picture that stands for a word." (*Graph* is from a Greek word for "writing," and *logo* is from *logos,* a Greek word for "word.") Logographic clues are little picture clues that you can use to highlight something in a text.

The best logographic clues are the ones you create yourself. A few suggested clues appear on the next page. Use clues like these to mark the literary devices you come across. Many readers draw the little pictures on sticky notes and place the notes next to the places in the text where the literary devices appear. You might want to do that.



PRACTICE

Read "Raymond's Run" (page 2), looking for places where Toni Cade Bambara uses **irony** and **dialect** to give you insight into the characters.

1. As you read, use your logographic clues on sticky notes to pinpoint those places where irony and dialect are used.
2. When you've finished reading the story, look back at examples of the dialect you've marked. What does Squeaky's word choice tell you about her? What tone of voice do you hear when Squeaky speaks?
3. Now, look at your irony markers. What does the irony tell you about Squeaky and her dreams?

Literary Devices

metaphor: a direct comparison of two unlike things. *The boy was a thorn in my side.*

simile: a comparison of two unlike things using the word *like, as, than, or resembles. The boy was like a thorn in my side.*

personification: animals or inanimate objects talked about as if they were human or alive. *The wind danced through the branches of the tree.*

symbolism: the use of an object or an event that functions as itself but also stands for something broader than itself. In these lines from an old song, the rainbow is used as a symbol of hope: *God gave Noah the rainbow sign: no more water; the fire next time.*

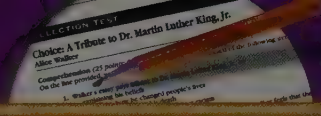
irony: a contrast between what is expected to happen and what actually happens. *The runner called Speedy lost the race.*

dialect: a way of speaking that is characteristic of a certain region or group of people. Compare *That is like so totally cool* with *I think that is most appropriate.*

PRACTICE

Possible Answers

- Her words are simple and direct, indicating that she is a no-nonsense person. Her tone is matter-of-fact.
- It is ironic that Squeaky wants so much to win the race and then realizes that she wants more to help her brother win. The irony tells the reader that Squeaky's dreams change and that her dream is really to be a good person and to be true to herself.



Strategies for Taking Multiple-Choice Tests

If you have ever watched a quiz show on TV, you know how multiple-choice tests work. You get a question and (usually) four choices. Your job is to pick the correct one. Taking multiple-choice tests will get much easier when you apply these Test Smarts:

Track your time.

Expect success.

Study the directions.

Take it all in.

Spot those numbers.

Master the questions.

Anticipate the answers.

Rely on 50/50.

Try. Try. Try.

Search for skips and smudges.

Track Your Time

You race through a test for fear you won't finish, or you realize you have only five minutes left to complete eleven zillion questions. Sound familiar? You can avoid both problems if you take a few minutes before you start to estimate how much time you have for each question. Using all the time you are given can help you avoid making errors. Follow these tips to set **checkpoints:**

- How many questions should be completed when one quarter of the time is gone?
- What should the clock read when you are halfway through the questions?
- If you find yourself behind your checkpoints, you can speed up.
- If you are ahead, you can—and should—slow down.

Expect Success

Top athletes know that attitude affects performance. They learn to deal with their negative thoughts. So can you! Do you compare yourself with others? Most top athletes will tell you that they compete against only one person: themselves. They know they cannot change another person's performance. Instead, they study their own performance and find ways to improve it. That makes sense for you, too. Review your last scores. Figure out just what you need to do to top them. You can!

What if you get anxious? It's OK if you do. A little nervousness will help you focus. Of course, if you're so nervous that you think you might get sick or faint, take time to relax for a few minutes. Calm bodies breathe slowly. You can fool yours into feeling calmer and thinking more clearly by taking a few deep breaths—five slow counts in, five out.

Study the Directions

You're ready to go, go, go, but first it's wait, wait, wait. Pencils. Paper. Answer sheets. Lots of directions. Listen! In order to follow directions, you have to know them. Read all test directions as if they contained the key to lifetime happiness and several years' allowance. Then, read them again. Study the answer sheet. Does it look like this?

1

2

3

4

or like this?

1 2 3 4

What about answer choices? Are they arranged

A B C D

or

A B or A C
C D B D

Directions count. Be very, very sure you know exactly what to do and how to do it before you make your first mark.

Take It All In

When you finally hear the words "You may begin," briefly **preview the test** to get a mental map of your tasks:

- Know how many questions you have to complete.
- Know where to stop.
- Set your time checkpoints.
- Do the easy sections first; easy questions are worth just as many points as hard ones.

Spot Those Numbers

"I got off by one and spent all my time trying to fix my answer sheet." *Oops*. Make it a habit to

- match the number of each question to the numbered space on the answer sheet every time
- leave the answer space blank if you skip a question
- keep a list of your blank spaces on scratch paper or somewhere else—but *not* on your answer sheet. The less you have to erase on your answer sheet, the better.

Master the Questions

Be sure—very sure—that you **know what a question is asking you.** Read the question at least twice before reading the answer choices. Approach it as you would a mystery story or a riddle. Look for clues. Watch especially for words like *not* and *except*—they tell you to look for the choice that is false or different from the other choices or opposite in some way. For a reading-comprehension test, read the selection, master, or be sure you understand all the questions, and then reread the selection. The answers will be likely to pop out the second time around. Remember: A test isn't trying to trick you; it's trying to test your knowledge and your ability to think clearly.

Anticipate the Answers

Before you read the answer choices, **answer the question yourself. Then, read the choices.** If the answer you gave is among the choices listed, it is probably correct.

Rely on 50/50

"I . . . have . . . no . . . clue." You understand the question. You have an answer, but your answer is not listed, or perhaps you drew a complete blank. It happens. Time to **make an educated guess**—not a *wild* guess, but an *educated* guess. Think about quiz shows again, and you'll know the value of the 50/50 play. When two answers are eliminated, the contestant has a 50/50 chance of choosing the correct one. You can use elimination, too.

Always read every choice carefully. **Watch out for distracters**—choices that may be true but are too broad, too narrow, or not relevant to the question. Eliminate the least likely choice. Then, eliminate the next, and so on until you find the best one. If two choices seem equally correct, look to see if "All of the above" is an option. If it is, that might be your choice. If no choice seems correct, look for "None of the above."

Try. Try. Try.

Don't give up. You might be surprised by how many students do give up. Think of tests as a kind of marathon. Just as in any marathon, people get bored, tired, hungry, thirsty, hot, discouraged. They may begin to feel sick or develop aches and pains. They decide the test doesn't matter, and they lose focus. **Don't do it.**

Remember: The last question is worth just as much as the first question, and the questions on a test don't always get harder as you go. If the question you just finished was really hard, an easier one is probably coming up. Take a deep breath, and give it your best, all the way to the finish.

Search for Skips and Smudges

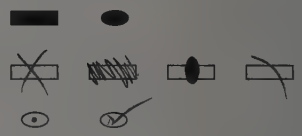
"Hey! I got that one right, and the machine marked it wrong!" If you have ever—ever—had this experience, pay attention! When this happens in class, your teacher can give you the extra point. On a machine-scored test, however, you would lose the point and never know why. So, listen up: All machine-scored answer sheets have a series of lines marching down the side. The machine stops at the first line and scans across it for your answer, stops at the second line, scans, stops at the third line, scans, and so on, all the way to the end. The machine is looking for a dark, heavy mark. If it finds one where it should be, you get the point. If you leave a question blank or accidentally mark two answers instead of one, you lose a point. If your marks are not very dark, the machine sees blank spaces, and you'll lose more points.

To avoid losing points, take time at the end of the test to make sure you

- did not skip any answers
- gave one answer for each question
- made the marks heavy and dark and within the lines

Correct:

Incorrect:



Get rid of smudges. Make sure there are no stray pencil marks on your answer sheet. Cleanly erase those places where you changed your mind. Check for little stray marks from pencil tapping.

Reading Comprehension

Many tests have a section called **reading comprehension.** Taking a reading-comprehension test is a bit like playing ball. You don't know where the ball will land, so you have to stay alert to all possibilities. However, just as the ball can come at you in only a few ways, there are only a few kinds of questions that can be used on reading-comprehension tests. This discussion will help you identify the most common ones.

The purpose of the reading-comprehension section is to test your understanding of a reading passage. Be sure to keep these suggestions in mind when you read a selection on a test:

- **Read the passage once** to get a general overview of the topic.
- If you don't understand the passage at first, keep reading. **Try to find the main idea.**
- Then, **read the questions** so that you'll know what information to look for when you **reread the passage.**

Two kinds of texts are used here. The first one is an informational text. The second is an updated fairy tale.

DIRECTIONS: Read the following selection. Then, choose the *best* answer for each question. Mark each answer on your answer sheet in the square provided.

Stars and Stripes Forever

The U.S. flag defended by Barbara Frietchie during the Civil War had only thirty-four stars. Those stars stood for the thirty-four states that had been admitted to the Union by 1862. (Although the Southern states had seceded from the Union, President Abraham Lincoln refused to have their stars removed from the flag.)

Since 1960, the year after Hawaii became the fiftieth state, the U.S. flag has had fifty stars. Congress decided in 1818 that the number of stripes would be kept at thirteen, representing the original thirteen colonies. Known as the Stars and Stripes, the red, white, and blue flag has represented the United States at home, around the world, and even on the moon, where it was planted by astronauts in 1969.

ITEM 1 asks for vocabulary knowledge.

1. In the first paragraph, the word seceded means —

A yielded **C** withdrawn

B benefited **D** banished

Answer: Look at the surrounding sentences, or **context,** to see which definition fits.

A is incorrect. *Yield* means "to give in" and does not fit the context.

B is incorrect. If the Southern states had benefited, or helped, the Union, removing their stars would probably not have been an issue.

C is the best answer. Since the Southern states had withdrawn from the Union, some might have called for the removal of their stars from the flag.

D is incorrect. It doesn't fit the context.

ITEM 2 asks for close reading. Read carefully to see if the answer is stated directly in the text.

2. According to the passage, how many stars were on the U.S. flag in 1862?

F Thirteen

G Fifty

H Twenty

J Thirty-four

Answer: Read the passage carefully to find the answer.

J is the correct answer. The last sentence of the first paragraph of the passage indicates that there were thirty-four stars on the flag in 1862.

ITEM 3 asks for close reading. Read carefully to see if the answer is stated directly in the text.

3. In which year did Hawaii become a state?

A 1818

B 1862

C 1959

D 1960

Answer: Read the passage carefully to find the answer.

C is the correct answer. The first sentence of the second paragraph of the passage tells the year in which Hawaii became a state.

ITEM 4 asks for an inference.

4. What is this passage mainly about?

F How the U.S. flag has changed over time

G Why the Civil War was fought

H How a territory becomes a state

J When U.S. astronauts first reached the moon

Answer: Think about which statement covers the passage as a whole.

F is the best answer. It covers most of the details in the passage.

G is incorrect. The passage does not provide an explanation of why the war was fought.

H is incorrect. The passage does not tell how a territory becomes a state.

J is incorrect. It is only one detail in the passage.

ITEM 5 asks for a prediction.

5. What would happen if a U.S. territory or commonwealth, such as Puerto Rico, became a state?

A Another star would be added to the flag.

B Another red stripe would be added to the flag.

C Another white stripe would be added to the flag.

D Neither a star nor a stripe would be added to the flag.

Answer: Find the information in the passage that supports a probable future outcome.

A is the best answer. Since a new star is added for each new state, if Puerto Rico or some other territory becomes a state, Congress will add a fifty-first star.

B is incorrect. Since the passage indicates that the number of stripes is fixed at thirteen, there is no reason to think that another red stripe will be added.

C is incorrect. Since the passage indicates that the number of stripes is fixed at thirteen, there is no reason to think that another white stripe will be added.

D is incorrect. Although stripes are not added for new states, stars are.

ITEM 6 asks for a summary.

6. Which is the *best* summary of this passage?

F The U.S. flag is known as the Stars and Stripes.

G The U.S. flag has a unique design.

H The U.S. flag has changed over the years but continues to represent the United States.

J The fifty stars on the U.S. flag represent the fifty states in the Union.

Answer: Think about the answer that best sums up the passage as a whole.

F is incorrect. It states a fact and does not cover the passage as a whole.

G is incorrect. This statement simply describes the flag.

H is the best answer. This answer best sums up the content of the paragraph.

J is incorrect. This answer states a fact about the flag.

DIRECTIONS: Read the following selection. Then, choose the *best* answer for each question. Mark each answer on your answer sheet in the space provided.

Goldilocks and the Cyberbears

There was once a family of cyberbears who lived in a cozy cottage in the cyberwoods. There was gigasized Papa Bear, megasized Mama Bear, and byte-sized Baby Bear.

These three bears were notables because a wolf at their door had sold them a webcam that had turned them into media stars. Each morning, people all over the world went to their Web site to watch Mama Bear preparing the family's breakfast porridge. Each morning she, of course, served it so hot the entire family had to go for a walk in the woods until the steam cleared.

One morning when the steam did clear, what did people see but Goldilocks doing her famous routine of "This porridge is too hot; this porridge is too cold; this porridge is just right" and eating it all up.

The fact that Goldilocks was a trespasser on private property prompted two hundred people to sign on to the Bears' chat room immediately. They protested the fact that this girl had broken into the Bears' cottage. The president of the Cyberwoods Conservancy also signed on. He warned that it was not wise to feed the humans.

Goldilocks, unaware of the webcam that was tracking her every movement, next went into the Bears' study. . . .

ITEM 1 is a vocabulary question. To identify the best definition of the underlined word as it is used in the context, consider the surrounding words and phrases.

1. In the fairy tale the underlined word notables means —

A unknowns

B typical folk

C contestants

D celebrities

A is incorrect. The Bears' star status makes choice A the opposite of *notables*.

B is incorrect. These are anything but ordinary, run-of-the-mill bears.

C is incorrect. Nothing in the text says they are on a quiz show.

D is the best answer. Celebrities have the star status of these fine bears.

ITEM 2 is another vocabulary question.

2. In the fairy tale the word trespasser means —

F a person with a pass

G an intruder

H an unexpected guest

J a building inspector

G is the best answer. Two hundred people wouldn't protest the presence of **F, H,** or **J** in the Bears' cottage. None of the other people would have "broken into" the cottage.

ITEM 3 is a factual question. Reread the fairy tale to find the correct answer.

3. Where do the three Bears live?

A In the forest

B In a clearing

C In the cyberwoods

D In town

A is incorrect. It is close but not quite right. Read on.

B is incorrect. Nothing is said in the fairy tale about a clearing.

C is the best answer. This is what the story says.

D is incorrect. This is *way* off base.

ITEM 4 is another factual question.

4. What can viewers from around the world watch each morning?

F Mama Bear preparing the family's breakfast porridge

G The story of Goldilocks and the three bears

H Goldilocks doing her famous song-and-dance routine

J Goldilocks breaking Baby Bear's chair

F is the best answer. G, H, and J are incorrect for several reasons, including the fact that Goldilocks shows up at the Bears' house only once, not every morning.

ITEM 5 asks you to make a judgment based on details in the story.

5. The Bears could be described as leading which kind of life?

A Hard

B Wild

C Exciting

D Comfortable

A is incorrect. The only hard thing about the Bears' life was too-hot porridge.

B is incorrect. Life in the Bears' cottage was more tame than wild.

C is incorrect. The Bears followed a pretty ordinary daily routine.

D is the best answer. The Bears had all the comforts of home, plus a webcam.

ITEM 6 asks you to place events in chronological order, the order in which they occur.

6. Which event belongs in the blank?

Goldilocks arrives at the cottage.

Two hundred people sign on to the Bears' chat room in protest.

F The Bears go for a walk.

G A wolf sells the Bears a webcam.

H Goldilocks tastes the porridge.

J The Bears get a lesson in pet care.

H is the answer. **F** and **G** happen before Goldilocks arrives, and **J** never happens.

ITEM 7 asks you to make a judgment. You'll need to think carefully, but the information you need for the answer is in the story.

7. The Bears became media stars because —

A they tried out for a show

B a wolf sold them a webcam

C Goldilocks made them famous

D Papa Bear was a casting director

A is incorrect. No tryouts are mentioned.

B is the best answer. A wolf sells the Bears the webcam, which makes them famous.

C is incorrect. They are already stars when Goldilocks arrives.

D is incorrect. Little is said about Papa Bear in the story.

ITEM 8 If you read all the choices, you'll get the answer, even without any prior knowledge of the instructions.

8. The phrase "not wise to feed the humans" is a twist on what common instruction?

F Stop when the light is red.

G Don't talk to strangers.

H Keep off the grass.

J Do not feed the animals.

J is the best—and only reasonable—answer.

ITEM 9 asks you to analyze a character.

9. In this story the behavior of Goldilocks can *best* be described as —

A thoughtful

B selfish

C scientific

D loving

B is the best answer. Goldilocks walks into the Bear family's house and eats their porridge. None of the other adjectives describe this behavior.

ITEM 10 requires you to have prior knowledge.

10. Based on the traditional fairy tale of Goldilocks and the three bears, what do you predict will happen next?

F Goldilocks gets arrested for trespassing.

G People get bored and stop watching the Web site.

H Goldilocks breaks Baby Bear's videogame.

J The wolf returns and eats Goldilocks.

H is the best answer. In the traditional tale, Goldilocks goes on to break Baby Bear's chair, which is similar to her breaking his videogame. **F, G,** and **J** could happen in this version, but they have no parallel in the traditional fairy tale.

Strategies for Taking Writing Tests

Writing a Biographical Narrative

Many of the most interesting stories you will read are true stories about people who impress others. In addition to reading such stories, you might be asked to write one. Writing tests sometimes include prompts for **biographical narratives.** How would you answer a prompt like the one to the right?

Prompt
Think of someone you know who is important to you. Write a brief biographical narrative of that person's life, relating an incident that involved you. Use details to describe your subject and your feelings toward the subject.

Thinking It Through: Writing a Biographical Narrative

STEP 1 Read the prompt carefully, and identify the subject of your narrative.

I need to write about someone I know who is important to me. I'll write about my uncle Jared.

STEP 2 Brainstorm details to describe the subject's appearance, actions, and feelings. What makes your subject unique and memorable?

Uncle Jared looks just like my dad—blue eyes and light brown hair. He is always kidding around and making up silly games for my cousins and me. He loves to make people laugh.

STEP 3 Outline the incident that involved you. What is the sequence of events that make up the incident?

1. During a visit to my cousin's house, I got a bad ear infection.
2. My uncle stayed up with me all night because I was running a fever and was in a lot of pain. He read stories and played his guitar.
3. The next morning he took off from work to drive me back home.

STEP 4 Jot down notes about the significance of the events. How are the events important to your subject's life, to you, and to your audience?

I think my uncle felt bad because I was so sick. He doesn't like to see people unhappy. I really appreciate that he stayed up with me. That night my uncle showed how caring he could be.

STEP 5 Use your notes to write a draft of your biographical narrative. Afterward, revise and proofread your draft, making sure you have organized your events so that readers can understand them.

Writing a Response to an Expository Passage

On a writing test, you may be asked to respond to an **expository,** or informative, reading selection. Such tests often give you both a selection and a writing prompt.

The steps and student responses below will help you respond to a prompt like the one to the right. "Reward They Get Is Just" can be found on page 11.

Prompt

"Reward They Get Is Just" by Omar Kelly tells about the Special Olympics Massachusetts Summer Games. Write an essay in which you explain the benefits of participating in or volunteering for the games. Include details from the article to support your ideas.

Thinking It Through: Writing a Response to an Expository Passage

STEP 1 Read the prompt carefully, noting key words and phrases.

The key words and phrases are "explain" and "include details."

STEP 2 Read the selection at least twice. Read first for the overall meaning of the work. Then, read the selection a second time, keeping the key words and phrases from the prompt in mind.

STEP 3 Write a main idea statement. Your main idea statement should give the title and author of the work and should directly address the task described in the prompt.

In "Reward They Get Is Just," Omar Kelly identifies several benefits of participating in or volunteering for the Special Olympics Summer Games.

STEP 4 Find specific details from the selection to support your main idea. If you include quotations, remember to enclose them in quotation marks.

—Participating in the games is socially rewarding. Students train two nights per week, and they can feel worthwhile knowing they are athletes, just like the other kids.

—The games teach students "they can do much more than they can't."

—Volunteers get to experience the joy of helping kids succeed.

STEP 5 Draft, revise, and proofread your response. Be sure to organize your essay effectively, including a formal introduction, body, and conclusion. When you are finished writing, proofread to correct mistakes in spelling, punctuation, and capitalization.

Writing an Expository Essay

When you take a writing test, you may be asked to **explain** how to do something. Because you cannot do research during a test, you will already know all of the information you need to answer the prompt. How might you handle a prompt such as the one to the right?

> ***Prompt***
> You have learned many skills that help you succeed in school. Write a letter to a younger child explaining how to do something that helps you succeed in school. Explain the steps involved, and provide details that elaborate on each step.

Thinking It Through: Writing an Expository Essay

STEP 1 Identify the writing task. The prompt gives you clues about the audience, purpose, and format of your answer.

STEP 2 Choose a topic, and write a thesis statement that identifies your purpose—to explain how to perform the task you have chosen.

STEP 3 Organize your ideas by jotting down the steps you want to explain. A time line can help you put your ideas in chronological order.

STEP 4 Write your response. Keeping your audience and purpose in mind, list the steps in chronological order, and elaborate on each step. Be sure to include specific details that will be helpful to your audience.

Audience: a child in elementary school

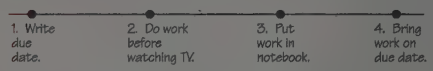
Purpose: to explain how to do something

Format: a letter

Topic: finishing homework on time

Thesis: Finishing homework on time is important for success in school and requires only a few simple steps.

Time line for finishing homework on time



Steps and possible elaborations:

Step 1: Students should do this so they will not forget when assignments are due.

Step 2: Doing homework right away will be easier than trying to do it late at night when they are sleepy.

Step 3: They should do this to keep from losing assignments.

Step 4: This will keep them from losing points for late work.

Using the M.E.E.T.S. Strategy to Develop a Persuasive Essay

In a writing test, you may be asked to write a **persuasive essay.** To generate reasons and evidence to support your position, use the M.E.E.T.S. strategy explained in the steps below. The student responses are based on the prompt to the right.

Prompt

Your principal has decided that students should complete twenty hours of community service during the school year. The two plans under consideration are assigning students a job during school hours or allowing students to choose a job and complete the service on their own time. Decide which plan you prefer. Then, write an essay in which you defend your position.

Thinking It Through: Using the M.E.E.T.S. Strategy to Develop a Persuasive Essay

STEP 1 Identify your position on the topic given in the prompt.

I think students should choose a job and complete the service on their own time.

STEP 2 Use the memory device M.E.E.T.S. (Money, Effort, Education, Time, Safety) to list the benefits of your position.

M = The school may have to pay someone to find jobs for students.

E = Teachers will not have to make the effort to find jobs for students.

E = I'll learn more, since I get to do work I enjoy.

T = I can put in the hours when I want.

S = Students may leave school, saying they have work to do when they don't.

Allowing students to complete the service on their own time reduces the chances of students getting into trouble.

STEP 3 Identify the three strongest reasons you developed using M.E.E.T.S. Your strongest reasons will be those for which you have the most evidence and those that address readers' concerns about the topic.

My three strongest reasons: (1) Teachers will not have to find jobs for students. (2) I'll learn more from a job I choose. (3) I can complete the hours when it is convenient for me.

I think these are also the issues my readers are most concerned about.

STEP 4 Draft, revise, and proofread your essay. Make sure you present your ideas in a logical order. Afterward, correct mistakes in spelling, punctuation, and capitalization.

Collection One

We All Need Somebody to Lean On

Theme

With a Little Help from Our Friends *In this collection, the bonds of friendship are explored and celebrated. A lifelong friend can be a person whom we like immediately, but just as often he or she can seem an unlikely candidate for our loyalty—such as a competitive rival, a scheming sibling, or even a sworn enemy.*

Reading the Anthology

Reaching Struggling Readers



The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T1C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas and offers the following options:

- MiniRead MiniReads are short, easy texts that give students a chance to practice a particular skill and strategy before reading selections in the Pupil's Edition. Each MiniRead Skill Lesson can be taught independently or used in conjunction with a Selection Skill Lesson.
- **Selection Skill Lessons** Selection Skill Lessons allow students to apply skills introduced in the MiniReads. Each Selection Skill Lesson provides reading instruction and practice specific to a particular piece of literature in the Pupil's Edition.

Reading Beyond the Anthology

Read On Collection One includes an annotated bibliography of books suitable for extended reading. The suggested books are related to works in this collection by theme, by author, or by subject. To preview the Read On for Collection One, please turn to p.T79.

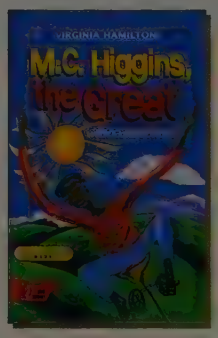
HRW Library The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. A Study Guide provides teaching suggestions and worksheets. For Collection One, the following titles are recommended.

THE PIGMAN
Paul Zindel



Mr. Pignati, an elderly widower, opens his home and heart to high schoolers John and Lorraine. Only when tragedy ensues are the two teenagers forced to face the fact that true friendships are not one-sided.

M.C. HIGGINS, THE GREAT
Virginia Hamilton



M.C.'s placid life on Sarah's Mountain takes an unexpected turn when two strangers come to town—a man who wants to make his mother famous and a girl whose friendship offers M.C. a new view of independence.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
Raymond's Run (p. 2) Toni Cade Bambara	Monitor Your Comprehension, pp. 2, 12	Conflict, pp. 2, 12	Common Usage Errors, p. 14 Use a Computer's Spelling Checker, p. 14	Spelling Strategies, p. 14 Use a Computer's Spelling Checker, p. 14	Write About First Impressions, p. 13 Freewrite, p. 13 Write Based on Research, p. 13	Prepare an Oral Presentation, p. 13	Use a Graphic, p. 12
Elements of Literature: Conflict (p. 15)		Conflict: External and Internal, p. 15					
A Time to Talk (p. 16) Robert Frost	Main Idea, p. 18	Rhyme, pp. 16, 18			Write to Recall Feelings, p. 18 Write a Poem, p. 18 Write a Letter, p. 18		Make a Collage About Friendship, p. 18
Mrs. Flowers *from* **I Know Why the Caged Bird Sings** (p. 19) Maya Angelou	Main Idea, pp. 19, 25 Supporting Details, pp. 19, 25 Double-Entry Journal, p. 25	Imagery, pp. 19, 25	*Its* or *It's*, p. 27 Possessive Form, p. 27	Learn and Use New Words, p. 27 • Glossary • Dictionary • Synonyms	Write About an Incident, p. 26 Express an Opinion Using Text Support, p. 26	Prepare and Present an Oral Interpretation, p. 26	Draw a Sketch of a Character and Annotate with Descriptive Details from the Text, p. 26
Broken Chain (p. 28) Gary Soto	Summarize, pp. 28, 38 Compare Characters, p. 38	Figures of Speech, pp. 28, 38 Title, p. 38	Apostrophes, p. 40 • Contractions • Possessive Pronouns	Interpret the Meaning of Words in Context, p. 40	Make a List of "Firsts," p. 39 Write Letters, p. 39	Role-Play, p. 28 Perform a Skit or Monologue, p. 39	Create a Picture of a Figure of Speech, p. 39
Elements of Literature: Figures of Speech (p. 41)		Simile, p. 41 Metaphor, p. 41 Personification, Symbol, p. 42					
Reading Skills and Strategies: "Help! I Don't Know This Word!" (p. 43)	Phonetic Clues, p. 43 Context Clues, p. 43			Word Families, p. 43 Reference Aids, p. 43			
Flowers for Algernon (p. 44) Daniel Keyes	Use Context Clues, pp. 44, 61	Conflict, p. 74 Foreshadow, p. 74	Punctuate Dialogue Correctly, p. 76	Analogies, p. 76	Freewrite, p. 75 Write a Diary Entry, p. 75 Research and Report, p. 75 Write to an Employer, p. 75	Present Research Results in an Oral Format, p. 75	Use a Graphic to Organize Information, p. 74
No Questions Asked: If I Can Stop One Heart from Breaking (p. 77) Emily Dickinson	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.						
Speaking and Listening Workshop: Interpersonal Communication (p. 80)					Use Body Language to Communicate Feelings, pp. 80–81	Use Active Listening Techniques, p. 81	
Writer's Workshop: Autobiographical Incident (p. 82)		Chronological Order, pp. 84, 85			Write an Autobiographical Incident, pp. 82–86		
Sentence Workshop: Sentence Fragments (p. 87)			Complete Sentence, p. 87 Fragment, p. 87		Revise Sentence Fragments, p. 87		
Reading for Life: Making Outlines and Graphic Organizers (p. 88)	Paraphrase, p. 88				Create an Outline, p. 88		Use Graphic Organizers, p. 88
Learning for Life: Conflict Resolution (p. 89)		Conflict, p. 89				Discuss Conflicts, p. 89 Role-Play, p. 89 Perform a Song, p. 89	Illustrate a Problem-Solution Plan, p. 89

Collection One We All Need Somebody to Lean On

Resources for this Collection

Note: All resources for this collection are available for preview on the *One-Stop Planner CD-ROM I with Test Generator.* All worksheets and blackline masters may be printed from the CD-ROM.

Internet Resources
go.hrw.com LE0 8-1

Selection or Feature	Reading and Literary Skills	Language and Grammar
Raymond's Run (p. 2) Toni Cade Bambara **Connections: Reward They Get Is Just** (p. 11) Omar Kelly	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 1 • Selection Skill Lesson, p. 8 • *Graphic Organizers for Active Reading,* Worksheet p. 1 • *Literary Elements:* Transparency 1; Worksheet p. 4	• *Grammar and Language Links:* Common Usage Errors, Worksheet p. 1 • *Language Workshop CD-ROM,* Usage • *Daily Oral Grammar,* Transparency 1
Elements of Literature: Conflict (p. 15)	• *Literary Elements,* Transparency 1	
A Time to Talk (p. 16) Robert Frost	• *Graphic Organizers for Active Reading,* Worksheet p. 2 • *Literary Elements:* Transparency 2; Worksheet p. 7	
Mrs. Flowers *from* **I Know Why the Caged Bird Sings** (p. 19) Maya Angelou	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 20 • Selection Skill Lesson, p. 27 • *Graphic Organizers for Active Reading,* Worksheet p. 3 • *Literary Elements:* Transparency 2; Worksheet p. 7	• *Grammar and Language Links:* Possessive Pronouns and Contractions, Worksheet p. 3 • *Language Workshop CD-ROM,* Homonyms • *Daily Oral Grammar,* Transparency 2
Broken Chain (p. 28) Gary Soto **Connections: Oranges** (p. 37) Gary Soto	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 31 • Selection Skill Lesson, p. 39 • *Graphic Organizers for Active Reading,* Worksheet p. 4 • *Literary Elements:* Transparency 2; Worksheet p. 7	• *Grammar and Language Links:* Apostrophes, Worksheet p. 5 • *Language Workshop CD-ROM,* Apostrophe • *Daily Oral Grammar,* Transparency 3
Elements of Literature: Figures of Speech (p. 41)	• *Literary Elements,* Transparency 2	
Flowers for Algernon (p. 44) Daniel Keyes	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 55 • Selection Skill Lesson, p. 63 • *Graphic Organizers for Active Reading,* Worksheet pp. 5, 6	• *Grammar and Language Links:* Punctuating Dialogue, Worksheet p. 7 • *Language Workshop CD-ROM,* Quotation Marks • *Daily Oral Grammar,* Transparency 4
No Questions Asked: If I Can Stop One Heart from Breaking (p. 77) Emily Dickinson	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.	
Speaking and Listening Workshop: Interpersonal Communications (p. 80)		
Writer's Workshop: Autobiographical Incident (p. 82)		
Sentence Workshop: Sentence Fragments (p. 87)		• *Workshop Resources,* p. 41 • *Language Workshop CD-ROM,* Sentence Fragment
Learning for Life: Conflict Resolution (p. 89)		

Collection Resources

- *Cross-Curricular Activities*, p. 1
- *Portfolio Management System:* Introduction to Portfolio Assessment, p. 1; Parent/Guardian Letters, p. 87
- *Formal Assessment,* Reading Application Test, p. 15
- *Test Generator,* Collection Test

Vocabulary, Spelling, and Decoding	Writing	Listening and Speaking, Viewing and Representing	Assessment
• *Spelling and Decoding,* Worksheet p. 1	• *Portfolio Management System,* Rubrics for Choices, p. 105	• *Audio CD Library,* Disc 1, Track 2 • *Portfolio Management System,* Rubrics for Choices, p. 105	• *Formal Assessment,* Selection Test, p. 1 • *Standardized Test Preparation,* p. 10 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Formal Assessment,* Literary Elements Test, p. 12
	• *Portfolio Management System,* Rubrics for Choices, p. 106	• *Audio CD Library,* Disc 1, Track 3 • *Portfolio Management System,* Rubrics for Choices, p. 106	• *Formal Assessment,* Selection Test, p. 3 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 1 • *Spelling and Decoding,* Worksheet p. 2	• *Portfolio Management System,* Rubrics for Choices, p. 107	• *Audio CD Library,* Disc 1, Track 4 • *Viewing and Representing:* Fine Art Transparency 1 Worksheet p. 4 • *Portfolio Management System,* Rubrics for Choices, p. 107	• *Formal Assessment,* Selection Test, p. 4 • *Standardized Test Preparation,* p. 12 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 2 • *Spelling and Decoding,* Worksheet p. 3	• *Portfolio Management System,* Rubrics for Choices, p. 108	• *Visual Connections,* Videocassette A, Segment 1 • *Audio CD Library,* Disc 1, Tracks 5, 6 • *Portfolio Management System,* Rubrics for Choices, p. 108	• *Formal Assessment,* Selection Test, p. 6 • *Standardized Test Preparation,* p. 14 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Formal Assessment,* Literary Elements Test, p. 13
• *Words to Own,* Worksheet p. 3 • *Spelling and Decoding,* Worksheet p. 4	• *Portfolio Management System,* Rubrics for Choices, p. 109	• *Portfolio Management System,* Rubrics for Choices, p. 109	• *Formal Assessment,* Selection Tests, pp. 8, 10 • *Standardized Test Preparation,* pp. 16, 18 • *Test Generator (One-Stop Planner CD-ROM)*
		• *Audio CD Library,* Disc 1, Track 7 • *Viewing and Representing:* Fine Art Transparency 2 Worksheet p. 8	• *Standardized Test Preparation,* p. 20
			• *Portfolio Management System,* p. 110
	• *Workshop Resources,* p. 1 • *Writer's Workshop I CD-ROM,* Autobiographical Incident		• *Portfolio Management System* • Prewriting, p. 111 • Peer Editing, p. 112 • Assessment Rubric, p. 113
		• *Viewing and Representing,* HRW Multimedia Presentation Maker	• *Portfolio Management System,* Rubrics, p. 114

OBJECTIVES

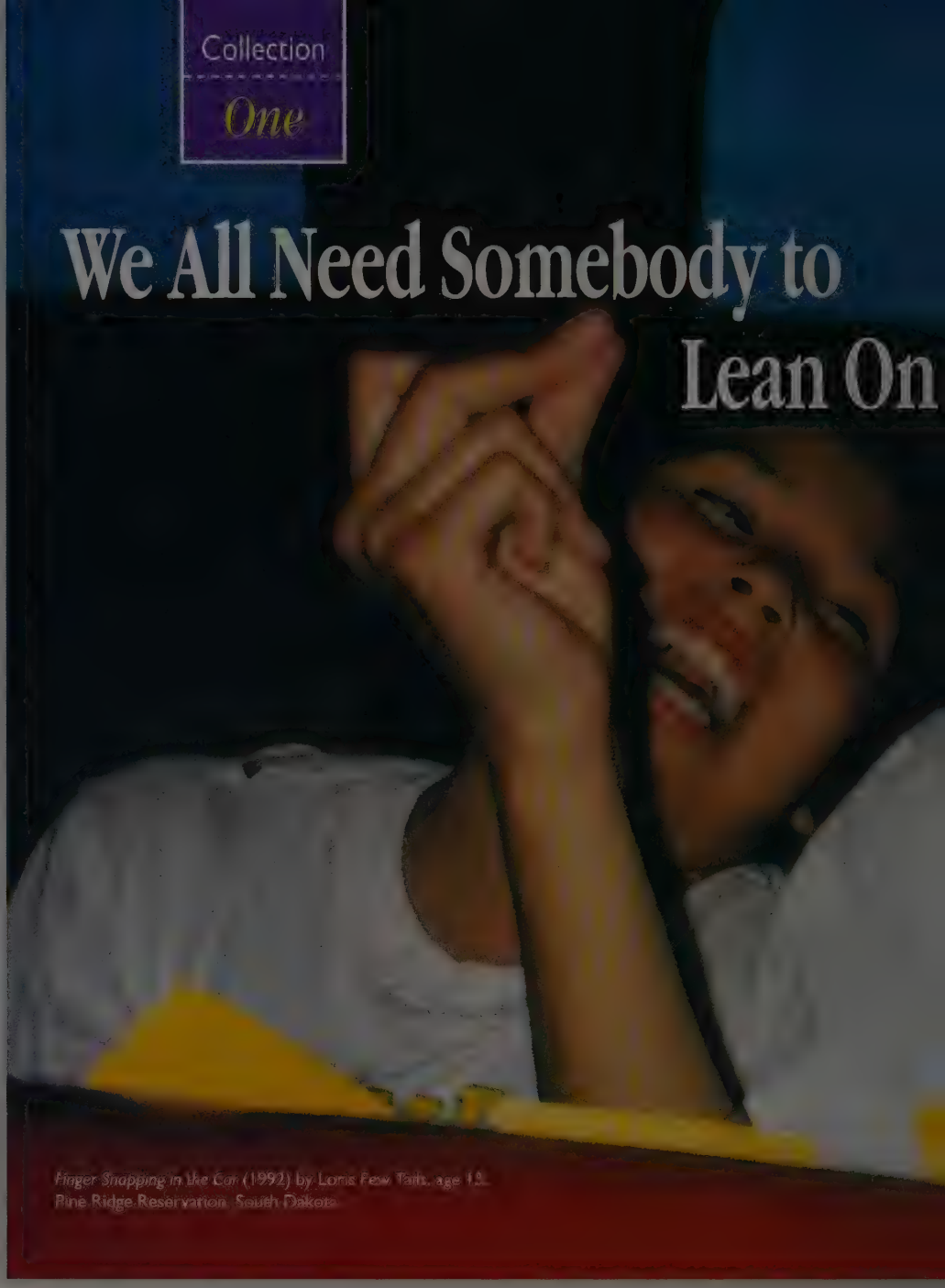
1. Read literature in different genres on the theme "We All Need Somebody to Lean On"
2. Interpret literary elements with special emphasis on conflict and figures of speech
3. Apply a variety of reading strategies, particularly decoding unfamiliar words
4. Respond to the literature in a variety of modes
5. Learn and use new words
6. Develop skill in using body language, clear tones of voice, and active listening
7. Plan, draft, revise, proofread, and publish an autobiographical incident
8. Recognize and revise sentence fragments
9. Create outlines and graphic organizers
10. Explore through a variety of projects how to resolve conflicts constructively

Introducing the Theme

Explain to the class that each of the stories and poems in this collection describes how friends or family members enrich our lives in different ways. Point out that several selections focus on people we find in school, on the job, or at home. As they read the selections in this collection, remind students to look for specific ways that friends affect people's lives for the better.

Collection One

We All Need Somebody to Lean On

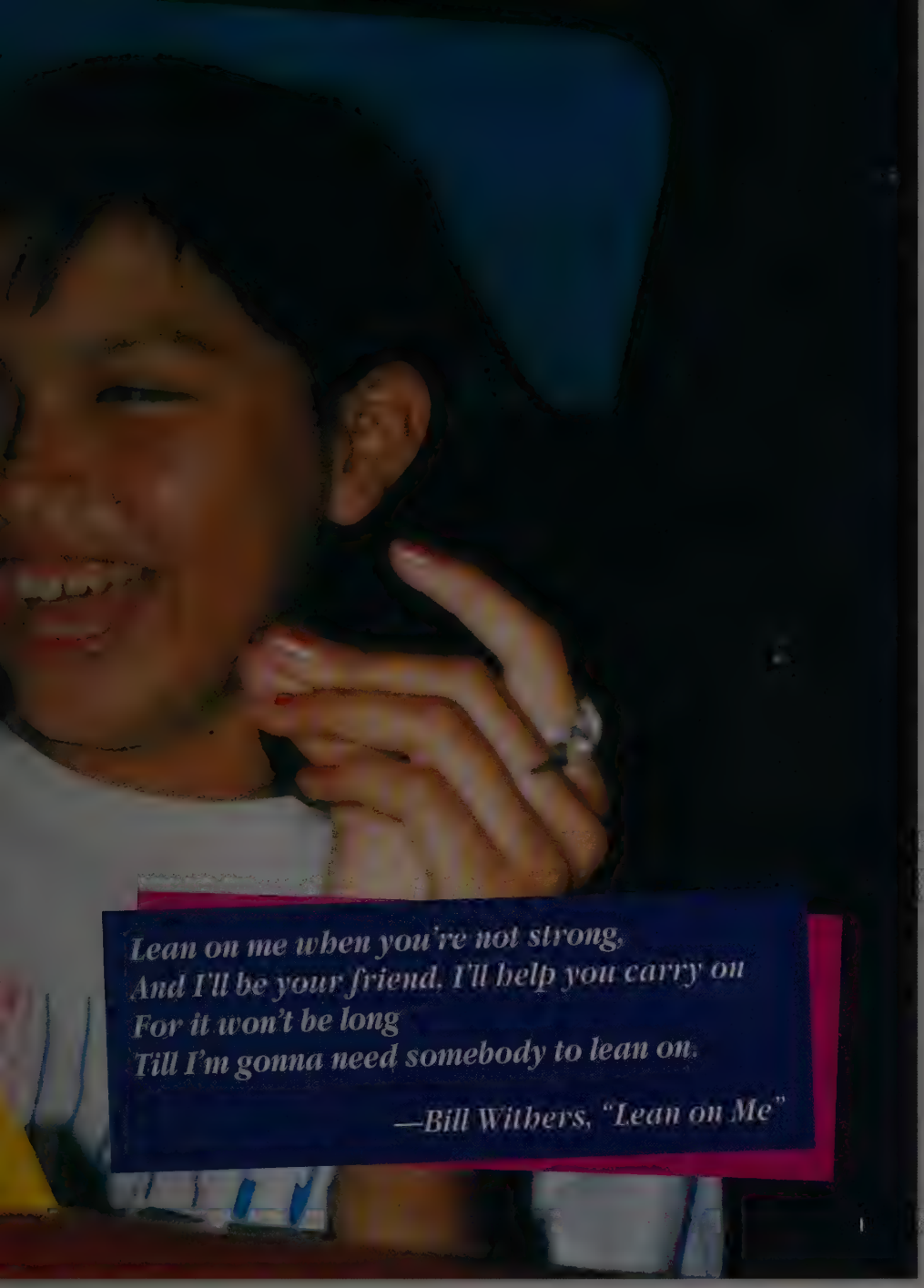


Finger Snapping in the Corn (1992) by Loma Few Tails, age 12. Pine Ridge Reservation, South Dakota.

Selection Readability

This Annotated Teacher's Edition provides a summary of each selection in the student book. Following each Summary heading, you will find one, two, or three small icons. These icons indicate, in an approximate sense, the reading level of the selection.

- ■ One icon indicates that the selection is easy.
- ■■ Two icons indicate that the selection is on an intermediate reading level.
- ■■■ Three icons indicate that the selection is challenging.



Responding to the Quotation

? What do you look for in a friend? What makes you a good friend? [Students might suggest that a good friend is supportive, loyal, discreet, dependable, insightful, challenging and patient, and fun to be with.]

Responding to the Art

Activity. After students have studied the photograph, ask them how it fits the collection theme. Guide the class to see how the girls' body language and facial expressions suggest their joy and trust in each other. You may also wish to have students do a mock pose for photographs that would illustrate the collection theme. The class can vote to decide which "photograph" fits best and why. (Note that this photograph was taken by a thirteen-year-old.)

Writer's Notebook

Have students freewrite in response to the theme "We all need somebody to lean on." As a prompt for responses to this theme, play appropriate theme music, such as "I'll Be There for You," from the *Friends* TV series soundtrack, "Hero" by Mariah Carey, or a rendition of "Bridge over Troubled Water" by Paul Simon.

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 87

Formal Assessment
- Reading Application Test, p. 15

Test Generator
- Collection Test

Cross-Curricular Activities
- Teaching Notes, p. 1

Writing Focus: Autobiographical Incident

The following **Work in Progress** assignments in this collection build to a culminating **Writer's Workshop** at the end of Collection 1.

• Raymond's Run	Write about a first impression (p. 13)
• A Time to Talk	Re-create feelings for an autobiographical incident (p. 18)
• Mrs. Flowers	Use images to describe an autobiographical experience (p. 26)
• Broken Chain	List important first experiences (p. 39)
• Flowers for Algernon	Freewrite about an autobiographical incident (p. 75)

Writer's Workshop: Narrative Writing / Autobiographical Incident (p. 82)

OBJECTIVES

1. Read and interpret the short story and newspaper article
2. Analyze conflict
3. Monitor comprehension
4. Express understanding through autobiographical writing, creative writing, speaking, or research/health
5. Identify three common usage errors and use correct spelling and grammar

SKILLS

Literary
- Analyze conflict

Reading
- Monitor comprehension

Writing
- Collect ideas for an autobiographical incident
- Freewrite personal anecdotes

Speaking
- Prepare an oral presentation

Grammar
- Correct three common usage errors

Spelling
- Use spelling strategies

Research/Health
- Research and report on local or national responses to health challenges

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

RAYMOND'S RUN

Make the Connection

You Can't Judge a Book by Its Cover

The story you're about to read takes place in Harlem, a section of New York City. Its main character is a tough, smart, funny, streetwise girl called Squeaky.

Squeaky is a girl with strong opinions. She thinks she can tell what other people are like just from the way they look and talk. She doesn't take into account the fact that there is much more to people than what appears on the surface.

Think-pair-share. What are your hidden qualities and talents? Take five minutes to list some things you're good at or enjoy doing. Tell a classmate about *one* of the items on your list. (Try to pick something your partner doesn't already know about you.) Afterward, tell the class what you learned about your partner.

Save your list—you'll refer to it when you get to page 13.

Elements of Literature

Conflict

As you read "Raymond's Run," you'll notice that Squeaky has a number of **conflicts**—struggles or disagreements—to resolve. Some of these conflicts are with other girls, some are with her family, and some are with herself. Think about how you would resolve these conflicts. What does Squeaky's way of dealing with them tell you about her?

Conflict is a struggle between opposing forces.

For more on Conflict, see page 15 and the Handbook of Literary Terms.



Reading Skills and Strategies

Dialogue with the Text: Monitoring Your Comprehension

When you read, a great deal goes on in your head:
- You connect what you read with your own experience.
- You picture what is happening in the text.
- You ask yourself questions and make predictions.
- You challenge the text.
- You reflect on the meaning of the text.

You can **monitor your reading comprehension** by having a dialogue with a text you're reading. Keep a sheet of paper next to each page so that you can write down your thoughts and questions. For example, as you read "Raymond's Run," you might comment on how some of the characters remind you of yourself or people you know. You might make predictions about how Squeaky will handle her **conflicts.** If you run into problems understanding a passage, try reading it aloud.

One reader's comments appear at the beginning of "Raymond's Run."

go.hrw.com
LE0 8-1

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 1
 Selection Skill Lesson, p. 8
- *Graphic Organizers for Active Reading,* p. 1
- *Spelling and Decoding,* Worksheet, p. 1
- *Audio CD Library*
 Disc 1, Track 2

Elements of Literature
- *Literary Elements*
 Transparency 1
 Worksheet, p. 4

Writing and Language
- *Daily Oral Grammar,* Transparency 1
- *Grammar and Language Links,* Worksheet, p. 1
- *Language Workshop CD-ROM*

Assessment
- *Formal Assessment,* p. 1
- *Portfolio Management System,* p. 105
- *Standardized Test Preparation,* p. 10
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-1)

RAYMOND'S RUN

Toni Cade Bambara

I don't have much work to do around the house like some girls. My mother does that. And I don't have to earn my pocket money by hustling; George runs errands for the big boys and sells Christmas cards. And anything else that's got to get done, my father does. All I have to do in life is mind my brother Raymond, which is enough.

Sometimes I slip and say my little brother Raymond. But as any fool can see he's much bigger and he's older too. But a lot of people call him my little brother cause he needs looking after cause he's not quite right. And a lot of smart mouths got lots to say about that too, especially when George was minding him. But now, if anybody has anything to say to Raymond, anything to say about his big head, they have to come by me. And I don't play the dozens[1] or believe in standing around with somebody in my face doing a lot of talking. I much rather just knock you down and take my chances even if I am a little girl with skinny arms and a squeaky voice, which is how I got the name Squeaky. And if things get too rough, I run. And as anybody can tell you, I'm the fastest thing on two feet.

There is no track meet that I don't win the first-place medal. I used to win the twenty-yard dash when I was a little kid in kindergarten. Nowadays, it's the fifty-yard dash. And tomorrow I'm subject to run the quarter-meter relay all by myself and come in first, second, and third.

1. **play the dozens:** trade insults (slang).

I'm the fastest and that goes for Gretchen, too, who says she's going to win this year. Ridiculous.

Dialogue with the Text

It seems as if this girl doesn't do enough around the house, but she has an important job. She has to take care of her brother, and I know how hard that can be.

Some people can really be cruel and insensitive to people that have problems.

My brother is physically challenged, and I would stand up for him just as she stands up for Raymond.

She's smart. If I was in a very tough situation where I faced danger, I wouldn't stick around either.

I can tell she's a strong young woman, and she's got a positive attitude.

— Ricardo Romero
Foshay Middle School
Los Angeles, California

Summary

A determined competitor, "Squeaky" Parker is the fastest runner in her Harlem neighborhood. She is devoted to her brother Raymond, who is mentally impaired. Gretchen Lewis, a new girl in school, plans to challenge Squeaky for the title of fastest runner. The day of the race, Squeaky brings Raymond to the park, puts him on the swings, and then warms up. As the runners line up, Squeaky realizes that Gretchen is also serious about running. During the race, Squeaky sees Raymond running alongside the track. Shocked, Squeaky almost stops running but still goes on to win. Later, she gains new respect for Gretchen and decides to help Raymond develop his own running skills.

Resources

Listening

Audio CD Library

A recording of "Raymond's Run" is included in the *Audio CD Library*:

- Disc 1, Track 2

A Elements of Literature

Conflict

? What causes conflict between Squeaky and some of the other kids? [Possible response: Some kids ridicule Squeaky's brother Raymond. Conflict arises when she refuses to tolerate their prejudice and cruelty.]

B Reading Skills and Strategies

Monitoring Comprehension

? Do you think Squeaky will come in "first, second, and third" in the quarter-meter relay race as she predicts? Why or why not? [Possible responses: She will win, because she is an exceptional racer; she will lose, because she is overconfident and others are better runners.]

Reaching All Students

Struggling Readers

Monitoring Comprehension was introduced on p. 2. For a lesson directly tied to this selection that teaches students to monitor comprehension by using a strategy called Think-Aloud, see the *Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 1
- Selection Skill Lesson, p. 8

English Language Learners

Since the narrator speaks conversationally, the story contains both run-on sentences and fragments. To help students who might be confused by incomplete sentences, invite them to pretend they are *listening* to a friend tell a story. As they read, they can imitate in their minds the narrator's intonations. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*

Advanced Learners

Invite students to isolate all of the story's unfamiliar words and expressions, such as the "two-fire-hydrant headstart" Squeaky's father gives her when they race. Then, have students prepare a glossary that explains the meaning of each expression in words, pictures, or both. Encourage students to share their glossaries with the class.

A Elements of Literature

Conflict

? What is the basis of Squeaky's conflict with Gretchen? [Gretchen says she is going to win the race that Squeaky always wins.] Are Squeaky's reasons for believing that she will beat Gretchen based on logic? [Possible response: No, they are based on emotion. For example, having freckles has nothing to do with a person's success as a runner.]

B Reading Skills and Strategies

Making Inferences

? Why does Squeaky keep her brother close to the buildings? What does this suggest about her feelings for Raymond? [Possible responses: She treats her brother with care and respect, making sure that he does not harm himself or others; she clearly loves him and wants to keep him safe and content.]

C Struggling Readers

Reading Aloud

To help struggling readers understand Bambara's use of dialect, suggest they read parts of the story aloud with a partner. Encourage students to capture the story's tone as they read.

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 1

Test Generator

- Selection Test

Elements of Literature

For additional instruction on conflict, see *Literary Elements*:

- Transparency 1
- Worksheet, p. 4



The big kids call me Mercury[2] cause I'm the swiftest thing in the neighborhood. Everybody knows that—except two people who know better, my father and me. He can beat me to Amsterdam Avenue with me having a two-fire-hydrant headstart and him running with his hands in his pockets and whistling. But that's private information. Cause can you imagine some thirty-five-year-old man stuffing himself into PAL[3] shorts to race little kids? So as far as everyone's concerned, I'm the fastest and that goes for Gretchen, too, who has put out the tale that she is going to win the first-place medal this year. Ridiculous. In the second place, she's got short legs. In the third place, she's got freckles. In the first place, no one can beat me and that's all there is to it.

I'm standing on the corner admiring the weather and about to take a stroll down Broadway so I can practice my breathing exercises, and I've got Raymond walking on the inside close to the buildings, cause he's subject to fits of fantasy and starts thinking he's a circus performer and that the curb is a tightrope strung high in the air. And sometimes after a rain he likes to step down off his tightrope right into the gutter and slosh around getting his shoes and cuffs wet. Then I get hit when I get home. Or sometimes if you don't watch him he'll dash across traffic to the island[4] in the middle of Broadway and give the pigeons a fit. Then I have to go behind him apologizing to all the old people sitting around trying to get some sun and getting all upset with the pigeons fluttering around them, scattering their newspapers and upsetting the waxpaper lunches in their laps. So I keep Raymond on the inside of me, and he plays like he's driving a stage coach which is OK by me so long as he doesn't run me over or interrupt my breathing exercises, which I have to do on account of I'm serious about my running, and I don't care who knows it.

Now some people like to act like things come easy to them, won't let on that they practice. Not me. I'll high-prance down 34th Street like a rodeo pony to keep my knees strong even if it does get my mother uptight so that she walks ahead like she's not with me, don't know me, is all by herself on a shopping trip, and I am somebody else's crazy child. Now you take Cynthia Procter for instance. She's just the opposite. If there's a test tomorrow, she'll say something like, "Oh, I guess I'll play handball this afternoon and watch television tonight," just to let you know she ain't thinking about the test. Or like last week when she won the spelling bee for the millionth time, "A good thing you got 'receive,'

2. **Mercury:** in Roman mythology, messenger of the gods, known for his speediness.
3. **PAL:** Police Athletic League.
4. **island:** traffic island, a car-free area in the middle of a road.

Skill Link

Reading: Clarifying Meaning and Usage

Use this activity before you teach the Grammar Link exercise on p. 14. It will help you assess students' understanding of common usage errors.

Activity

Have students work in small groups (using a dictionary, if necessary) to write definitions for the following expressions. Then, have them write contractions for the last five phrases. Groups should determine which letters are omitted and how these changes could result in pronunciation and spelling errors.

1. a lot
2. all right
3. could have
4. should have
5. would have
6. might have
7. must have

Squeaky, cause I would have got it wrong. I completely forgot about the spelling bee." And she'll clutch the lace on her blouse like it was a narrow escape. Oh, brother. But of course when I pass her house on my early morning trots around the block, she is practicing the scales on the piano over and over and over and over. Then in music class she always lets herself get bumped around so she falls accidentally on purpose onto the piano stool and is so surprised to find herself sitting there that she decides just for fun to try out the ole keys. And what do you know—Chopin's[5] waltzes just spring out of her fingertips and she's the most surprised thing in the world. A regular prodigy. I could kill people like that. I stay up all night studying the words for the spelling bee. And you can see me any time of day practicing running. I never walk if I can trot, and shame on Raymond if he can't keep up. But of course he does, cause if he hangs back someone's liable to walk up to him and get smart, or take his allowance from him, or ask him where he got that great big pumpkin head. People are so stupid sometimes.

So I'm strolling down Broadway breathing out and breathing in on counts of seven, which is my lucky number, and here comes Gretchen and her sidekicks: Mary Louise, who used to be a friend of mine when she first moved to Harlem from Baltimore and got beat up by everybody till I took up for her on account of her mother and my mother used to sing in the same choir when they were young girls, but people ain't grateful, so now she hangs out with the new girl Gretchen and talks about me like a dog; and Rosie, who is as fat as I am skinny and has a big mouth where Raymond is concerned and is too stupid to know that there is not a big deal of difference between herself and Raymond and that she can't afford to throw stones. So they are steady coming up Broadway and I see right away that it's going to be one of those Dodge City scenes[6] cause the street ain't that big and they're close to the buildings just as we are. First I think I'll step into the candy store and look over the new comics and let them

5. **Chopin's:** Frédéric François Chopin (shō·pan') (1810–1849), Polish composer and pianist.



6. **Dodge City scenes:** showdowns like those in the television western *Gunsmoke*, which was set in Dodge City, Kansas. In a typical scene, a marshal and an outlaw face off with pistols on an empty street.

D Reading Skills and Strategies
Drawing Conclusions

? What does this observation suggest life is like for Raymond? [It suggests that life is sometimes difficult, because people tease him.] **Do you agree with Squeaky's conclusion that people are "stupid sometimes"? Why or why not?** [Possible response: These kinds of comments reflect fear of differences, thoughtlessness, or cruelty, more than stupidity.]

E Historical Connections
"Raymond's Run" is set in Harlem, an area just north of Central Park in the borough of Manhattan in New York City. Dutch Governor Peter Stuyvesant established "Nieuw Haarlem" in 1658, naming the community for Haarlem in the Netherlands. From 1830 to the late 1880s, the area was a fashionable New York City suburb. From about 1900 to 1925, many African Americans moved into Harlem from southern states. The neighborhood became an important cultural center. An extraordinary outpouring of writing, music, art, and dance during the 1920's earned the era the title "The Harlem Renaissance." During subsequent decades, economic conditions in Harlem deteriorated. In recent years, however, the community has seen significant revitalization.

F English Language Learners
Using Context Clues

Explain that Squeaky is alluding to the saying "People who live in glass houses shouldn't throw stones." Have students use context clues such as *glass* and *stones* in order to interpret the aphorism and explain how it applies to Rosie. [Possible response: The saying means a person in a vulnerable position shouldn't criticize others. Here, Rosie can't afford to criticize Raymond, because she may well experience prejudice about her weight.]

Crossing the Curriculum

Physical Education
If your community participates in the Special Olympics, your students may wish to volunteer to help special athletes compete in the event. They might begin by asking a special education teacher in the school how to get involved. For additional information, you may wish to help them by consulting organizations that serve this population, such as SEPTA (Special Education Parent-Teacher Association).

Geography
Invite students to make a map of Squeaky's neighborhood, including all the landmarks mentioned in the story. Encourage them to draw their map to scale and to include a compass rose to show direction. Students can refer to a New York street map to check their work and revise any errors. (Harlem is a district in Manhattan. It lies north of Central Park between Eighth Avenue and the East and Harlem rivers.)



pass. But that's chicken and I've got a reputation to consider. So then I think I'll just walk straight on through them or even over them if necessary. But as they get to me, they slow down. I'm ready to fight, cause like I said I don't feature a whole lot of chit-chat, I much prefer to just knock you down right from the jump and save everybody a lotta precious time.

"You signing up for the May Day races?" smiles Mary Louise, only it's not a smile at all. A dumb question like that doesn't deserve an answer. Besides, there's just me and Gretchen standing there really, so no use wasting my breath talking to shadows.

"I don't think you're going to win this time," says Rosie, trying to signify[7] with her hands on her hips all salty, completely forgetting that I have whupped her behind many times for less salt than that.

"I always win cause I'm the best," I say straight at Gretchen who is, as far as I'm concerned, the only one talking in this ventriloquist-dummy routine. Gretchen smiles, but it's not a smile, and I'm thinking that girls never really smile at each other because they don't know how and don't want to know how and there's probably no one to teach us how, cause grown-up girls don't know either. Then they all look at Raymond who has just brought his mule team to a standstill. And they're about to see what trouble they can get into through him.

"What grade you in now, Raymond?"

"You got anything to say to my brother, you say it to me, Mary Louise Williams of Raggedy Town, Baltimore."

"What are you, his mother?" sasses Rosie.

"That's right, Fatso. And the next word out of anybody and I'll be *their* mother too." So they just stand there and Gretchen shifts from one leg to the other and so do they. Then Gretchen puts her hands on her hips and is about to say something with her freckle-face self but doesn't. Then she walks around me looking me up and down but keeps walking up Broadway, and her sidekicks follow her. So me and Raymond smile at each other and he says, "Gidyap" to his team and I continue with my breathing exercises, strolling down Broadway toward the ice man on 145th with not a care in the world cause I am Miss Quicksilver[8] herself.

I take my time getting to the park on May Day because the track meet is the last thing on the program. The biggest thing on the program is the May Pole dancing, which I can do without, thank you, even if my mother thinks it's a shame I don't take part and act like a girl for a change. You'd think my mother'd be grateful not to have to make me a white organdy dress with a big satin sash and buy me new white baby-doll shoes that can't be taken out of the box till the big day. You'd think she'd be glad her daughter ain't out there prancing around a May Pole getting the new clothes all dirty and sweaty and trying to act like a fairy or a flower or whatever you're supposed to be when you should be trying to be yourself, whatever that is, which is, as far as I am concerned, a poor black girl who really can't afford to buy shoes and a new dress you only wear once a lifetime cause it won't fit next year.

I was once a strawberry in a Hansel and Gretel pageant when I was in nursery school and didn't have no better sense than to dance on tiptoe with my arms in a circle over my

7. **signify:** act boastful or insult someone (slang).

8. **Quicksilver:** another name for mercury, a silver-colored liquid metal that flows rapidly.

A Critical Thinking

Expressing an Opinion

? What do you think of Squeaky's ideas for settling her conflict with Gretchen and Rosie? [Some students might argue that threatening physical violence is a poor method for resolving differences. Others may think that it is crucial to maintain your reputation at all costs.]

B Elements of Literature

Conflict

? What does Squeaky mean by saying that girls never really smile at each other? [Possible responses: Since girls often compete with each other, they can't become friends on an equal basis; often girls are not genuine.] What does her comment suggest about the conflict between Squeaky and Gretchen? [Possible response: The conflict has more to do with gender than with the girls' personalities.]

C Reading Skills and Strategies

Monitoring Comprehension

? Why do you think Squeaky and Raymond smile at one another as Gretchen walks off? [Possible responses: They recognize their shared dislike of Gretchen, their common enemy; they are acknowledging that Squeaky protected him.]

D Appreciating Language

Diction

? Why does Bambara use informal grammar, such as *no better sense* for *any better sense*? [Possible response: She creates a conversational style that captures the main character's personality.]

Getting Students Involved

Cooperative Learning

Head to Head. This story focuses on various competitions, including foot races and struggles for social acceptance. Arrange students in a Circle of Knowledge to brainstorm different examples of competitions, such as spelling bees, soccer matches and sibling rivalries. Have each group select a recorder to jot down responses. Then, challenge groups to explain why some people, like Squeaky and Gretchen, enjoy competing, whereas other people don't.

Enrichment Activity

Retitling. The author chose to call this story "Raymond's Run," rather than "Squeaky's Run," or even "Squeaky and Gretchen's Run." Challenge students to explain how the title sheds light on the author's intentions and the story's theme. Guide them to see that even though Squeaky wins the race, Raymond accomplishes something more important by running in his own style. Students can show their understanding of the story's theme by creating alternate titles.

head doing umbrella steps and being a perfect fool just so my mother and father could come dressed up and clap. You'd think they'd know better than to encourage that kind of nonsense. I am not a strawberry. I do not dance on my toes. I run. That is what I am all about. So I always come late to the May Day program, just in time to get my number pinned on and lay in the grass till they announce the fifty-yard dash. E

I put Raymond in the little swings, which is a tight squeeze this year and will be impossible next year. Then I look around for Mr. Pearson, who pins the numbers on. I'm really looking for Gretchen if you want to know the truth, but she's not around. The park is jam-packed. Parents in hats and corsages and breast-pocket handkerchiefs peeking up. Kids in white dresses and light-blue suits. The parkees unfolding chairs and chasing the rowdy kids from Lenox[9] as if they had no right to be there. The big guys with their caps on backwards, leaning against the fence swirling the basketballs on the tips of their fingers, waiting for all these crazy people to clear out the park so they can play. Most of the kids in my class are carrying bass drums and glockenspiels[10] and flutes. You'd think they'd put in a few bongos or something for real like that.

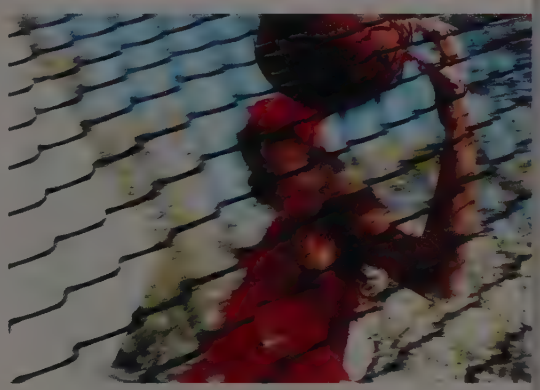
Then here comes Mr. Pearson with his clipboard and his cards and pencils and whistles and safety pins and fifty million other things he's always dropping all over the place with his clumsy self. He sticks out in a crowd because he's on stilts. We used to call him Jack and the Beanstalk to get him mad. But I'm the only one that can outrun him and get away, and I'm too grown for that silliness now.

"Well, Squeaky," he says, checking my name off the list and handing me number seven and two pins. And I'm thinking he's got no right to call me Squeaky, if I can't call him Beanstalk.

"Hazel Elizabeth Deborah Parker," I correct him and tell him to write it down on his board. F

"Well, Hazel Elizabeth Deborah Parker, going to give someone else a break this year?" I squint at him real hard to see if he is seriously thinking I should lose the race on purpose just to give someone else a break. "Only six girls running this time," he continues, shaking his head sadly like it's my fault all of New York didn't turn out in sneakers. "That new girl should give you a run for your money." He looks around the park for Gretchen like a periscope in a submarine movie. "Wouldn't it be a nice gesture if you were . . . to ahhh . . ."

I give him such a look he couldn't finish putting that idea into words. Grown-ups got a lot of nerve sometimes. I pin number seven to myself and stomp away, I'm so burnt. And I go straight for the track and stretch out on the grass while the band winds up with "Oh, the Monkey Wrapped His Tail Around the Flag Pole," which my teacher calls by some other name. The man on the loudspeaker is calling everyone over to the track and I'm on my back looking at the sky, trying to pretend I'm in the country, but I can't, because even grass in the city feels hard as sidewalk, and there's just no pretending you are anywhere but in a "concrete jungle" as my grandfather says. G H



9. **Lenox:** Lenox Avenue, a major street in Harlem (now called Malcolm X Boulevard).
10. **glockenspiels** (gläk'ən·spēlz'): musical instruments with flat metal bars that are struck with small hammers and produce bell-like sounds. Glockenspiels are often used in marching bands.

E Advanced Learners

Grammar and Usage

? Invite these students to explain the correct usage of the verbs *lay* and *lie*. Which verb is appropriate for this sentence? [Squeaky should use the present tense of *lie*, "to be in a horizontal position," rather than *lay*, which is the past tense of *lie*. *Lay* is also the present tense of a verb meaning "to set down."] Encourage students to give examples of the present, future, past, and perfect tenses of these two verbs.

F Critical Thinking

Analyzing Motivation

? Why does Squeaky insist that Mr. Pearson use her full name instead of her nickname on the list of runners? [Possible response: Using her full name gives her the respect she feels she deserves as a serious runner.]

G Elements of Literature

Conflict

? What is the conflict in this passage? What is your opinion of the way Squeaky resolves it? [Squeaky is furious that Mr. Pearson would suggest she deliberately lose the race to give another runner a chance to win. Students are likely to agree that Squeaky handles the matter maturely, by silencing him with a look of disdain. This behavior both maintains her pride and saves her energy for the race.]

H Struggling Readers

Using Context Clues

? Which context clues help you figure out what the expression "concrete jungle" means? [Possible response: Since "even the grass feels hard as sidewalk," the "concrete jungle" could mean "a city."]

Skill Link

Reading: Using a Text's Structure

Explain to students that a **text structure** is the pattern that a writer uses to organize the ideas or events in a literary work. Point out that the three most common patterns of organization are cause/effect, comparison/contrast, and chronological order. As students read, encourage them to think about the way the author has organized and developed ideas. Identifying the structure can help students locate and recall information.

Short stories are usually told in **chronological order,** so that events are presented in time order from first to last. Writers often include cue words such as *first, then, next, finally,* and *last* to help readers follow the chronological order of events.

Activities

1. Have students identify the text structure in "Raymond's Run." Guide them to provide specific examples of chronological order.
2. Students can construct a timeline to track the chronological events in the story.
3. Challenge students to speculate about why the author chose this text structure. Why is the specific order of events especially important in this instance?

A Reading Skills and Strategies

Monitoring Comprehension

? What do you predict Raymond will do as Squeaky runs? What information from the story helps you make your prediction? [The title "Raymond's Run" suggests that Raymond might also become a runner.]

B Appreciating Language

Style

Draw students' attention to this lyrical passage, in which Bambara uses figurative language (*blown… like a feather*) and sensory images to convey Squeaky's pre-race thoughts and feelings.

C Reading Skills and Strategies

Drawing Conclusions

? Why does Squeaky want to win the race so badly? [Possible response: Victory makes her feel special, partly making up for the way other girls shun her and make fun of Raymond.]

D Critical Thinking

Speculating

? Why does Raymond run alongside his sister? [Possible responses: Raymond is proud of Squeaky and wants to emulate her; he wants to keep her in his line of sight.]

Speaking and Listening: Appreciating Spoken Language and Analyzing Oral Interpretation

Play the recording of "Raymond's Run" (Disc 1, Track 2, in the *Audio CD Library*). Ask students to evaluate the speaker's interpretation of Squeaky's voice. Did the oral interpretation help them understand Squeaky better? Did they object to any aspects of this interpretation of a contemporary work?

The twenty-yard dash takes all of two minutes cause most of the little kids don't know no better than to run off the track or run the wrong way or run smack into the fence and fall down and cry. One little kid, though, has got the good sense to run straight for the white ribbon up ahead so he wins. Then the second-graders line up for the thirty-yard dash and I don't even bother to turn my head to watch cause Raphael Perez always wins. He wins before he even begins by psyching the runners, telling them they're going to trip on their shoelaces and fall on their faces or lose their shorts or something, which he doesn't really have to do since he is very fast, almost as fast as I am. After that is the forty-yard dash which I used to run when I was in first grade. Raymond is hollering from the swings cause he knows I'm about to do my thing cause the man on the loudspeaker has just announced the fifty-yard dash, although he might just as well be giving a recipe for angel food cake cause you can hardly make out what he's sayin for the static. I get up and slip off my sweat pants and then I see Gretchen standing at the starting line, kicking her legs out like a pro. Then as I get into place I see that ole Raymond is on line on the other side of the fence, bending down with his fingers on the ground just like he knew what he was doing. I was going to yell at him but then I didn't. It burns up your energy to holler.



Every time, just before I take off in a race, I always feel like I'm in a dream, the kind of dream you have when you're sick with fever and feel all hot and weightless. I dream I'm flying over a sandy beach in the early morning sun, kissing the leaves of the trees as I fly by. And there's always the smell of apples, just like in the country when I was little and used to think I was a choo-choo train, running through the fields of corn and chugging up the hill to the orchard. And all the time I'm dreaming this, I get lighter and lighter until I'm flying over the beach again, getting blown through the sky like a feather that weighs nothing at all. But once I spread my fingers in the dirt and crouch over the Get on Your Mark, the dream goes and I am solid again and am telling myself, Squeaky you must win, you must win, you are the fastest thing in the world, you can even beat your father up Amsterdam if you really try. And then I feel my weight coming back just behind my knees then down to my feet then into the earth and the pistol shot explodes in my blood and I am off and weightless again, flying past the other runners, my arms pumping up and down and the whole world is quiet except for the crunch as I zoom over the gravel in the track. I glance to my left and there is no one. To the right, a blurred Gretchen, who's got her chin jutting out as if it would win the race all by itself. And on the other side of the fence is Raymond with his arms down to his side and the palms tucked up behind him, running in his very own style, and it's the first time I ever saw that and I almost stop to watch my brother Raymond on his first run. But the white ribbon is bouncing toward me and I tear past it, racing into the distance till my feet with a mind of their own start digging up footfuls of dirt and brake me short. Then all the kids standing on the side pile on me, banging me on the back and slapping my head with their May Day programs, for I have won again and everybody on 151st Street can walk tall for another year.

Using Students' Strengths

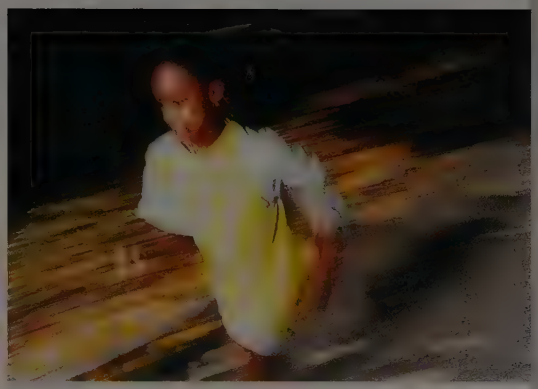
Visual Learners

As visual learners read the story, they might benefit by filling in the graphic organizer provided on p. 1 of the *Graphic Organizers for Active Reading*.

Interpersonal Learners

Invite students skilled at conflict resolution and mediation to suggest ways that Squeaky and Gretchen might have resolved their conflicts without resorting to name-calling, intimidation, and threats of physical violence. Students can work in threes to role-play the different solutions. Then, have them decide which idea might have worked best, and why.

"In first place . . ." the man on the loudspeaker is clear as a bell now. But then he pauses and the loudspeaker starts to whine. Then static. And I lean down to catch my breath and here comes Gretchen walking back, for she's overshot the finish line too, huffing and puffing with her hands on her hips taking it slow, breathing in steady time like a real pro and I sort of like her a little for the first time. "In first place . . ." and then three or four voices get all mixed up on the loudspeaker and I dig my sneaker into the grass and stare at Gretchen who's staring back, we both wondering just who did win. I can hear old Beanstalk arguing with the man on the loudspeaker and then a few others running their mouths about what the stopwatches say. Then I hear Raymond yanking at the fence to call me and I wave to shush him, but he keeps rattling the fence like a gorilla in a cage like in them gorilla movies, but then like a dancer or something he starts climbing up nice and easy but very fast. And it occurs to me, watching how smoothly he climbs hand over hand and remembering how he looked running with his arms down to his side and with the wind pulling his mouth back and his teeth showing and all, it occurred to me that Raymond would make a very fine runner. Doesn't he always keep up with me on my trots? And he surely knows how to breathe in counts of seven cause he's always doing it at the dinner table, which drives my brother George up the wall. And I'm smiling to beat the band cause if I've lost this race, or if me and Gretchen tied, or even if I've won, I can always retire as a runner and begin a whole new career as a coach with Raymond as my champion. After all, with a little more study I can beat Cynthia and her phony self at the spelling bee. And if I bugged my mother, I could get piano lessons and become a star. And I have a big rep[11] as the baddest thing around. And I've got



a roomful of ribbons and medals and awards. But what has Raymond got to call his own?

So I stand there with my new plans, laughing out loud by this time as Raymond jumps down from the fence and runs over with his teeth showing and his arms down to the side, which no one before him has quite mastered as a running style. And by the time he comes over I'm jumping up and down so glad to see him—my brother Raymond, a great runner in the family tradition. But of course everyone thinks I'm jumping up and down because the men on the loudspeaker have finally gotten themselves together and compared notes and are announcing "In first place—Miss Hazel Elizabeth Deborah Parker." (Dig that.) "In second place—Miss Gretchen P. Lewis." And I look over at Gretchen wondering what the "P" stands for. And I smile. Cause she's good, no doubt about it. Maybe she'd like to help me coach Raymond; she obviously is serious about running, as any fool can see. And she nods to congratulate me and then she smiles. And I smile. We stand there with this big smile of respect between us. It's about as real a smile as girls can do for each other, considering we don't practice real smiling every day, you know, cause maybe we too busy being flowers or fairies or strawberries instead of something honest and worthy of respect . . . you know . . . like being people.

11. rep: reputation (slang). People often create slang by clipping off parts of words.

E English Language Learners
Using Context Clues

? What does "running their mouths" mean? What clues help you figure out the meaning? [The expression means "talking on and on without saying much." Students might use the clues *hear* or *arguing*.]

F Reading Skills and Strategies
Monitoring Comprehension

? Why is Squeaky so glad to see Raymond? How has she changed? [Possible responses: Squeaky suddenly realizes that her life may offer infinite possibilities, whereas Raymond's life is narrowly defined. Because Raymond has little "to call his own," his skill in running seems more important than her own, for it signals a new step in his development.]

G Elements of Literature
Conflict

? How can the girls smile at each other with genuine respect when only one of them wins the race? [Winning and losing have taken a back seat to respect for each other as serious competitors. Gretchen and Squeaky have resolved their conflict.]

Resources

Selection Assessment

Formal Assessment
- Selection Test, p. 1

Test Generator
- Selection Test

Skill Link

Reading: Author's Perspective

Explain to students that a **perspective** is a certain way of seeing or judging something. An author's perspective is his or her opinion or attitude about a subject, theme, setting, or group of characters. Point out that an author's perspective can be the result of a political viewpoint, an intellectual attitude or belief, or a personal feeling about a topic or an issue. Be sure that students understand that a particular perspective is not necessarily good or bad; rather, it simply reflects a writer's feelings or beliefs. Students can use the following questions to guide them as they identify perspective:

- Who tells the story?
- With whom does the author identify?
- What words indicate the author's feelings?
- Is the author biased?
- Is there a clear statement of the writer's purpose?
- Does the writer present evidence to support a position?

Activities

1. Have students identify and summarize the author's perspective in "Raymond's Run."
2. Challenge students to explain how the story might have differed if the author had identified with Gretchen or Mr. Pearson.

Browsing in the Files

About the Author. Toni Cade Bambara had a varied and interesting career. In addition to writing, she studied dance and taught at Spelman College in Atlanta. Bambara advised young readers ". . . while it is very, very important for young folks to read, to read well, to read everything in sight, it is equally important for young folks to learn how to listen, to be proud of our oral tradition, our elders who tell their tales in the kitchen."

Meet the Writer

"I Deal in Straight-Up Fiction Myself"



Photograph © 1994 by Jill Krementz.

Toni Cade Bambara (1939–1995) grew up in New York City, where "Raymond's Run" takes place. She began writing very early:

> "It's been a long apprenticeship. I began scribbling tales on strips from my daddy's *Daily News*. Then I'd wait by the bedroom door, chewing on a number two pencil, for those sturdy white squares my mama's stockings came wrapped around. . . . In junior high, I overwhelmed English teachers with three-for-one assignments. In high school, I hogged the lit journal."

Bambara's writing drew on the voices of her childhood: street-corner speechmakers, barbershop storytellers, performers at Harlem's legendary Apollo Theater. She said her stories came from her imagination, though:

> "It does no good to write autobiographical fiction, cause the minute the book hits the stand here comes your mama screamin how could you. . . . And it's no use using bits and snatches even of real events and real people, even if you do cover, guise, switch-around, and change-up, cause next thing you know your best friend's laundry cart is squeaking past but your bell ain't ringing so you trot down the block after her and there's this drafty cold pressure front the weatherman surely did not predict and your friend says in this chilly way that it's really something when your own friend stabs you in the back with a pen. . . . So I deal in straight-up fiction myself, cause I value my family and friends, and mostly cause I lie a lot anyway."

Toni Cade adopted the name Bambara from a signature on a sketchbook she found in her great-grandmother's trunk. The Bambara are a people of northwestern Africa known for their skill in woodcarving.

More by Toni Cade Bambara

"Raymond's Run" comes from a collection of short stories called *Gorilla, My Love* (Random House). Other stories in the collection with characters like Squeaky are "Blues Ain't No Mockin Bird" and the title story, "Gorilla, My Love."

Making the Connections

Connecting to the Theme: "We All Need Somebody to Lean On"

After students have read this story, invite them to discuss the collection theme. You might point out that—though it is obvious that Raymond has to lean on Squeaky, since he is unable to care for himself independently—Squeaky is also dependent on her brother in many ways. She feels a strong bond to him not only because they are siblings, but also because they share a common outlook. Have students look back to the smile Squeaky and Raymond share on p. 6 after their encounter with the girls. Discuss how this genuine smile reflects their deep bond, especially when contrasted to the phony smiles the girls exchange. Then, invite students to speculate about how Squeaky and Gretchen might lean on each other after the race. How could their relationship change?

Reward They Get Is Just

OMAR KELLY

Bob Johnson is sure he has the world's highest-paid staff of volunteers. Mainly, it's because everyone involved with the Special Olympics goes home feeling like a million bucks.

Many who will donate their time and effort for this weekend's 28th annual Special Olympics Massachusetts Summer Games come expecting to give only of themselves, but they walk away having taken much more than they've donated to the Games, which begin today and wrap up Sunday.

"Athletes are the focal point, but everyone goes home touched by the experience," said Johnson, president of Special Olympics Massachusetts, who has orchestrated the eight events of the competition taking place on the campuses of MIT and Boston University. "These events teach our athletes that they can do much more than they can't."

This summer's event has an added bonus. The athletes competing this weekend will be vying for a chance to qualify for the 1999 World Summer Games in Raleigh-Durham, N.C.

Phil Glendie, supervisor for the Lawrence Public Schools Special Olympics, will be coaching a team he calls "my little family," a group of 30 who compete in volleyball and track and field.

According to Glendie, participating in the Summer Games is an experience his students anticipate all year round because it's socially rewarding.

He gave as an example the story of a student who despised attending school until he reached high school age, which made him eligible for the Olympics. Now, because of training involved for the Special Olympics, that student is one of the first on the bus to school.

"They are so happy to be able to get out of the house two nights a week for training," said Glendie. "The excitement is like going to Disney World for them. They see the regular high school athletes—the football and basketball players—and it makes them feel worthwhile because they know that they are athletes, too."

The experience is just as rewarding for the volunteers, no matter what the job. Tony Carnevale, volunteer spokesman for the Summer Games, told a story about a first-year volunteer who thought he had an unrewarding job on the track.

"His assignment was to hold the ropes," Carnevale said. "When you tell them their responsibility, they kind of look at you funny. They say, 'I can't believe I gave up my time to hold a rope.' Then a blind runner uses that rope as their eyes—as a guide—flying along the rope during the competition. The person that's holding the rope watches the runner go by them, and instantly, they realize what a great deed they've just done. It's a great feeling."

Johnson's staff has estimated that it takes 42,400 hours just to train the 17,025 athletes for the Summer Games. But to the volunteers, it's considered a priceless experience, considering the feedback they receive.

"The Games give our athletes hope for the future, and they will carry that experience throughout other challenges that they will meet in their lives," Johnson said. "The athletes come back more outgoing, more confident, and they become willing to take chances."

Individuals wishing to volunteer should arrive at the Special Olympics event site on MIT's campus early in the morning and report to the volunteer desk. There they'll be put right to work, Johnson said.

If they're lucky, they might get to do something as rewarding as holding a rope.

—from *The Boston Globe*, June 19, 1998

Getting ready for Special Olympics long jump event, San Marcos, Texas, January 1993.



Connections

This newspaper article describes the role that volunteers play in helping athletes participating in the weekend-long Special Olympics in Massachusetts. To the volunteers, the satisfaction derived from helping others is payment enough.

A Appreciating Language

Contradiction

? In what way is the phrase "highest-paid staff of volunteers" a contradiction? If necessary, have students look up *volunteers* in the dictionary. [Volunteers are unpaid workers.]

B English Language Learners

Interpreting Idioms

Help students interpret the phrase "feeling like a million bucks." First, discuss *bucks*, meaning "dollars." Then help students see that the idea of a million dollars is (to most people) rare and wonderful. The idea is that a person feels good in this unusually wonderful way.

C Struggling Readers

Paraphrasing

? How would you restate Johnson's comment in your own words? [Possible response: Athletes in the Special Olympics focus on what they're *able* to do instead of what they're *unable* to do.]

D Critical Thinking

Determining the Author's Purpose

? Why do you think the writer quotes the coach? [Possible responses: The statement is interesting; it supports Johnson's statement in paragraph 3.]

E Reading Skills and Strategies

Connecting with the Text

? What might motivate someone to volunteer for the Special Olympics? [Possible responses: interest in sports for people with disabilities; desire to help.]

Connecting Across Texts

Connecting with "Raymond's Run"

Invite students to discuss how this newspaper article relates to "Raymond's Run" and to the collection theme. Students might begin by considering what kind of conflict is suggested by the article. [Possible response: Some participants in the Special Olympics were unhappy in school before they entered the sports program. They may have felt different from the "regular high school athletes" (paragraph 8).] **Help students understand that both the story and the article emphasize the idea that helpers can gain a great deal from those they help. In the article, volunteers assist athletes who have disabilities; the volunteers, in turn, are rewarded with a sense of accomplishment. In the short story, Squeaky learns to appreciate the special abilities of her brother Raymond and her rival, Gretchen.**

The class might also discuss the differences and similarities between short stories and newspaper articles. [Similarities—both may contain dialogue or quotations; both benefit from vivid, clear details. Differences—articles present facts and discuss real people, whereas stories include characters and events from the author's imagination; an article is usually written to inform, a short story to entertain or to convey a truth about life.] **As an activity, students can look through newspapers (or magazines) for articles that connect with other literary works in this book.**

MAKING MEANINGS

First Thoughts

1. Possible responses: If I were Squeaky, I would have shaken hands with Gretchen; I was surprised when Raymond turned out to be a great runner; I didn't understand how Raymond felt about Squeaky.

Shaping Interpretations

2. Possible response: The conflict between Gretchen and Squeaky about winning the race is important because its resolution shows that conflict can end in respect.
3. Squeaky's insights about others change as she matures. At first, she concludes that Gretchen can't win the race because of her short legs; later, she appreciates Gretchen's determination and skill. At first, Squeaky regards Raymond as someone defined by his need for protection; later, she discovers and admires his skill as a runner. At first, Squeaky focuses mainly on herself; later, she is able to recognize other people's skills and strengths.
4. They have come to respect each other.
5. Possible response: Raymond relies on Squeaky because she loves him and protects him from harm.

Connecting with the Text

6. Students are apt to like Squeaky more at the end of the story because she has mellowed: she can recognize Gretchen's talent and Raymond's strengths and is less combative and hostile.

Extending the Text

7. Students are likely to advocate physical force for self-defense or to protect weaker friends.

Challenging the Text

8. Possible response: Bambara's choice makes sense because it is Raymond's running that causes an important change in Squeaky.

MAKING MEANINGS

First Thoughts

[connect]

1. Use your reading notes to help you complete one of the following statements:
 - If I were Squeaky, I would/would not have . . .
 - I was surprised when . . .
 - I didn't understand . . .

Shaping Interpretations

[interpret]

2. What do you think is the most important **conflict** in this story? Why? Try answering in this form: *The conflict between . . . and . . . about . . . is important because . . .*

[analyze]

3. How do Squeaky's opinions of people change in the course of the story? Use a chart like this one to organize your thoughts.

What Squeaky thinks of

	Gretchen	Raymond	Herself
Beginning			
End			

[infer]

4. Squeaky and Gretchen almost get into a fight before the race. Why, then, do they smile at each other after the race?

[interpret]

5. Who "leans on" whom in this story? (More than one answer is possible.) Support your response with evidence from the text.

Connecting with the Text

[connect]

6. Explain why you would or wouldn't want to be friends with Squeaky. (Consider: Did you like her better at the beginning or at the end of the story?)

Extending the Text

[explain]

7. Is it ever necessary to fight or use threats to defend someone? Explain.

Challenging the Text

[evaluate]

8. Would you have called this story "Raymond's Run"? Defend Bambara's choice, or invent a new title and explain why you think it's better.

Reading Check

a. Explain why taking care of Raymond is not an easy job. How does Squeaky protect Raymond?

b. How does Squeaky react when she sees Gretchen and her friends coming up Broadway?

c. What does Mr. Pearson want Squeaky to do in the race? How does she react to his suggestion?

d. What does Squeaky decide to do for Raymond?

Reading Check

Possible responses:

a. Raymond sometimes drifts off into a dream world and doesn't pay attention to his surroundings. Squeaky protects Raymond by keeping him on the sidewalk, out of traffic, and by defending him from derogatory comments.

b. After rejecting the idea of ducking into a candy store, Squeaky defends her reputation by walking toward Gretchen and her friends.

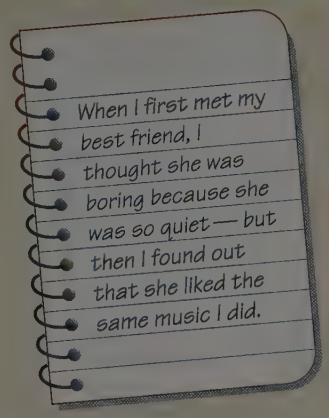
c. He wants Squeaky to let Gretchen win the race. Insulted, Squeaky proceeds to wins the race.

d. She decides to teach Raymond to be a good runner.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Autobiographical Incident



Write briefly about an incident (something that happened) in your life in which a first impression turned out to be wrong or someone you thought you knew well did something that surprised you.

- What happened during this incident?
- Why was this incident important to you? What did you learn from it?
- What details of the incident (sights, feelings, things people said) do you remember?

Creative Writing

2. Life Stories

If the writing prompt above doesn't spark your interest, freewrite in your Writer's Notebook about one of these topics:

- a time when you made a sacrifice or stood up for a friend, a brother, or a sister, or when someone stood up for you
- how participating in a sport or being good at something gave you a sense of self-confidence
- a conflict you had with a friend or an acquaintance and how it was resolved

Speaking

3. Get Loud and Proud

Go back to the list you made before you read the story. Pick one item from the list, and prepare a three-minute **oral presentation** on it for the class. Use visual aids or props if possible. For example, you could bring in bread to share if you're good at baking or pass around snapshots of your summer canoe trip.



Writing a Report/ Health

4. Meeting the Challenge

Find out about the achievements of people in your community or in the country who are physically or mentally challenged. For example, you might want to do research about athletes in the Special Olympics (see ***Connections*** on page 11).

Start your search in the library, on the Internet, or in local newspapers. You could also ask your teacher or librarian to help you locate published sources or people to contact.

Write a brief **report** on your findings, and display it in the classroom for other students to read.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 105 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

1. **Writer's Notebook** With each selection, a Writer's Notebook activity appears as the first option in the Choices section. These brief, work-in-progress assignments build toward the writing assignment presented in the Writer's Workshop at the end of the collection. If students save their work for their Writer's Notebook activities as they move through the collection, they should be able to use some of it as a starting point for the Workshop.
2. **Creative Writing** If students are using a computer, suggest that they turn off the screen as they freewrite. This can help them generate ideas without worrying about structure. After a few minutes, they can turn the screen back on and shape their ideas.
3. **Speaking** Have students choose an item from their lists to talk about for three minutes. In addition, encourage students to practice their talks with a partner to help them smoothly integrate their props into their speeches.
4. **Writing a Report/Health** Remind students that an informative report provides new facts to readers about the topic. You might suggest that students work in small groups. Assign specific tasks to group members, such as contacting experts, interviewing people, and gathering data. Each member should contribute to the group's final report by organizing, writing, evaluating, proofreading, and publishing.

Assessing Learning

Check Test: Short Answers

1. What is Squeaky's main responsibility? [watching her brother Raymond]
2. Why do the kids call her "Mercury"? [She is known for her speed, like the Roman god Mercury.]
3. Why does Squeaky make Raymond stay near the buildings? [because he forgets where he is]
4. What does Mr. Pearson ask Squeaky to do? [let someone else win the race]
5. Who wins the race? [Squeaky]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 10

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 1

Grammar Link

Have students select a piece of writing from their portfolios. Ask them to trade papers with a partner and underline all the words and phrases mentioned in the Grammar Link, as well as any contractions formed from the verb phrases *could have, should have,* and *would have*. Then, have them make sure that all words and phrases are spelled and used correctly.

Try It Out

Possible Answers

- A lot of people like "Raymond's Run" because the story could have happened to them.
- It's all right that Squeaky won, because she and Gretchen are a lot alike.
- Raymond should have shared Squeaky's victory because he must have run very fast too.

Spelling

Encourage students to make up mnemonics, or memory tricks, to help them remember how to spell these common words. Possibilities include rhymes, songs, or other forms of wordplay. You might also supplement the individual spelling log with a Word Wall. After you return papers to students, have them work in small groups to correct all their misspelled words. Have them write the correctly spelled words in bright colors on sheets of paper. Post these on the Word Wall. Encourage students to add more hard-to-spell words.

Resources

Grammar

- *Grammar and Language Links*, p. 1

Spelling

For related instruction, see

- *Spelling and Decoding*, p. 1

Using Reference Aids to Clarify Usage

Students should note where they can find help in answering questions about usage. Direct them to the side notes on this page, and have them go to the Glossary of Usage at the back of this book (or to the *Language Workshop CD-ROM*). Be sure they can locate the rules that will help them determine these questions about usage. Note that these references to the Glossary of Usage and to the CD-ROM can be found with all exercises on usage in this book.

Grammar Link MINI-LESSON

Three Common Usage Errors

Can you spot three errors somewhere in this dialogue?

"Congratulations!" Gretchen said, smiling.
"Thanks alot," Squeaky replied. "I wish you could of won, too."
"That's alright. You deserved it."

Many beginning writers have trouble with the phrases *a lot, all right,* and *could have*—and *should have, would have, might have,* and *must have*—because they've heard them more often than they've seen them in print. (When speaking, people often shorten *could have* to *could've*, which sounds as though it might be spelled *could of*.)

Note to computer users. If you write using a computer, your word processing program's spelling checker will catch misspellings of *a lot* and *all right*. Run the spelling checker just before printing out a final draft. It won't catch *could of* (can you figure out why?), so if that's your trouble spot, ask a classmate to check your writing.

Language Handbook HELP

See Glossary of Usage, pages 817 and 818.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: usage.*

Try It Out

Write three sentences of your own in response to "Raymond's Run." Use the phrases *a lot, all right,* and *could have* (or *should have, would have, might have,* or *must have*) at least once each. Exchange papers with another student, and check your partner's spelling while he or she checks yours.

Spelling HOW TO OWN A WORD

Language Handbook HELP

See Spelling Rules, pages 812-816.

Spelling Strategies

A lot, all right, and *could have* are very commonly misspelled, but we all have our own set of words that give us trouble. Below are some strategies to help you with your spelling; you may develop others to fit your learning style.

- Don't worry about spelling while you're writing a first draft. If you're not sure how to spell a word, take a guess, circle the word, and look it up later.
- Keep a spelling log—a list of the correct spellings of words that often give you trouble. (You might set aside a page or two of your Writer's Notebook for your spelling log.) Refer to this list whenever you proofread a piece of writing.

Note to computer users. Remember that most computer spelling checkers do not correct errors automatically. Instead, they stop at a word and highlight it. The word may not be misspelled, however; it may be that the program's dictionary simply does not include the word. (This is often the case with proper nouns.) If any of the words from your spelling log are missing from your software dictionary, customize your dictionary by adding them.

Grammar Link Quick Check

Have students locate and correct the common errors in the following sentences.

1. Squeaky spends time with Raymond, so she understands alot about him. [a lot]
2. Gretchen could of won the race, but Squeaky won instead. [could have]
3. Squeaky's father must have been proud of her; he might of won the race if he had run. [might have]
4. After Raymond's run, the race turned out alright. [all right]
5. Squeaky should of leaned on other people earlier in the story. [should have]

Elements of Literature

CONFLICT: The Energy of a Story *by* John Leggett

"Little Red Riding Hood," Revised

Once upon a time, a girl named Little Red Riding Hood set off into the forest with a basket of goodies for her grandmother. She went merrily on her way and arrived safely at Grandma's house. The wolf who usually prowled the forest pathways was in New York that week, giving a lecture about endangered species.

No Problem, No Story

Imagine that your favorite novel or movie was written, like this revised tale of Little Red Riding Hood, with its main problem or struggle left out. Would you still find it interesting? Most readers would probably say no.

What quality attracts us to certain stories, whether they are true stories or fiction? What keeps us reading these stories, even when we should be attending to other business or turning out the lights and going to sleep?

Conflict: The Energy of a Story

It is **conflict,** or struggle, that gives any story its energy and makes it interesting.

Here are some common types of conflicts:

1. a conflict between two characters
2. a conflict between a character and a group or a whole society
3. a conflict between two groups or cultures
4. a conflict between a character and a natural force or event, such as a flood or the law of gravity
5. a conflict between a character and something in himself or herself: perhaps fear, shyness, homesickness, or an inability to make a decision

Conflict Inside and Out

The first four items are examples of **external conflict.** In an external conflict a character struggles with an outside force. A conflict that takes place within a character's mind, on the other hand, is called an **internal conflict.**

A story may contain several conflicts. For example, in the story "Raymond's Run" (page 3), the main character, Squeaky, has a major external conflict with a rival named Gretchen. Yet Squeaky is also in conflict with others, such as people who "get smart" with her brother Raymond.

Squeaky struggles with herself, too. For example, she experiences an internal conflict when she tries to decide whether to face Gretchen and her friends or to duck into a store until they pass (pages 5–6). In literature, as in life, this kind of conflict, between opposing desires or emotions, can be the most interesting of all.

A Writer on Conflict

"I work to tell the truth about people's lives; I work to celebrate struggle."

—Toni Cade Bambara, author of "Raymond's Run" (page 3)

Reaching All Students

Struggling Readers

Divide the class into five equal groups, assign each group one of the five types of conflict, and have group members recall or create a simple story that illustrates that type of conflict. Then invite each group to create a graphic organizer—such as a chart or a storyboard—that illustrates how the conflict is worked out in their story. Have each group share their story and graphic organizer with the class.

English Language Learners

Explain that the conflict is the problem in a story. Describe how readers keep turning the pages of a story to find out how this problem is resolved. Invite pairs of students to jot down a folktale from their culture that teaches children to obey their parents. In a Pair-Share, have students isolate the tale's conflict and compare and contrast it with the problem in "Raymond's Run." How was each conflict resolved?

OBJECTIVES

1. Understand the function of conflict in fiction and dramatic literature
2. Define conflict and analyze various types of conflict
3. Identify the conflict in a short story

Resources

Elements of Literature

For more instruction on conflict, see *Literary Elements:*

- Transparency 1

Assessment

Formal Assessment

- Literary Elements Test, p. 12

Elements of Literature

This feature discusses how writers use conflict in a story. It includes the definition of *conflict* and an exploration of the different types of conflict.

Mini-Lesson: Conflict

After students have read p. 15, you might use this mini-lesson as a group exercise to reinforce what students have learned.

- Ask students to identify different types of conflict and write them on the chalkboard. Point out that conflicts are often opportunities for growth, which makes them good material for stories. Have students reread and discuss the material on conflict on the pupil page. Then, have them sort the examples on the chalkboard into external or internal conflicts.
- Divide students into small groups to brainstorm a list of novels, movies, or episodes of television shows that illustrate the five types of conflict. Invite each group to share their examples with the class. Add these examples to the list on the chalkboard.

Applying the Element

Extend the lesson by having students bring in newspaper and magazine clippings of stories that report different types of conflicts. Include positive examples of conflict, such as team victories and individual triumphs.

Objectives

1. Read and interpret the poem
2. Recognize rhyme
3. Express understanding through autobiographical writing, creative writing, or art

Skills

Literary
- Recognize rhyme

Writing
- Collect ideas for an autobiographical incident
- Write a poem
- Write a letter

Art
- Make a collage

Viewing/Representing
- Respond to art (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Responding to the Art

The long and successful career of American painter **Andrew Wyeth** (1917–) began when he illustrated an edition of *Robin Hood*. He was twelve at the time. Wyeth is the first living artist to be honored with a solo show at Washington's National Gallery.

Activity. Wyeth has said that he paints only what he knows. Encourage students to discuss the benefits and drawbacks of this philosophy.

Before You Read

A Time to Talk

Make the Connection

What Makes a Friend?

If you had to choose one word to describe the most important thing a friend is or does, what would it be? (Consider: What makes a friend different from an acquaintance?)

Quickwrite

Before discussing it with anyone, write down your word and a brief explanation of why you picked it. Then, share your response with a classmate if you wish.

Elements of Literature

Rhyme

Every line in this poem has a "friend"—another line that rhymes with it. Be sure to read the poem aloud at least once, listening for these **end rhymes,** or rhymes at the ends of lines. Can you hear the one rhyme that echoes across the space of five lines?

When words **rhyme,** the accented vowel sounds and all sounds following them are repeated.

For more on Rhyme, see pages 544–545 and the Handbook of Literary Terms.



Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 2
- *Audio CD Library*
 Disc 1, Track 3

Elements of Literature
- *Literary Elements*
 Transparency 2
 Worksheet, p. 7

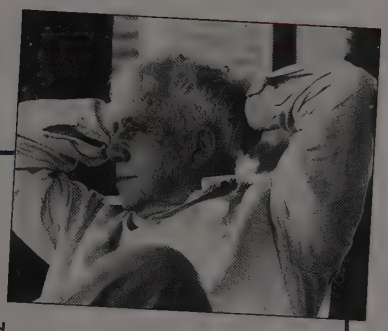
Assessment
- *Formal Assessment,* p. 3
- *Portfolio Management System,* p. 106
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-1)

A Time to Talk

Robert Frost

When a friend calls to me from the road
And slows his horse to a meaning walk,
I don't stand still and look around
On all the hills I haven't hoed,
And shout from where I am, "What is it?"
No, not as there is a time to talk.
I thrust my hoe in the mellow ground,
Blade-end up and five feet tall,
And plod: I go up to the stone wall
For a friendly visit.



Meet the Writer

The New England Poet

Although **Robert Frost** (1874–1963) was born in San Francisco, he lived in New England most of his life and was known as "the New England poet." Frost found his subjects in the landscapes and people of New England. He once wrote that a subject for poetry

> "... should be common in experience and uncommon in books. ... It should have happened to everyone but it should have occurred to no one before as material."

In 1961, Frost read one of his poems at John F. Kennedy's inauguration. He was the first poet to be invited to participate in a presidential inauguration ceremony. (Maya Angelou, whose work appears on page 20, has also been honored in this way.)

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The Stone Fence (1946) by Andrew Wyeth. Tempera on panel.

© 1983 by Andrew Wyeth. The FORBES Magazine Collection.

Summary

The speaker stops hoeing a field to speak to a friend.

Resources

Listening

Audio CD Library

A recording of this poem is included in the *Audio CD Library*:

- Disc 1, Track 3

Selection Assessment

Formal Assessment

- Selection Test, p. 3

Test Generator

- Selection Test

A Elements of Literature

Rhyme

? Draw students' attention to the poem's rhyme scheme (*abcadbceed*). Which end rhyme involves more than one syllable? [*is it/visit*]

B Critical Thinking

Analyzing

? What message does this poem convey? [Possible responses: It is better to stop work than to slight a friend; conversation with a friend is to be valued and respected.]

Reaching All Students

Struggling Readers

Help struggling readers by modeling how to read a poem. Read the entire poem aloud, pausing at the commas and stopping at the periods. Describe how punctuation signals where to pause, stop, and ask a question (l. 5). After reading the poem again, talk about its images and define any confusing words. You might wish to explain that the speaker is hoeing by hand because the poem (published in 1916) is set in an era when tasks such as hoeing were always done manually.

English Language Learners

English language learners may have difficulty with *meaning walk* (l. 2), *mellow* (l. 7), and *plod* (l. 9). Before students read the poem, explain that a *meaning walk* suggests a walk that is slow and steady; *mellow* means "rich and soft"; and *plod* means "to walk at a slow, tired pace." Then read the poem aloud so students can hear its rhythm and rhyme.

Advanced Learners

Invite these students to explicate the poem's language, showing how the meaning of each word and phrase contributes to the overall meaning. Guide students to focus on both the connotations and the denotations of key words such as *mellow, thrust, plod,* and *stone wall.*

MAKING MEANINGS

First Thoughts

1. Possible response: "I go up to the stone wall / For a friendly visit." The poem implies that maintaining relationships with friends requires sometimes setting aside one's work or obligations to make time for conversation.

Shaping Interpretations

2. We can be good friends when it is convenient for us, or we can put our friends first. The speaker clearly prefers the second attitude.
3. The words *is it* and *visit* stretch across five lines. The rhyme reinforces the idea that work must not prevent friends from responding to each other's needs.
4. The wall represents barriers such as time and work that separate friends. People build physical walls such as fences and symbolic walls as a result of hurt feelings and misunderstandings.

Challenging the Text

5. Poor health, emergencies, and more pressing demands might keep friends from making time to talk to each other. Friends don't always have to talk; they can communicate nonverbally.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 106 in the *Portfolio Management System.*

MAKING MEANINGS

First Thoughts

[respond] 1. In your opinion, what is the most important word or phrase in this poem? Why? (If you prefer, state in your own words what the poem says to you.)

Shaping Interpretations

[interpret] 2. Frost describes two ways to act toward a friend. What are they? Which one does he seem to think is better?

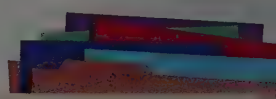
[explain] 3. Which **rhyme** echoes across five lines? How does this rhyme help to emphasize the **main idea** in the poem?

[speculate] 4. What might the stone wall in line 9 represent? What kinds of "walls" do people build that keep them apart?

Challenging the Text

[connect] 5. What, if anything, would be a good reason *not* to take time to talk with someone you care about? *Or:* Do you feel that you always need to talk when you're with friends? Why or why not?

CHOICES: Building Your Portfolio



Writer's Notebook

1. Collecting Ideas for an Autobiographical Incident



Think of an occasion when you took time or didn't take time to talk with someone *or* when someone took time or didn't take time to talk with you. Jot down your memories of and feelings about the incident. Why was it important to you?

Creative Writing

2. A Time for Poetry



Write a **poem** about what you think being a friend means. If you like, use the word you chose for your Quickwrite in the title: for example, "A Time to Listen" or "A Time to Be Loyal." You may want to use this format, which is like Frost's poem:

When a friend _____
I don't _____.
No, not as there is a time
to _____.
I _____.

Creative Writing

3. This Is Just to Say

Is there someone you *wish* would listen to you? Write a **letter** telling that person what you'd like to say.

Art

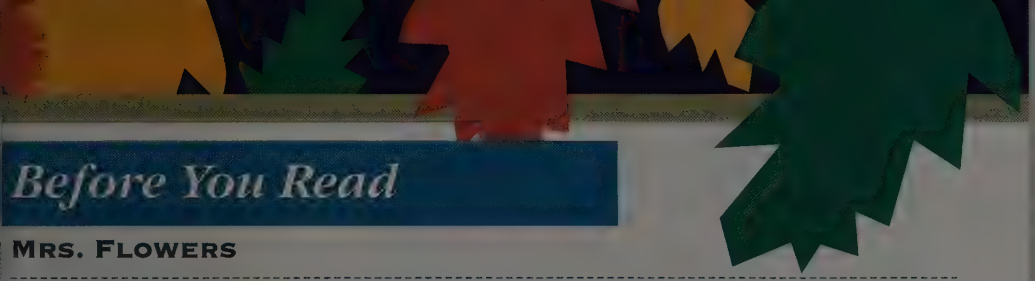
4. "Collage" Education

Using words and pictures cut out of magazines and newspapers, make a collage about friendship or about talk. Present your collage to the class, and explain why you chose the images you used.

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Encourage students to begin by brainstorming a list of sensory details from the encounter. Point out that these details can help them remember emotions, and thoughts they experience at the time.
2. **Creative Writing** Remind students that poems do not have to rhyme, but they should have rhythm. Students might set their poems to a popular song to help them achieve a distinctive rhythm.
3. **Creative Writing** Have students use the correct format for a friendly letter, including an inside address, date line, salutation, and complimentary close.
4. **Art** Remind students to use universal symbols rather than private ones to best communicate their message about friendship.



Before You Read

MRS. FLOWERS

Make the Connection

A Matter of Opinion

Rate each of the statements that follow with a number from 0 to 4.

disagree 0 1 2 3 4 agree

1. Young people need older role models.
2. Friends should be the same age.
3. Adults can't understand how young people feel.
4. Everyone deserves to feel special.

Record your ratings on a piece of paper. Then, with your class, tally all the responses to each statement on the board. Don't discuss your responses yet; wait until you've done the Quickwrite.

Quickwrite



Respond to one of the four statements. You could explain your position or describe a related experience.

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Elements of Literature

Imagery

In "Mrs. Flowers," Angelou describes a summer afternoon as "sweet-milk fresh in my memory" (page 20). She has created an **image**—a description that appeals to one or more of our senses: sight, smell, taste, hearing, and touch.

As you read, notice how Angelou uses other images to bring an important experience to life.

Imagery is writing that uses descriptive language to appeal to the senses.

For more on Imagery, see the Handbook of Literary Terms.

Reading Skills and Strategies



Determining the Main Idea: What's It All About?

The **main idea** is the message, opinion, or insight that is the focus or key concept in a piece of writing. It's the most important idea that the writer wants you to remember. This important idea is developed by **supporting details.**

To find the main idea, you can do the following:

- Look for direct statements made by the writer.
- Look closely at the details that the writer gives. (*Who, what, when, where,* and *why* questions will help you identify the important details.)
- Think about what the details add up to.
- Try to put the main idea into your own words.

Background

Literature and Real Life

"Mrs. Flowers" is from Maya Angelou's autobiography. When Angelou (born Marguerite Johnson) was a little girl, her parents separated. She and her brother, Bailey, were sent to Stamps, Arkansas, to live with their grandmother (called Momma), who owned a general store. A year before meeting Mrs. Flowers, Marguerite was the victim of a violent act. She reacted by retreating behind a wall of silence.

OBJECTIVES

1. Read and interpret the autobiographical excerpt
2. Analyze imagery
3. Determine the main idea
4. Express understanding through writing, oral interpretation, or critical thinking/art
5. Identify the difference between *its* and *it's*
6. Understand and use new words
7. Use a glossary and dictionary

SKILLS

Literary
- Analyze imagery

Reading
- Determine the main idea

Writing
- Collect ideas for an autobiographical incident
- Express an opinion

Speaking/Listening
- Role-play a scene

Vocabulary
- Understand and use new words
- Use a glossary and dictionary

Grammar
- Distinguish between *its* and *it's*

Art
- Sketch a character

Viewing/Representing
- Interpret a painting (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator



Preteaching Vocabulary

Words to Own

Ask students to read the Words to Own and their definitions listed at the bottom of the selection pages. Then, invite pairs of students to write brief narratives using all the vocabulary words. Volunteers can read their stories to the class, stopping after each sentence containing a vocabulary word. Ask listeners to jot down the meaning of each word gleaned from context clues.

Have students choose from the list of Words to Own to complete the following analogies.

1. loose : tight :: slack : [taut]
2. harmful : injurious :: kind : [benign]
3. empty : vacant :: fill : [infuse]
4. restless : patient :: accepting : [intolerant]
5. lack of sleep : exhaustion :: lack of education : [illiteracy]

Summary

The narrator credits Mrs. Bertha Flowers, the "aristocrat" of Stamps, Arkansas, with throwing a lifeline to her during a bleak period of her childhood. One day, Mrs. Flowers has Marguerite (the narrator) carry her groceries home so they can discuss why Marguerite won't talk in class. Over cookies and lemonade, Mrs. Flowers gives Marguerite her first "lesson in living." She reads aloud from her favorite book, *A Tale of Two Cities*, and lends Marguerite a book of poetry. Being singled out for this attention gives Marguerite confidence and makes her feel special.

A Elements of Literature

Imagery

? **What images are associated with Mrs. Flowers?** [Possible responses: warmth in cold weather; private breeze; dark rich skin like that of a plum; unruffled clothing] **What do these images suggest about Mrs. Flowers?** [Possible responses: They suggest she is warm, calm, aristocratic, special, graceful.]

B Reading Skills and Strategies

Determining the Main Idea

? **Why is Mrs. Flowers so important to the narrator?** [Possible response: Mrs. Flowers is a true role model, the kind of person the narrator wants to become. Through her bearing and behavior, Mrs. Flowers suggests that there is kindness and goodness in the world.]

C Critical Thinking

Speculating

? **What are the "unasked and unanswerable questions"?** [Possible responses: They are questions about Marguerite's difficulties; they are questions such as "Why don't you talk?" "What has happened to you?" and "How can I help you?"]

Mrs. Flowers

I was liked, and what a difference it made.

from **I Know Why the Caged Bird Sings**

Maya Angelou

For nearly a year, I sopped around the house, the Store, the school, and the church, like an old biscuit, dirty and inedible. Then I met, or rather got to know, the lady who threw me my first lifeline.

Mrs. Bertha Flowers was the aristocrat of Black Stamps. She had the grace of control to appear warm in the coldest weather, and on the Arkansas summer days it seemed she had a private breeze which swirled around, cooling her. She was thin without the taut look of wiry people, and her printed voile[1] dresses and flowered hats were as right for her as denim overalls for a farmer. She was our side's answer to the richest white woman in town.

Her skin was a rich black that would have peeled like a plum if snagged, but then no one would have thought of getting close enough to Mrs. Flowers to ruffle her dress, let alone snag her skin. She didn't encourage familiarity. She wore gloves too.

I don't think I ever saw Mrs. Flowers laugh, but she smiled often. A slow widening of her thin black lips to show even, small white teeth, then the slow effortless closing. When she chose to smile on me, I always wanted to thank her. The action was so graceful and inclusively benign.

She was one of the few gentlewomen I have ever known, and has remained throughout my life the measure of what a human being can be.

One summer afternoon, sweet-milk fresh in my memory, she stopped at the Store to buy provisions. Another Negro woman of her health and age would have been expected to carry the paper sacks home in one hand, but Momma said, "Sister Flowers, I'll send Bailey up to your house with these things."

She smiled that slow dragging smile, "Thank you, Mrs. Henderson. I'd prefer Marguerite, though." My name was beautiful when she said it. "I've been meaning to talk to her, anyway." They gave each other age-group looks.

There was a little path beside the rocky road, and Mrs. Flowers walked in front swinging her arms and picking her way over the stones.

She said, without turning her head, to me, "I hear you're doing very good schoolwork, Marguerite, but that it's all written. The teachers report that they have trouble getting you to talk in class." We passed the triangular farm on our left and the path widened to allow us to walk together. I hung back in the separate unasked and unanswerable questions.

"Come and walk along with me, Marguerite." I couldn't have refused even if I wanted to. She pronounced my name so nicely. Or more correctly, she spoke each word with such clarity that I was certain a foreigner who didn't understand English could have understood her.

WORDS TO OWN

taut (tôt) *adj.*: tightly stretched.
benign (bi·nīn′) *adj.*: kind.

1. **voile** (voil): thin, sheer fabric.

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 20
 Selection Skill Lesson, p. 27
- *Graphic Organizers for Active Reading*, p. 3
- *Words to Own*, p. 1
- *Spelling and Decoding*
 Worksheet, p. 2
- *Audio CD Library*
 Disc 1, Track 4

Elements of Literature
- *Literary Elements*
 Transparency 2
 Worksheet, p. 7

Writing and Language
- *Daily Oral Grammar*
 Transparency 2
- *Grammar and Language Links*
 Worksheet, p. 3
- *Language Workshop CD-ROM*

Viewing and Representing
- *Viewing and Representing*
 Fine Art Transparency 1
 Fine Art Worksheet, p. 4

Assessment
- *Formal Assessment*, p. 4
- *Portfolio Management System*, p. 107
- *Standardized Test Preparation*, p. 12
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-1)



Woman in Calico (1944) by William H. Johnson. Oil.

National Museum of American Art, Washington, D.C./Art Resource, New York.

RESPONDING TO THE ART

William H. Johnson (1901–1970) grew up in a small town in South Carolina.

Johnson's work is a reflection of the African American experience in America. Working within the traditions of Expressionism and using a limited palette of colors, he developed a simplified "folk" style, which can be seen in the paintings reproduced on pp. 21 and 22.

Activity. Have students respond to this comment by Johnson as they study the painting: "In the artistic realm, race ultimately isn't very important."

Using the Glossary to Find Pronunciations

Words to Own are useful words from the selections that help students expand their vocabulary and knowledge base. Pronunciations are given on the Pupil's Edition page, along with each word's definition. If students have trouble with the pronunciation of a particular word, have them turn to the guide to phonetic symbols and diacritical marks that appears at the bottom of each right-hand page of the Glossary, starting on p. 821. Have them practice using the guide's phonetic symbols and diacritical marks to sound out several Glossary words that they are familiar with.

Reaching All Students

Struggling Readers

Determining the Main Idea was introduced on p. 19. For a lesson directly tied to this selection that teaches students to determine main idea by using a strategy called Save the Last Word for Me, see the *Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 20
- Selection Skill Lesson, p. 27

English Language Learners

Invite students to list the qualities they believe teachers should have. As students share their lists, discuss differences in teacher and student behavior in various cultures. As students read, encourage them to identify qualities in Mrs. Flowers that might make her a good teacher. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*

Advanced Learners

Invite advanced learners to identify and list key images and figures of speech in this autobiographical excerpt. Students should find at least ten examples. Then, have students analyze their lists and explain the function of the imagery and figurative language. Where is this rich language most heavily concentrated? What function does it serve in the narrative?

A Reading Skills and Strategies

Determining the Main Idea

? What is the main idea in this passage? How do you think it relates to Marguerite's situation? [Possible response: Angelou argues that language—both spoken and written—makes people human. Communicating with Mrs. Flowers helps Marguerite break out of her shell.]

B Struggling Readers

Making Inferences

? Why is Marguerite surprised to learn that Mrs. Flowers, like other people, has a kitchen and an outhouse? [She has placed Mrs. Flowers on a pedestal.]

C Historical Connections

Point out that well into the 1940s and beyond, many rural areas did not have refrigerators. People shopped for perishables when necessary, usually every day. Ice was purchased when needed and stored in "iceboxes." Mrs. Flowers does not have a refrigerator or indoor plumbing.

D Elements of Literature

Imagery

? What sensory images in this passage help bring Marguerite's experience to life? [The images appeal to sight ("flat round wafers"), touch and taste ("cold lemonade").]

Resources

Listening

Audio CD Library

A recording of this autobiographical excerpt is included in the *Audio CD Library*:

- Disc 1, Track 4

Selection Assessment

Formal Assessment

- Selection Test, p. 4

Test Generator

- Selection Test

Viewing and Representing

Fine Art Transparency

You may wish to use the fine art transparency *Grandmother and Child* by Colin Bootman to help students visualize Mrs. Flowers.

- Transparency 1
- Worksheet, p. 4

"Now no one is going to make you talk—possibly no one can. But bear in mind, language is man's way of communicating with his fellow man and it is language alone which separates him from the lower animals." That was a totally new idea to me, and I would need time to think about it. A

"Your grandmother says you read a lot. Every chance you get. That's good, but not good enough. Words mean more than what is set down on paper. It takes the human voice to infuse them with the shades of deeper meaning."

I memorized the part about the human voice infusing words. It seemed so valid and poetic.

She said she was going to give me some books and that I not only must read them, I must read them aloud. She suggested that I try to make a sentence sound in as many different ways as possible.

"I'll accept no excuse if you return a book to me that has been badly handled." My imagination boggled at the punishment I would deserve if in fact I did abuse a book of Mrs. Flowers's. Death would be too kind and brief.

The odors in the house surprised me. Somehow I had never connected Mrs. Flowers with food or eating or any other common experience of common people. There must have been an outhouse, too, but my mind never recorded it. B

The sweet scent of vanilla had met us as she opened the door.

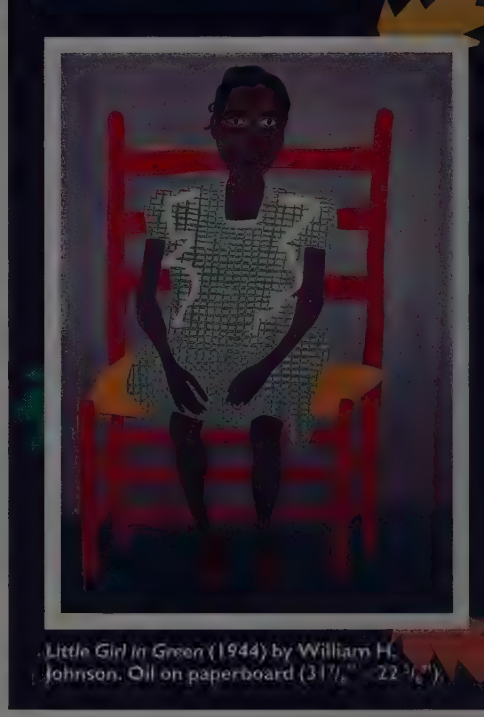
"I made tea cookies this morning. You see, I had planned to invite you for cookies and lemonade so we could have this little chat. The lemonade is in the icebox."

It followed that Mrs. Flowers would have ice on an ordinary day, when most families in our town bought ice late on Saturdays only a few times during the summer to be used in the wooden ice cream freezers. C

She took the bags from me and disappeared through the kitchen door. I looked around the room that I had never in my wildest fantasies imagined I would see. Browned photographs leered or threatened from the walls and the white, freshly done curtains pushed against themselves and against the wind. I wanted to gobble up the room entire and take it to Bailey, who would help me analyze and enjoy it.

"Have a seat, Marguerite. Over there by the table." She carried a platter covered with a tea towel. Although she warned that she hadn't tried her hand at baking sweets for some time, I was certain that like everything else about her the cookies would be perfect.

They were flat round wafers, slightly browned on the edges and butter-yellow in the center. With the cold lemonade they were suffi- D



Little Girl in Green (1944) by William H. Johnson. Oil on paperboard (31⅞" × 22 ⅜").

WORDS TO OWN

infuse (in·fyo͞oz') *v.*: fill.

Using Students' Strengths

Visual Learners

As visual learners read this nonfiction account, they might benefit from filling in the graphic organizer provided on p. 3 of the *Graphic Organizers for Active Reading*. Visual learners might also benefit from creating a chart that explicates important images. Have students use the double-entry journal they develop in the Reading Check (p. 25) as a springboard for a list of at least ten images. Pairs of students can list these images in a new chart, explain what each phrase means, and record the meaning of each phrase on the right-hand side of the new chart.

Kinesthetic Learners

Invite students to role-play this first meeting between Mrs. Flowers and Marguerite. Guide students to reveal the emotions each character is feeling through gestures, facial expressions, and body language.

cient for childhood's lifelong diet. Remembering my manners, I took nice little ladylike bites off the edges. She said she had made them expressly for me and that she had a few in the kitchen that I could take home to my brother. So I jammed one whole cake in my mouth and the rough crumbs scratched the insides of my jaws, and if I hadn't had to swallow, it would have been a dream come true.

As I ate she began the first of what we later called "my lessons in living." She said that I must always be intolerant of ignorance but understanding of illiteracy. That some people, unable to go to school, were more educated and even more intelligent than college professors. She encouraged me to listen carefully to what country people called mother wit. That in those homely sayings was couched the collective wisdom of generations.

When I finished the cookies she brushed off the table and brought a thick, small book from the bookcase. I had read *A Tale of Two Cities* and found it up to my standards as a romantic novel. She opened the first page and I heard poetry for the first time in my life.

"It was the best of times, it was the worst of times. . . ." Her voice slid in and curved down through and over the words. She was nearly singing. I wanted to look at the pages. Were they the same that I had read? Or were there notes, music, lined on the pages, as in a hymn book? Her sounds began cascading gently. I knew from listening to a thousand preachers that she was nearing the end of her reading, and I hadn't really heard, heard to understand, a single word.

"How do you like that?"

It occurred to me that she expected a response. The sweet vanilla flavor was still on my tongue and her reading was a wonder in my ears. I had to speak.

I said, "Yes, ma'am." It was the least I could do, but it was the most also.

"There's one more thing. Take this book of poems and memorize one for me. Next time you pay me a visit, I want you to recite."

I have tried often to search behind the sophistication of years for the enchantment I so easily found in those gifts. The essence escapes but its aura[2] remains. To be allowed, no, invited, into the private lives of strangers, and to share their joys and fears, was a chance to exchange the Southern bitter wormwood[3] for a cup of mead with Beowulf[4] or a hot cup of tea and milk with Oliver Twist. When I said aloud, "It is a far, far better thing that I do, than I have ever done . . ."[5] tears of love filled my eyes at my selflessness.

On that first day, I ran down the hill and into the road (few cars ever came along it) and had the good sense to stop running before I reached the Store.

I was liked, and what a difference it made. I was respected not as Mrs. Henderson's grandchild or Bailey's sister but for just being Marguerite Johnson.

Childhood's logic never asks to be proved (all conclusions are absolute). I didn't question why Mrs. Flowers had singled me out for attention, nor did it occur to me that Momma might have asked her to give me a little talking-to. All I cared about was that she had made tea cookies for *me* and read to *me* from her favorite book. It was enough to prove that she liked me.

2. **aura:** feeling or mood that seems to surround something like a glow.
3. **wormwood:** bitter-tasting plant. Angelou is referring to the harshness of life for African Americans in the South at that time.
4. **Beowulf** (bā'ə·woolf'): hero of an Old English epic. During the period portrayed in the epic, people drank **mead,** a drink made with honey.
5. **"It is . . . ever done":** another quotation from Charles Dickens's *A Tale of Two Cities*. One of the characters says these words as he goes to die in place of another man.

WORDS TO OWN

intolerant (in·täl'ər·ənt) *adj.:* unwilling to put up with something.
illiteracy (il·lit'ər·ə·sē) *n.:* inability to read or write.

E Reading Skills and Strategies
Determining the Main Idea

? What is Angelou's message here? [Learning and intelligence take many forms, and common sense can be as valuable as "book learning."]

F Critical Thinking
Speculating

? Why might this kind of wisdom be called *mother wit?* [Possible responses: It is wisdom passed from one generation to the next; mothers and grandmothers often teach children things not to be found in books.]

G Advanced Learners

? What is Marguerite suggesting about the appeal of literature? [To enter into characters' lives and share their feelings, to escape real life, to speak the characters' words—all of these experiences can enchant a reader.]

H Reading Skills and Strategies
Determining the Main Idea

? How does Mrs. Flowers help Marguerite? [She gives the child confidence, affection, friendship, and a positive role model.]

Resources

Elements of Literature

For additional instruction on figures of speech, see *Literary Elements*:

- Transparency 2
- Worksheet, p. 7

Skill Link

Decoding: Words with Latin Prefixes

Before you teach the Vocabulary exercise on p. 27, you can use this activity to assess students' understanding of how to decode words with Latin prefixes. Write the words *infuse* and *inedible* on the chalkboard and point out that both words begin with *in-*. In the verb *infuse*, the Latin prefix *in-* means "in." The word's Latin root *infundere* means "to pour in." On the other hand, in the adjective *inedible*, the Latin prefix *in-* means "not." Therefore, something that is *inedible* is not edible. Explain that the Latin prefix *re-* also has two meanings: "back" or "again." Write *refuse* and *refashion* on the board. Help students make the connection between *refuse* and *infuse*. Point out that the Latin root of *refuse* means "to pour back." In *refuse*, the Latin prefix *re-* means "back." In the word *refashion*, the prefix means "again."

Activity

Write the following four items on the board. Have volunteers read each sentence and ask a classmate the question that follows it.

1. The student reviewed the material before the test. Does *re-* mean "back" or "again"? [again]
2. Shakespeare's work influenced Maya Angelou. Does *in-* mean "in" or "not"? [in]
3. Some people are intolerant of their own mistakes. Does *in-* mean "in" or "not"? [not]
4. The unhappy customer demanded a refund. Does *re-* mean "back" or "again"? [back]

Browsing in the Files

About the Author. Maya Angelou has said that her intention is to write about the African American experience, but while doing so always to describe the *human* condition—a mixture of dreams, endurance, failures and survival.

"Mrs. Flowers" is an excerpt from Angelou's first autobiographical book, *I Know Why the Caged Bird Sings*. Early in this book, Angelou explains, "If growing up was painful for the Southern Black girl, being aware of her displacement is the rust on the razor that threatens the throat. It is an unnecessary insult." Among the most horrific of her childhood "insults" was the trauma that sparked the withdrawal described in "Mrs. Flowers": being sexually abused by her mother's boyfriend.

Meet the Writer

"When You Get, Give"

On January 20, 1993, **Maya Angelou** (1928–) stood at a podium on Capitol Hill and recited her poem "On the Pulse of Morning" in honor of Bill Clinton's presidential inauguration. She may have thought at that moment that she had come a long way from her childhood in Stamps, Arkansas. Angelou has been an actor, a teacher, a speaker, a civil rights worker, and, above all, a writer—of poems, plays, songs, screenplays, and newspaper and magazine articles, as well as four autobiographies.

Angelou says that the two writers who have had the greatest influence on her work are William Shakespeare and the African American poet Paul Laurence Dunbar. (The title *I Know Why the Caged Bird Sings* is taken from a poem by Dunbar called "Sympathy.")

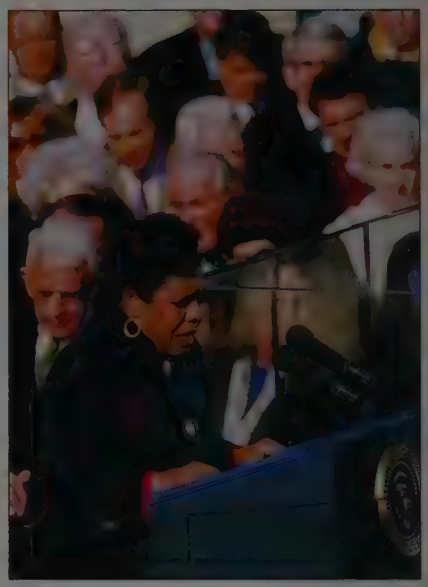
Angelou has in turn influenced the lives of many young people, both in person and through her writing. Six feet tall, gracious and commanding, Angelou is as much a gentlewoman as her childhood friend Mrs. Flowers. In an interview with *Essence* magazine, Angelou tells about a time when she was able to "throw a lifeline" to a young man she found cursing and fighting on a movie set in California:

"I went over and I said, 'Baby, may I speak to you for a minute?' He dropped his head, and I said, 'Come on, let's walk.'

And I started talking to him and started crying. I said, 'Do you know how much at risk you are? Do you know how valuable you are to us? You're all we've got, baby.'

He started crying and said to me, 'Don't cry.' I don't know who has cried for him. And let him see how much he means . . .

Black people say, when you get, give; when you learn, teach. As soon as that healing takes place, then we have to go out and heal somebody, and pass on the idea of a healing day—so that somebody else gets it and passes it on." "



Maya Angelou reads her poem "On the Pulse of Morning" at Bill Clinton's inauguration.

More by Maya Angelou

I Know Why the Caged Bird Sings covers the first sixteen years of Angelou's life. Her autobiography continues in *Gather Together in My Name* (Bantam) and *Singin' and Swingin' and Gettin' Merry Like Christmas* (Bantam). You may also enjoy her *Poems* (Bantam).

Assessing Learning

Check Test: Short Answers

1. Where does the story take place? [Stamps, Arkansas]
2. How does Marguerite do in school? [She is a good student.]
3. According to Mrs. Flowers, what separates human beings from the lower animals? [language]
4. What does Mrs. Flowers lend to Marguerite? [A book of poetry]
5. What snack does Marguerite have with Mrs. Flowers? [cookies and lemonade]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 12

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 2

Making Meanings

First Thoughts

[respond] 1. Go back to your Quickwrite. Did reading "Mrs. Flowers" change your opinion or strengthen it? *Or:* Did the story remind you of the experience you described?

Shaping Interpretations

[interpret] 2. Think about the stone wall in "A Time to Talk" (page 17). How did Marguerite build a wall around herself? How did Mrs. Flowers help her knock it down?

[interpret] 3. Go back to the text and find the only two words spoken by Marguerite. What do you think Angelou means when she writes "It was the least I could do, but it was the most also"(page 23)?

[infer] 4. At the beginning of "Mrs. Flowers," Maya Angelou says that she "sopped around" until Mrs. Flowers threw her a "lifeline." What **main idea** does Angelou suggest here? What **supporting details** throughout the memoir develop this main idea?

[speculate] 5. In your opinion, would Maya Angelou have become a famous writer if Mrs. Flowers hadn't singled her out for attention when she was young? Support your answer with evidence from the text.

Connecting with the Text

[connect] 6. Who is "the measure of what a human being can be" for you? Why? (It doesn't have to be someone you know personally.)

[connect] 7. What do you think Mrs. Flowers means when she tells Marguerite that she "must always be intolerant of ignorance but understanding of illiteracy" (page 23)? Is that good advice for today? Draw on your own experience to support your answer.

Extending the Text

[apply] 8. Like Marguerite and the young man in California (see Meet the Writer), many young people today are at risk. How could a friendship with an older person like Mrs. Flowers help someone who is in trouble?

Reading Check

Draw a line down the middle of a blank page in your notebook. On the left, copy one or two of your favorite descriptive sentences from "Mrs. Flowers," and underline the key words that create **images** in your mind. On the right, identify the sense or senses the words appeal to: sight, smell, taste, hearing, or touch.

Double-Entry Journal

"The sweet scent of vanilla had met us as she opened the door." (page 22)	smell

Reading Check

Possible choices include "browned photographs leered or threatened from the walls" (sight), "flat round wafers, slightly browned on the edges and butter-yellow in the center" (taste, smell, and sight), "thick, small book" (sight, touch). You might wish to have students work in pairs to identify, list, and analyze the sensory images from the text.

Making Meanings

First Thoughts

1. Answers will vary. Most students are likely to agree that young people need older role models and that everyone deserves to feel special.

Shaping Interpretations

2. She built a wall by not talking in class. Mrs. Flowers helped her tear down the wall by taking a sincere interest in her and giving her tools for communicating.
3. Her two words are "Yes, ma'am." Saying these words was the least she could do, because she felt enormous gratitude; it was the most because she could barely communicate, especially with someone she held in such awe.
4. Angelou suggests the idea that role models can help people in need—especially young people—to lift themselves out of difficulty or unhappiness. Supporting details include the way Mrs. Flowers speaks Marguerite's name with respect and clarity; the questions that reflect her sincere interest in the girl's schoolwork, mind, and feelings; and numerous passages about the food and the oral reading Mrs. Flowers offers to Marguerite.
5. Some students may argue that Mrs. Flowers made it possible for Angelou to become a writer by freeing her voice; others might believe that her talent would have broken through in some other way.

Connecting with the Text

6. Possible role models include students' parents, older siblings, or teachers, sports figures, entertainers, scientists, or politicians.
7. The comment suggests that people should reject ignorance that springs from laziness but not criticize illiteracy, since it is caused only by lack of education and opportunity. Many students may think that the advice is still valid, because willful ignorance is unproductive but illiterate people deserve compassion and assistance.

Extending the Text

8. Someone who really cares about a young person at risk can throw a lifeline to him or her by being a role model and offering help and acceptance.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 107 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Stress the importance of taking time to reflect fully on this incident from the past. Urge students to let themselves get into "daydreaming mode" before they pick up a pencil and list details and images.
2. **Expressing an Opinion** Encourage students to stress Angelou's belief in the power of the human spirit to overcome hardships. Guide students to significant passages.
3. **Oral Interpretation** Before students begin the activity, have them get into their roles by brainstorming qualities that their character possesses. Remind students (boys as well as girls) to use body language, volume, intonation, and pitch as they capture their character's personality. You may wish to videotape the role-plays so participants can watch their performances later.
4. **Critical Thinking/Art** Suggest that students create their list of details before they begin their sketches. For those details that do not come directly from the story, have students jot down notes that explain their inspiration.

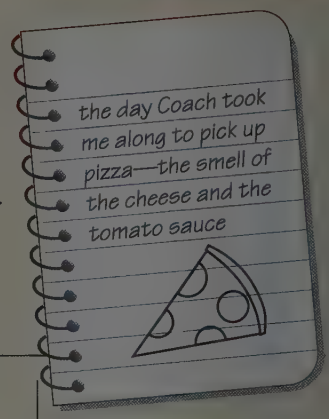
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Autobiographical Incident



Write briefly about a time when somebody threw you a lifeline, singled you out for attention, or made you feel that you were liked and respected for yourself. Be sure to include details and **images.** What sights, sounds, tastes, smells, or feelings do you associate with this experience? (You may want to include sketches in your notes.)



Expressing an Opinion

2. Pass It On

Reread Meet the Writer on page 24, and pay special attention to what Maya Angelou says about the young man in California. (See the passage in large quotation marks.) What words in this passage connect with the story of Mrs. Flowers? Write a paragraph in which you tell how Mrs. Flowers's talk with Maya is similar to what Angelou says here. In your paragraph tell what you think of the idea of "going out" and helping other people. Be sure to quote passages from both stories that you think are especially important.

Oral Interpretation

3. Literature in Motion

With a partner, role-play the meeting between Marguerite and Mrs. Flowers from the time they leave the store together to the moment when Marguerite finally speaks.

The person playing Mrs. Flowers should read her dialogue from the text, focusing on speaking expressively. The person representing Marguerite should try to convey her feelings through gestures and facial expressions.

Write a brief reflection for your portfolio. Starters:

- What I liked best about this activity was . . . because . . .
- The hardest part was . . . because . . .

Critical Thinking/Art

4. Picture Perfect

Draw a sketch of Mrs. Flowers, using details from Angelou's description. Label each part with a quotation from the autobiography: for example, "Her skin was a rich black that would have peeled like a plum if snagged" (page 20). You will need to review the text carefully to find details. You can also use your imagination to add details.

Making the Connections

Connecting to the Theme: "We All Need Somebody to Lean On"

When students have finished the excerpt from Angelou's autobiography, remind them of the collection theme. Together, discuss what Mrs. Flowers does to help Marguerite and how her offer of friendship is a "lifeline" (as Angelou says on p. 20). Then remind students of Angelou's belief in the maxim "When you get, give." What has Mrs. Flowers "gotten" in life? What does she "give"? How does Angelou later return this gift, with dividends? Challenge students to explain how they could help others in their family, classroom, and community.

GRAMMAR LINK MINI-LESSON

Its or *It's*?

Language Handbook HELP

See Apostrophes, pages 808–809.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: homonyms.*

Confusing *its* and *it's* is one of the most common errors writers make.

1. *It's* is a **contraction** of *it is* or *it has*. Contractions shorten words by replacing one letter or more with an apostrophe.

 EXAMPLES It's [It is] wonderful to be liked for yourself.

 Although it's [it has] been years, Angelou still remembers the taste of those cookies.

 The apostrophe in *it's* shows where a letter or letters were taken out.

2. *Its* is the **possessive** form of *it*. A possessive shows ownership: *Its* indicates something belonging to *it*.

 EXAMPLE Marguerite loved the novel for its [the novel's] exciting plot.

 The possessive form of a noun—such as *novel's*—has an apostrophe. The possessive form of a personal pronoun—such as *its*—does not.

If you're unsure whether *its* or *it's* is correct, try using *it is* in the sentence. For example, which is correct: *It's author is Maya Angelou* or *Its author is Maya Angelou*? Since *It is author* doesn't make sense, *Its* is correct.

Try It Out

Copy the following paragraph, choosing the correct form from each underlined pair.

(1) Mrs. Flowers told Marguerite that its/it's not enough just to read and write. (2) Spoken language has its/it's importance, too. (3) Reading a sentence aloud helps bring out its/it's deeper meaning. (4) Marguerite found out that its/it's possible to read a sentence many different ways.

VOCABULARY HOW TO OWN A WORD

WORD BANK

taut
benign
infuse
intolerant
illiteracy

Getting Help with Words: The Glossary and the Dictionary

When you are learning new words, you can find help in your textbook and in outside **reference aids,** such as dictionaries.

1. Go to the **Glossary,** on pages 821–826, and find the entries for the five words in the Word Bank (You'll also find these words defined on pages 20, 22, and 23.) What kind of information does each Glossary entry provide?
2. Now, look up the words from the Word Bank in a **dictionary** to see what additional information you can discover. Take notes on other pronunciations, additional meanings, different parts of speech, and **synonyms** (words with similar meanings).
3. Show that you own each word by using it correctly in a sentence.

GRAMMAR LINK

Have students choose a piece of writing from their portfolios and circle the words *its, it is, it has,* and *it's* wherever they appear. (There may also be a few *its'*. Have students circle these errors as well.) Ask students to trade papers with partners and check for correct spelling and usage. Students can then exchange papers and double-check each other's work.

Try It Out

1. it's
2. its
3. its
4. it's

VOCABULARY

1. The Glossary provides the meanings and parts of speech of the words as used in the selection, as well as the words' pronunciations.
2. Students might find additional meanings, parts of speech, synonyms, and the words' derivations and histories.
3. Have students exchange papers with partners to check each other's work.

Resources

Grammar
- *Grammar and Language Links,* p. 3

Vocabulary
- *Words to Own,* p. 1

Spelling
For related instruction, see
- *Spelling and Decoding,* p. 2

Grammar Link Quick Check

Have students choose the correct word in each sentence.

1. Mrs. Flowers appears cool, even though *its/it's* a hot summer day. [it's]
2. The human voice or *its/it's* interpretation adds meaning to literature. [its]
3. The reading of *A Tale of Two Cities* left *its/it's* impression on Marguerite. [its]
4. *Its/It's* accurate to say that her meeting with Mrs. Flowers was etched into Marguerite's memory. [It's]
5. Unexpectedly, a friendship can leave *its/it's* lifelong effect. [its]

OBJECTIVES

1. Read and interpret the short story and poem
2. Analyze figures of speech
3. Summarize the story
4. Express understanding through autobiographical writing, letters, performance, or art
5. Identify situations requiring apostrophes and use apostrophes correctly
6. Understand and use new words

SKILLS

Literary
- Analyze figures of speech

Reading
- Summarize the story

Writing
- Collect ideas for an autobiographical incident
- Write a letter

Speaking/Listening
- Perform a skit

Vocabulary
- Understand and use new words

Grammar
- Recognize when to use apostrophes

Art
- Draw an image suggested by a figure of speech

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

BROKEN CHAIN

Make the Connection

Dying of Embarrassment

In this story, Gary Soto writes about a boy's first date. Alfonso's problems are like those many of us face—he worries about how he looks and what to say, and *everything* seems to go wrong.

Role-play. With a classmate or two, prepare a skit about one of these situations:

- talking on the phone with a member of the opposite sex
- asking someone to dance
- being introduced to a friend's family

Try to make your skit as humorous or realistic (or both) as you can.

Quickwrite

Freewrite a response to the cartoon on this page or to the situation your skit was about. (If you prefer to draw, respond with a cartoon of your own.)

Elements of Literature

Figures of Speech

Have you ever thought that teeth could look like wrecked cars or be herded like sheep? Such comparisons of very different things are called **figures of speech.**

As you read "Broken Chain" and the poem that follows it, "Oranges," jot down two or three of Gary Soto's surprising figures of speech in your reading notes.

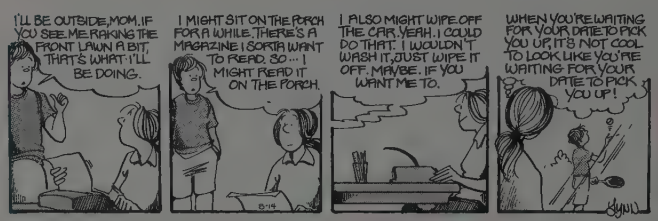
A figure of speech compares something to another, very different thing. A figure of speech is not meant to be understood literally.

For more on Figures of Speech, see pages 41–42 and the Handbook of Literary Terms.

Reading Skills and Strategies

Summarizing: Just the Essentials, Please

When you **summarize** a story, you tell "what happens" in your own words. A summary of a story tells who the characters are, what the sequence of events is, and how the main problem is finally resolved. When you write a summary, you avoid including minor details. You'll find that summarizing will help you understand "Broken Chain" and other stories you read.



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LEO 8-1

Preteaching Vocabulary

Words to Own

Have students read the Words to Own and their definitions listed at the bottom of the selection pages. Then, divide the class into two teams and line up teams on opposite sides of the room to hold a "Vocabulary Bee." Write the first word, *sullen*, on the board and have each team in turn suggest a synonym. (Possibilities include *sulky, resentful, irritable, moody, sour, bad-tempered, gloomy, cranky, somber,* and *mournful.*) Continue until both teams can think of no more synonyms. Then, write the second word on the board and again have teams suggest synonyms. The bee is over when all the Words to Own have been used. You might play another round by having students suggest antonyms for each Word to Own.

You might prefer to have the class play the game with paper and pencil. The team that generates the most words within a specific time would win each round.

Broken Chain

Gary Soto

"You got a girlfriend?"



Alfonso sat on the porch trying to push his crooked teeth to where he thought they belonged. He hated the way he looked. Last week he did fifty sit-ups a day, thinking that he would burn those already apparent ripples on his stomach to even deeper ripples, dark ones, so when he went swimming at the canal next summer, girls in cut-offs would notice. And the guys would think he was tough, someone who could take a punch and give it back. He wanted "cuts" like those he had seen on a calendar of an Aztec[1] warrior standing on a pyramid with a woman in his arms. (Even she had cuts he could see beneath her thin dress.) The calendar hung above the cash register at La Plaza, Orsua, the owner, said Alfonso could have the calendar at the end of the year if the waitress, Yolanda, didn't take it first.

1. **Aztec:** member of an American Indian people of what is now Mexico.

Summary

In "Broken Chain," seventh-grader Alfonso dislikes his appearance. He wants to go biking with the girl he admires, Sandra, but his plans collapse when his bicycle chain breaks. Alfonso's brother Ernie lends him his bike, and Alfonso happily meets Sandra after all.

A Reading Skills and Strategies

Summarizing

? What aspects of his appearance would Alfonso like to change? [He wants straighter teeth, noticeable stomach muscles, and "cuts" like those he has seen on a picture of an Aztec warrior.]

Resources

Viewing and Representing

Videocassette A, Segment 1

The *Visual Connections* segment "Links in the Chain" provides a motivating opener to "Broken Chain." See the *Visual Connections Teacher's Manual.*

Listening

Audio CD Library

A recording of "Broken Chain" is included in the *Audio CD Library*:

- Disc 1, Track 5

Selection Assessment

Formal Assessment

- Selection Test, p. 6

Test Generator

- Selection Test

Elements of Literature

For additional instruction on figures of speech, see *Literary Elements*:

- Transparency 2
- Worksheet, p. 7

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 31
 Selection Skill Lesson, p. 39
- *Graphic Organizers for Active Reading*, p. 4
- *Words to Own*, p. 2
- *Spelling and Decoding*
 Worksheet, p. 3
- *Audio CD Library*
 Disc 1, Tracks 5, 6

Elements of Literature

- *Literary Elements*
 Transparency 2
 Worksheet, p. 7

Writing and Language

- *Daily Oral Grammar*
 Transparency 3
- *Grammar and Language Links*
 Worksheet, p. 5
- *Language Workshop CD-ROM*

Viewing and Representing

- *Visual Connections*
 Videocassette A, Segment 1

Assessment

- *Formal Assessment*, p. 6
- *Portfolio Management System*, p. 108
- *Standardized Test Preparation*, p. 14
- *Test Generator (One-Stop Planner* CD-ROM)

Internet

- go.hrw.com (keyword: LE0 8-1)

A Elements of Literature

Figures of Speech

? What is the figure of speech in this passage? What impression does it convey about Alfonso's father? [The simile "sullen as a toad" suggests that Alfonso's father is dour and uncommunicative.]

B Critical Thinking

Extending the Text

? What do you think Alfonso is looking for in rock magazines? [Possible responses: He is looking for role models, fashion hints, and connections between himself and glamorous figures.] What magazines do you like to read? Why? [Responses will vary.]

C Struggling Readers

Finding Details

? What details support the idea that Alfonso's family does not have a lot of money? [Alfonso's mother clips coupons, grows her own vegetables, shops at discount stores, and repeatedly serves the same hearty but economical food.]

D Reading Skills and Strategies



Summarizing

? What have you learned about Alfonso and his life so far? [Possible response: An American of Mexican heritage, Alfonso hates the appearance of his teeth, physique, and hair. His family does not have a lot of money, however, and cannot afford braces. His parents are traditional and will not allow him the trendy haircut he desires.]

Alfonso studied the magazine pictures of rock stars for a hairstyle. He liked the way Prince looked—and the bass player from Los Lobos. Alfonso thought he would look cool with his hair razored into a V in the back and streaked purple. But he knew his mother wouldn't go for it. And his father, who was puro Mexicano, would sit in his chair after work, sullen as a toad, and call him "sissy."

Alfonso didn't dare color his hair. But one day he had had it butched on the top, like in the magazines. His father had come home that evening from a softball game, happy that his team had drilled four homers in a thirteen-to-five bashing of Color Tile. He'd swaggered into the living room but had stopped cold when he saw Alfonso and asked, not joking but with real concern, "Did you hurt your head at school? ¿Qué pasó?"[2]

Alfonso had pretended not to hear his father and had gone to his room, where he studied his hair from all angles in the mirror. He liked what he saw until he smiled and realized for the first time that his teeth were crooked, like a pile of wrecked cars. He grew depressed and turned away from the mirror. He sat on his bed and leafed through the rock magazine until he came to the rock star with the butched top. His mouth was closed, but Alfonso was sure his teeth weren't crooked.

Alfonso didn't want to be the handsomest kid at school, but he was determined to be better looking than average. The next day he spent his lawn-mowing money on a new shirt and, with a pocketknife, scooped the moons of dirt from under his fingernails.

He spent hours in front of the mirror trying to herd his teeth into place with his thumb. He asked his mother if he could have braces, like Frankie Molina, her godson, but he asked at the wrong time. She was at the kitchen table licking the envelope to the house payment. She glared up at him. "Do you think money grows on trees?"

His mother clipped coupons from magazines and newspapers, kept a vegetable garden in the summer, and shopped at Penney's and K-Mart. Their family ate a lot of frijoles,[3] which was OK because nothing else tasted so good, though one time Alfonso had had Chinese pot stickers[4] and thought they were the next best food in the world.

He didn't ask his mother for braces again, even when she was in a better mood. He decided to fix his teeth by pushing on them with his thumbs. After breakfast that Saturday he went to his room, closed the door quietly, turned the radio on, and pushed for three hours straight.

He pushed for ten minutes, rested for five, and every half hour, during a radio commercial, checked to see if his smile had improved. It hadn't.

Eventually he grew bored and went outside with an old gym sock to wipe down his bike, a ten-speed from Montgomery Ward. His thumbs were tired and wrinkled and pink, the way they got when he stayed in the bathtub too long.

Alfonso's older brother, Ernie, rode up on *his* Montgomery Ward bicycle looking depressed. He parked his bike against the peach tree and sat on the back steps, keeping his head down and stepping on ants that came too close.

Alfonso knew better than to say anything when Ernie looked mad. He turned his bike over, balancing it on the handlebars and seat, and flossed the spokes with the sock. When he was finished, he pressed a knuckle to his teeth until they tingled.

Ernie groaned and said, "Ah, man."

2. **¿Qué pasó?** (kā′ pä·sō′): Spanish for "What happened?"

3. **frijoles** (frē·hō′lās): Spanish for "beans."

4. **pot stickers:** dumplings.

WORDS TO OWN

sullen (sul′ən) *adj.*: sulky; resentful.

Reaching All Students

Struggling Readers

Summarizing was introduced on p. 28. For a lesson directly tied to this selection that teaches students to summarize by using a strategy called Somebody Wanted But So, see *the Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 31
- Selection Skill Lesson, p. 39

English Language Learners

Explain that idioms are expressions that cannot be interpreted literally. With students, explicate these examples from "Broken Chain":

- Alfonso's mother asks, "Do you think money grows on trees?"
- Ernie says that the girls "stood him up."
- Alfonso decides to "get it over with" and walk to Sandra's house.

Advanced Learners

Present students with this situation: A friend of mine hates the way he looks. He thinks his teeth are crooked, so he won't smile. He hates his hair, too, and is convinced that he'll never have a girlfriend because of his appearance. What can I do to help my friend see that he's a nice-looking kid and a good friend? Have students write a letter suggesting ways the person might help his or her friend.

Alfonso waited a few minutes before asking, "What's the matter?" He pretended not to be too interested. He picked up a wad of steel wool and continued cleaning the spokes.

Ernie hesitated, not sure if Alfonso would laugh. But it came out. "Those girls didn't show up. And you better not laugh."

"What girls?"

Then Alfonso remembered his brother bragging about how he and Frostie met two girls from Kings Canyon Junior High last week on Halloween night. They were dressed as Gypsies, the costume for all poor Chicanas[5]—they just had to borrow scarves and gaudy red lipstick from their abuelitas.[6]

Alfonso walked over to his brother. He compared their two bikes: His gleamed like a handful of dimes, while Ernie's looked dirty. E

"They said we were supposed to wait at the corner. But they didn't show up. Me and Frostie waited and waited. . . . They were playing games with us."

Alfonso thought that was a pretty dirty trick but sort of funny too. He would have to try that someday.

"Were they cute?" Alfonso asked.

"I guess so."

"Do you think you could recognize them?"

"If they were wearing red lipstick, maybe."

Alfonso sat with his brother in silence, both of them smearing ants with their floppy high tops. Girls could sure act weird, especially the ones you meet on Halloween.

Later that day, Alfonso sat on the porch pressing on his teeth. Press, relax; press, relax. His portable radio was on, but not loud enough to make Mr. Rojas come down the steps and wave his cane at him.

Alfonso's father drove up. Alfonso could tell by the way he sat in his truck, a Datsun with a different-colored front fender, that his team had lost their softball game. Alfonso got off the porch in a hurry because he knew his father would be in a bad mood. He went to the back yard, where he unlocked his bike, sat on it with the kickstand down, and pressed on his teeth. He punched himself in the stomach, and growled, "Cuts." Then he patted his butch and whispered, "Fresh."

After a while Alfonso pedaled up the street, hands in his pockets, toward Foster's Freeze,[7] where he was chased by a ratlike Chihuahua. At his old school, John Burroughs Elementary, he found a kid hanging upside down on the top of a barbed-wire fence with a girl looking up at him. Alfonso skidded to a stop and helped the kid untangle his pants from the barbed wire. The kid was grateful. He had been afraid he would have to stay up there all night. His sister, who was Alfonso's age, was also grateful. If she had to go home and tell her mother that Frankie was stuck on a fence and couldn't get down, she would get scolded. F

"Thanks," she said. "What's your name?"

Alfonso remembered her from his school and noticed that she was kind of cute, with ponytails and straight teeth. "Alfonso. You go to my school, huh?"

"Yeah. I've seen you around. You live nearby?"

"Over on Madison."

"My uncle used to live on that street, but he moved to Stockton."

"Stockton's near Sacramento, isn't it?"

"You been there?"

"No." Alfonso looked down at his shoes. He wanted to say something clever the way people do on TV. But the only thing he could think to say was that the governor lived in Sacramento. As soon as he shared this observation, he winced inside. G

Alfonso walked with the girl and the boy as they started for home. They didn't talk much.

5. **Chicanas** (chi·kä′nəz): Mexican American girls and women.

6. **abuelitas** (ä′bwā·lē′täs): in Spanish, an affectionate term for "grandmothers," like *grandmas* in English.

7. **Chihuahua** (chi·wä′wä): small dog with large pointed ears.

E Elements of Literature

Figures of Speech

? **Explain the figure of speech in this paragraph.** [Alfonso's bike is so clean that it shines like silver coins] **What does this figure of speech suggest about the two bikes?** [It suggests that Alfonso values his bike more than Ernie does his, because Alfonso keeps his cleaner.]

F Critical Thinking

Analyzing Details

? **What does this incident suggest about Alfonso's character?** [Possible response: He is responsible and sensitive to the feelings of others. Without making fun of the boy, he helps him untangle his pants from the fence.]

G Reading Skills and Strategies

Connecting with the Text

? **Have you ever wanted to say something clever or interesting but could not think of anything good enough? What, if anything, did you finally say?** [Students may be willing to admit that they sometimes feel embarrassed or frustrated when talking to new people—particularly those of the opposite sex. Remind them of the universality of situations in which one says the "wrong" thing because he or she is nervous or uncertain.]

Using Students' Strengths

Interpersonal Learners

Invite students with keen social skills to create skits that suggest how siblings can get along more smoothly. The skits can be serious or funny, but they should all convey or illustrate practical ideas for dealing productively with brothers and sisters. Suggest that students use what they know about the relationships between Ernie and Alfonso and between Sandra and her brother as a jumping-off point.

Auditory/Musical Learners

Invite students to create a song whose lyrics summarize the main events and capture the mood of "Broken Chain" or of "Oranges" (p. 37). You might suggest that students first summarize the short story or poem and then fit the words to a familiar tune. Volunteers can share their songs with the class.

Intrapersonal Learners

Invite these students to probe Sandra's feelings by retelling the story through her eyes. Their retellings might be verbal or written, but should include an in-depth analysis of her feelings and emotions. For example, what impresses Sandra about Alfonso? Why does she agree to go for a bike ride with him? Is she nervous as well?

A Critical Thinking

Analyzing

? Why does it take Alfonso so long to ask Sandra to go on a bike ride with him? [Possible response: He is very nervous about asking a girl for a date because he is afraid of being rejected.]

B Reading Skills and Strategies

Summarizing

? How does Sandra respond to Alfonso's invitation? [After hesitating, she says that her bike has a flat and that she is not free until her mother gets home from work on Monday.]

FROM THE EDITOR'S DESK

We like "Broken Chain" because it gives a bittersweet account of what it's like to be twelve and thirteen years old—just as we remember it! But we're not the only ones to admire Gary Soto's short stories: Upon its publication in 1990, *Baseball in April* was well received.



Every few steps, the girl, whose name was Sandra, would look at him out of the corner of her eye, and Alfonso would look away. He learned that she was in seventh grade, just like him, and that she had a pet terrier named Queenie. Her father was a mechanic at Rudy's Speedy Repair, and her mother was a teacher's aide at Jefferson Elementary.

When they came to the street, Alfonso and Sandra stopped at her corner, but her brother ran home. Alfonso watched him stop in the front yard to talk to a lady he guessed was their mother. She was raking leaves into a pile.

"I live over there," she said, pointing.

A Alfonso looked over her shoulder for a long time, trying to muster enough nerve to ask her if she'd like to go bike riding tomorrow.

Shyly, he asked, "You wanna go bike riding?"

"Maybe." She played with a ponytail and crossed one leg in front of the other. "But my bike has a flat."

"I can get my brother's bike. He won't mind."

B She thought a moment before she said, "OK. But not tomorrow. I have to go to my aunt's."

"How about after school on Monday?"

"I have to take care of my brother until my mom comes home from work. How 'bout four-thirty?"

"OK," he said. "Four-thirty." Instead of part-

WORDS TO OWN

muster (mus'tər) *v.*: call forth; gather.

Crossing the Curriculum

Spanish

Have students work singly or in pairs to learn several Spanish words. If possible, have Spanish-English dictionaries and/or language tapes in class for students' use. (Also, a teacher or student volunteer may be willing to assist with pronunciation.) Begin by having students translate any words that interest them. Then urge them to turn to key words related to the story, such as *bicycle, magazine, teeth, brother, girl, sister, date,* and so on.

Health/Science

Ask students to define the word *orthodontics* and to learn more about the procedures dentists and orthodontists use to diagnose and correct the irregular placement of teeth. You may also wish to invite a dentist, dental hygienist, or orthodontist to speak to the class about dental care as well as orthodontia.

ing immediately, they talked for a while, asking questions like "Who's your favorite group?" "Have you ever been on the Big Dipper at Santa Cruz?" and "Have you ever tasted pot stickers?" But the question-and-answer period ended when Sandra's mother called her home.

Alfonso took off as fast as he could on his bike, jumped the curb, and, cool as he could be, raced away with his hands stuffed in his pockets. But when he looked back over his shoulder, the wind raking through his butch, Sandra wasn't even looking. She was already on her lawn, heading for the porch.

That night he took a bath, pampered his hair into place, and did more than his usual set of exercises. In bed, in between the push-and-rest on his teeth, he pestered his brother to let him borrow his bike.

"Come on, Ernie," he whined. "Just for an hour."

"Chale,[8] I might want to use it."

"Come on, man, I'll let you have my trick-or-treat candy."

"What you got?"

"Three baby Milky Ways and some Skittles."

"Who's going to use it?"

Alfonso hesitated, then risked the truth. "I met this girl. She doesn't live too far."

Ernie rolled over on his stomach and stared at the outline of his brother, whose head was resting on his elbow. "*You* got a girlfriend?"

"She ain't my girlfriend, just a girl."

"What does she look like?"

"Like a girl."

"Come on, what does she look like?"

"She's got ponytails and a little brother."

"Ponytails! Those girls who messed with Frostie and me had ponytails. Is she cool?"

"I think so."

Ernie sat up in bed. "I bet you that's her."

Alfonso felt his stomach knot up. "She's going to be my girlfriend, not yours!"

"I'm going to get even with her!"

"You better not touch her," Alfonso snarled, throwing a wadded Kleenex at him. "I'll run you over with my bike."

For the next hour, until their mother threatened them from the living room to be quiet or else, they argued whether it was the same girl who had stood Ernie up. Alfonso said over and over that she was too nice to pull a stunt like that. But Ernie argued that she lived only two blocks from where those girls had told them to wait, that she was in the same grade, and, the clincher, that she had ponytails. Secretly, however, Ernie was jealous that his brother, two years younger than himself, might have found a girlfriend.

Sunday morning, Ernie and Alfonso stayed away from each other, though over breakfast they fought over the last tortilla. Their mother, sewing at the kitchen table, warned them to knock it off. At church they made faces at one another when the priest, Father Jerry, wasn't looking. Ernie punched Alfonso in the arm, and Alfonso, his eyes wide with anger, punched back.

Monday morning they hurried to school on their bikes, neither saying a word, though they rode side by side. In first period, Alfonso worried himself sick. How would he borrow a bike for her? He considered asking his best friend, Raul, for his bike. But Alfonso knew Raul, a paperboy with dollar signs in his eyes, would charge him, and he had less than sixty cents, counting the soda bottles he could cash.

Between history and math, Alfonso saw Sandra and her girlfriend huddling at their lockers. He hurried by without being seen.

During lunch Alfonso hid in metal shop so he wouldn't run into Sandra. What would he say to her? If he weren't mad at his brother, he

8. **chale** (chä'lā): Spanish slang expression roughly meaning "it's not possible."

WORDS TO OWN

clincher (klinch'ər) *n.*: fact or point that decides an argument.

C Reading Skills and Strategies
Making Inferences
? Why does Alfonso ride away on his bike, jump the curb, and stuff his hands in his pockets? [He wants to look cool and impress Sandra. Unfortunately, she isn't looking.]

D Critical Thinking
Making Connections
? How does Ernie's response to Alfonso's confession contrast with Alfonso's earlier reaction to Ernie's sadness about having been tricked by two girls? [Alfonso was very careful not to laugh at Ernie. In contrast, Ernie is disbelieving and teasing at the same time.]

E Reading Skills and Strategies
Summarizing
? What does Alfonso tell Ernie about Sandra? [Alfonso tells Ernie that Sandra has ponytails and a little brother.]

F Critical Thinking
Analyzing Motivation
? Why is Ernie convinced that Sandra is the girl who stood him up? [Possible response: The girl who stood Ernie up had ponytails. Furthermore, Ernie wants to believe that Sandra is the same girl, because he is jealous that his younger brother might have a girlfriend while he does not.]

G Cultural Connections
? Alfonso and Ernie eat tortillas for breakfast. What other kinds of food do people from different cultures eat for breakfast? [Possible responses: bacon and eggs, rice and soup, yogurt, filled flat bread, cereal.]

Skill Link

Using Apostrophes

Use this activity before you teach the Grammar Link exercise on p. 40.

Activities

1. Write the following words and phrases on the chalkboard, as shown:
 - did not/didnt
 - I am/Im
 - Sandras ponytails
 - Ernies bike
 - your's
 - his' bike

 Invite volunteers to insert or remove apostrophes as needed and to explain their reasoning. Guide them to see that items 1 and 2 should be written *didn't* and *I'm* to show contractions. Items 3 and 4 should be written *Sandra's* and *Ernie's* to show possession. Items 5 and 6 should be written *yours* and *his*, since apostrophes are never used with the possessive form of a personal pronoun.
2. Have students write the contractions of these word pairs: *we are, he is, they are, you are, I will, can not, will not, have not.* [We're, he's, they're, you're, I'll, can't, won't, haven't]
3. Have students insert apostrophes into the following phrases, as needed, to show possession: Charles book, Sams shirt, Richards lunch, Phyllis bookbag. [Charles' book or Charles's book, Sam's shirt, Richard's lunch, Phyllis' bookbag or Phyllis's bookbag]
4. Have students correct these words: *our's, theirs', your's, his's, its'*. [*ours, theirs, yours, his, its*]

A Elements of Literature

Figures of Speech

? What is the figure of speech in this passage? How is the broken chain "like a dead snake"? [The figure of speech is a simile that compares the snapped chain to a snake. The chain has the same shape as a snake.]

B Elements of Literature

Figures of Speech

? How is the broken chain "like a snake's fang"? [The chain cuts Alfonso in a sudden, surprising way, as a dangerous snake might.]

C English Language Learners

Finding Details

? Point out that the slang term *scram*, meaning "to get out in a hurry," is often used as a command. What details suggest that Alfonso is upset because Ernie won't lend him his bicycle? [Alfonso shows uncharacteristic anger. First, he lets the door slam. Then he screams at a bird.]

D Reading Skills and Strategies



Summarizing

? What has changed for Alfonso on this page? [While Alfonso was cleaning his bike, the chain broke. Ernie has said that he can't lend Alfonso his bike. Without a bike, Alfonso can't have his date with Sandra.]

could ask Ernie what girls and guys talk about. But he *was* mad, and anyway, Ernie was pitching nickels with his friends.

Alfonso hurried home after school. He did the morning dishes as his mother had asked and raked the leaves. After finishing his chores, he did a hundred sit-ups, pushed on his teeth until they hurt, showered, and combed his hair into a perfect butch. He then stepped out to the patio to clean his bike. On an impulse, he removed the chain to wipe off the gritty oil. But while he was unhooking it from the back sprocket, it snapped. The chain lay in his hand like a dead snake.

Alfonso couldn't believe his luck. Now, not only did he not have an extra bike for Sandra, he had no bike for himself. Frustrated and on the verge of tears, he flung the chain as far as he could. It landed with a hard slap against the back fence and spooked his sleeping cat, Benny. Benny looked around, blinking his soft gray eyes, and went back to sleep.

Alfonso retrieved the chain, which was hopelessly broken. He cursed himself for being stupid, yelled at his bike for being cheap, and slammed the chain onto the cement. The chain snapped in another place and hit him when it popped up, slicing his hand like a snake's fang.

"Ow!" he cried, his mouth immediately going to his hand to suck on the wound.

After a dab of iodine, which only made his cut hurt more, and a lot of thought, he went to the bedroom to plead with Ernie, who was changing to his after-school clothes.

"Come on, man, let me use it," Alfonso pleaded. "Please, Ernie, I'll do anything."

Although Ernie could see Alfonso's desperation, he had plans with his friend Raymundo. They were going to catch frogs at the Mayfair canal. He felt sorry for his brother and gave him a stick of gum to make him feel better, but there was nothing he could do. The canal was three miles away, and the frogs were waiting.

Alfonso took the stick of gum, placed it in his shirt pocket, and left the bedroom with his head down. He went outside, slamming the screen door behind him, and sat in the alley behind his house. A sparrow landed in the weeds, and when it tried to come close, Alfonso screamed for it to scram. The sparrow responded with a squeaky chirp and flew away.

At four he decided to get it over with and started walking to Sandra's house, trudging slowly, as if he were waist-deep in water. Shame colored his face. How could he disappoint his first date? She would probably laugh. She might even call him menso.[9]

He stopped at the corner where they were supposed to meet and watched her house. But there was no one outside, only a rake leaning against the steps.

Why did he have to take the chain off? he scolded himself. He always messed things up when he tried to take them apart, like the time he tried to repad his baseball mitt. He had unlaced the mitt and filled the pocket with cotton balls. But when he tried to put it back together, he had forgotten how it laced up. Everything became tangled like kite string. When he showed the mess to his mother, who was at the stove cooking dinner, she scolded him but put it back together and didn't tell his father what a dumb thing he had done.

Now he had to face Sandra and say, "I broke my bike, and my stingy brother took off on his."

He waited at the corner a few minutes, hiding behind a hedge for what seemed like forever. Just as he was starting to think about going home, he heard footsteps and knew it was too late. His hands, moist from worry, hung at his sides and a thread of sweat raced down his armpit.

9. **menso** (men'sō): Spanish for "stupid."

WORDS TO OWN

gritty (grit'ē) *adj.*: containing sand or dirt.

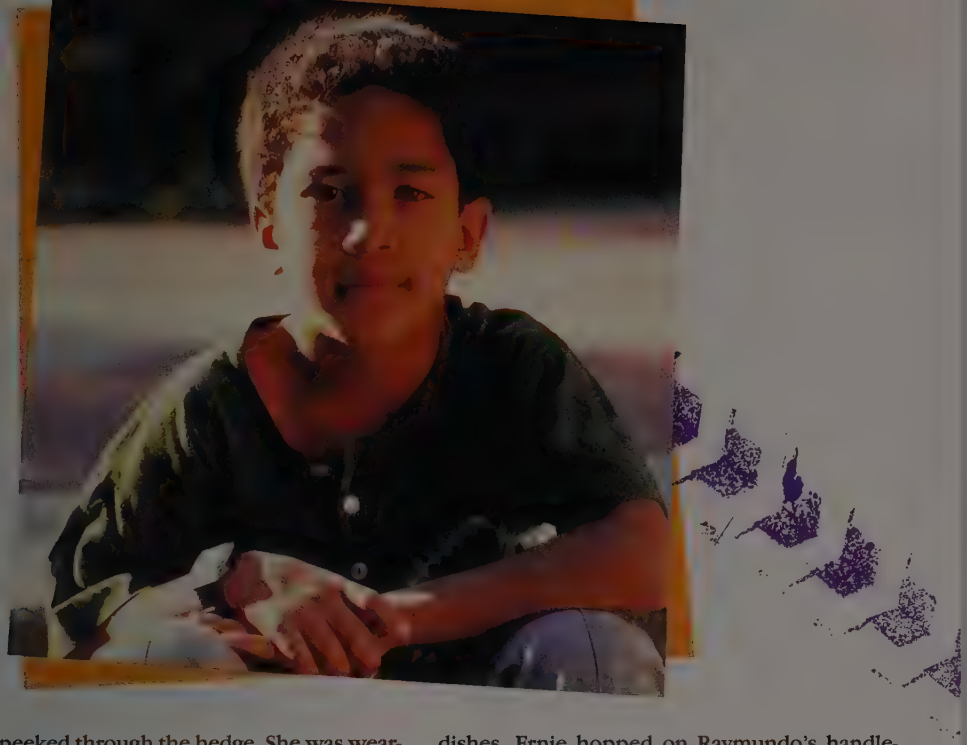
Getting Students Involved

Cooperative Learning

The Play's the Thing! Invite students to rewrite this short story as a play. First, divide the class into groups of five students. Have each team collaborate on the script by summarizing the plot and then using dialogue to tell the story. Urge each group member to assume a specific role to stage the play. Likely roles include Alfonso, Ernie, Sandra, and a narrator. One student in each group should be enlisted to direct the performance. Invite students to perform their finished plays on successive days.

Enrichment Activity

Soto uses a number of Spanish words and expressions in "Broken Chain." Until the sixteenth century, English was only lightly flavored with Spanish. As Spain sent out explorers and colonists around the world during the sixteenth and seventeenth centuries, the Spanish language began to influence English and other languages. Have students identify and define a dozen more words derived from Spanish. Examples include *comrade, parade, pronto, banana, barbecue, caramel, lime, potato, sherry, tamale, vanilla, canyon, patio, bronco, desperado, fiesta, siesta, bonanza,* and *plaza.*



He peeked through the hedge. She was wearing a sweater with a checkerboard pattern. A red purse was slung over her shoulder. He could see her looking for him, standing on tiptoe to see if he was coming around the corner.

What have I done? Alfonso thought. He bit his lip, called himself menso, and pounded his palm against his forehead. Someone slapped the back of his head. He turned around and saw Ernie.

"We got the frogs, Alfonso," he said, holding up a wiggling plastic bag. "I'll show you later."

Ernie looked through the hedge, with one eye closed, at the girl. "She's not the one who messed with Frostie and me," he said finally. "You still wanna borrow my bike?"

Alfonso couldn't believe his luck. What a brother! What a pal! He promised to take Ernie's turn next time it was his turn to do the dishes. Ernie hopped on Raymundo's handlebars and said he would remember that promise. Then he was gone as they took off without looking back.

Free of worry now that his brother had come through, Alfonso emerged from behind the hedge with Ernie's bike, which was mud-splashed but better than nothing. Sandra waved.

"Hi," she said.

"Hi," he said back.

She looked cheerful. Alfonso told her his bike was broken and asked if she wanted to ride with him.

WORDS TO OWN

emerged (ē·murjd') *v.*: came into view.

E Critical Thinking

Analyzing Motivation

? **Why do you think Ernie decides to lend Alfonso his bike?** [Possible responses: He no longer needs it, since he has already caught the frogs; he is relieved that Sandra is not the girl who stood him up; he is no longer jealous that Alfonso might have a girlfriend.]

F Reading Skills and Strategies

Summarizing

? **What are the key events on this page?** [Alfonso is upset that he made a date to go bike-riding with Sandra and that his bike's chain snapped. Ernie lends Alfonso his bike at the last minute. Alfonso joins Sandra.]

Making the Connections

Connecting to the Theme: "We All Need Somebody to Lean On"

After students have finished reading "Broken Chain," arrange them in Circles of Knowledge to discuss the collection theme. You might start them off with a question such as: "How can we make living easier for people?" or "How do Alfonso and Eddie help each other?" Assign a recorder to each group to jot down answers. Then, have each group share their responses with the whole class. Encourage teams to challenge other teams' answers, requiring team members to cite evidence from the story.

Critical Thinking

Speculating

? How do you think the story would have ended if Ernie had not lent his bike to Alfonso? [Possible responses: Alfonso would have had to tell Sandra what happened to his bike. Perhaps Sandra would have been upset and have stayed home, or she and Alfonso might have taken a walk or sat and talked with each other.]

"Sounds good," she said, and jumped on the crossbar.

It took all of Alfonso's strength to steady the bike. He started off slowly, gritting his teeth, because she was heavier than he thought. But once he got going, it got easier. He pedaled smoothly, sometimes with only one hand on the handlebars, as they sped up one street and down another. Whenever he ran over a pothole, which was often, she screamed with delight, and once, when it looked like they were going to crash, she placed her hand over his, and it felt like love.



Meet the Writer

"Your Lives Are at Work, Too"

Gary Soto (1952–) was born and raised in Fresno, California, the setting of many of his stories, poems, and autobiographical pieces. In his writing, Soto tries to re-create the sights and sounds of the Mexican American neighborhood in which he grew up. He advises young writers to "look to your own lives," which is exactly what he does:

> "What are your life stories? Can you remember incidents from your childhood? Some of you will say that your lives are boring, that nothing has happened, that everything interesting happens far away. Not so. Your lives are at work, too."

Soto based "Oranges" on an actual incident in his life (see his comment on page 37), but "Broken Chain" is more loosely drawn from his experience:

> "No, I'm not Alfonso in the story 'Broken Chain.' It's pure fiction, with the wild purpose of stirring in you—the reader—the feeling of one day latching onto a girlfriend or boyfriend. When I was Alfonso's age, I would have loved to have a girlfriend on my handlebars. Instead, I had my little brother, better known as chipped-tooth Jimmy, who often hopped onto my bike and cruised the streets of my hometown, Fresno, California. He was no 'Sandra.' Instead, Jimmy was a heavy problem, because it was my job to take care of him while my parents went off to work."

More by Gary Soto

- "Broken Chain" comes from a book of short stories about growing up called *Baseball in April* (Harcourt Brace).
- You'll find "Oranges," along with other poems and some suggestions for young poets, in *A Fire in My Hands* (Scholastic).

Assessing Learning

Check Test: Short Answers

1. **How does Alfonso feel about his teeth?** [He is ashamed of their crookedness.]
2. **How does Alfonso meet Sandra?** [He helps her brother down from a barbed-wire fence.]
3. **Who does Ernie think Sandra may be?** [the girl who stood him up]
4. **What excuse does Ernie give for not lending Alfonso his bike?** [Ernie plans to catch frogs three miles away and needs his bike.]
5. **Who finally lends Alfonso a bike?** [Ernie]

Self-Assessment

Invite students to use the following scale and list of criteria to rate their responses to these two selections:

1=weak 2=average 3=strong

___ Oral responses during class discussion
___ Written responses
___ Small-group participation

Then, ask students to write brief lists of ways they could improve their performance in any of the areas they marked as weak.

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 14

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 3

Connections

A POEM

Oranges

Gary Soto

Soto writes, "I don't know if you can call it a 'date' or not, but the first girl who allowed me to walk with her was named Margie. I couldn't think of anything to do but walk around the block three or four times."

The first time I walked
With a girl, I was twelve,
Cold, and weighted down
With two oranges in my jacket. A
December. Frost cracking
Beneath my steps, my breath
Before me, then gone,
As I walked toward
Her house, the one whose
Porch light burned yellow
Night and day, in any weather.
A dog barked at me, until
She came out pulling
At her gloves, face bright
With rouge. I smiled,
Touched her shoulder, and led
Her down the street, across
A used car lot and a line
Of newly planted trees,
Until we were breathing
Before a drugstore. We
Entered, the tiny bell
Bringing a saleslady
Down a narrow aisle of goods.
I turned to the candies
Tiered° like bleachers, B
And asked what she wanted—
Light in her eyes, a smile
Starting at the corners
Of her mouth. I fingered
A nickel in my pocket,
And when she lifted a chocolate
That cost a dime,
I didn't say anything.
I took the nickel from
My pocket, then an orange,
And set them quietly on
The counter. When I looked up,
The lady's eyes met mine,
And held them, knowing
Very well what it was all
About. C

Outside,
A few cars hissing past,
Fog hanging like old
Coats between the trees.
I took my girl's hand
In mine for two blocks,
Then released it to let
Her unwrap the chocolate.
I peeled my orange
That was so bright against
The gray of December
That, from some distance,
Someone might have thought
I was making a fire in my hands. D

26. tiered: arranged in tiers, or rows, like the seats in a ballpark.

Connections

The narrator recalls that he was twelve the first time he asked a girl out for a walk. All he had with him were two oranges and a nickel. Not having enough money to pay for some chocolate that the girl wanted, he offered the saleswoman a nickel and an orange. When he later peeled the second orange, it seemed as bright as a fire in his hand.

A Reading Skills and Strategies

Making Inferences

? Why might the speaker be carrying two oranges in his pocket? [Possible response: They may be a snack he has planned to share with the girl.]

B Elements of Literature

Figures of Speech

? What does Soto compare in these two lines? [stacked rows of candy jars and bleachers in a gymnasium or sports arena] **What effect does this figure of speech create?** [Possible responses: It suggests that the candy store is neat and well-stocked; it suggests abundance, in contrast to the speaker's poverty.]

C Critical Thinking

Analyzing Character

? Why does the saleswoman accept the orange as partial payment for the candy? [Possible responses: The woman is sympathetic because she understands the boy's predicament; she does not want to embarrass the boy in front of his friend.] **What does this action suggest about the woman's character?** [It suggests that she is kind and thoughtful.]

D Reading Skills and Strategies

Summarizing

? What happens to the speaker in this poem? [The speaker recalls his first date, when he was twelve years old. He has two oranges in his pocket. He and the girl walk to a drugstore, where she picks out a ten-cent chocolate. Having only a nickel, he offers this and an orange as payment, and the saleswoman silently accepts his payment. The speaker is relieved and pleased that his first date has gone so well.]

Connecting Across Texts

Connecting with "Broken Chain"

Although "Broken Chain" is a short story and "Oranges" is a poem, both selections feature a teenage protagonist who wants to impress a girl. Invite students to complete a Venn diagram to compare and contrast the two selections. In the left circle, students should use words and short phrases to describe the distinctive aspects of plot, characters, setting, and theme in "Broken Chain." In the right circle, students should do the same for "Oranges." The intersection of the two circles should show the elements that are common to both selections.

MAKING MEANINGS

First Thoughts

1. Possible responses:
 - "Broken Chain" is realistic because I have the same kind of relationship with my brother that Alfonso has with Ernie.
 - I know how it feels to need help because I asked my friend for a favor last week.
 - Alfonso reminds me of a kid in my neighborhood.

Shaping Interpretations

2. Both come through without embarrassing anyone; both help when no one else can help; neither asks the favor be repaid.
3. Possible response: "Chain . . . like a dead snake" is successful because both the chain and a dead snake would be long, thin, limp, and useless.

Connecting with the Text

4. Make sure students give specific examples to support their comparisons. Alfonso's situation is very realistic, since most teenagers are concerned about their appearance and fitting in.

Extending the Text

5. Possible response: Like boys, girls also fear being rejected, worry about their appearance, and want everything to go well on a date.
6. Students might suggest that boys and girls often do not have much experience talking to each other and fear they will make a bad impression.

Challenging the Text

7. Possible response: Your story really captures the fear and nervousness people feel when dating, especially for the first few times.
8. Possible response: "Broken Chain" is a better title because the chain is the key element in the story—without a bike, the date cannot go as planned; "First Love" is a better title, because Alfonso's feelings for Sandra are the most important thing in the story.

MAKING MEANINGS

First Thoughts

[respond] 1. Finish one or more of these sentences:
- "Broken Chain" is realistic/unrealistic because . . .
- I know how it feels to . . . because . . .
- Alfonso reminds me of . . .

Reading Check

Summarize (restate) the main events of "Broken Chain" by completing this sentence:

Alfonso wanted . . . but . . . so . . .

Shaping Interpretations

[compare] 2. **Compare** Ernie in "Broken Chain" with the saleswoman in "Oranges" (see *Connections* on page 37). Consider the theme of the collection: How does each of them become "somebody to lean on"?

[interpret] 3. Choose one of the **figures of speech** you wrote down in your reading notes, and identify the two things it is comparing. Do you think it works? (That is, can you see how the two things being compared are alike, or is the comparison a stretch? Does the figure of speech help you form a picture in your mind?)

Connecting with the Text

[connect] 4. In what ways is Alfonso's situation similar to or different from the situation you discussed in your Quickwrite? Do Alfonso's feelings and behavior seem realistic to you? Explain.

Extending the Text

[extend] 5. This story is told from a boy's viewpoint. In your experience, which of Alfonso's feelings are shared by girls?

[speculate] 6. Alfonso doesn't have any trouble talking to his brother, but he worries about what to say to Sandra. Why might boys and girls have trouble talking with one another?

Challenging the Text

[evaluate] 7. Soto says that he wrote this story to help his readers feel what it is like to find a girlfriend or boyfriend. If Soto asked you whether he had succeeded, what would you say to him?

[evaluate] 8. "Broken Chain" has also been published under the title "First Love." Which **title** do you think is better? Why?

Reading Check

Possible responses:

- Alfonso wanted to go bike-riding with Sandra, but the chain on his bike snapped, and he needed to borrow Ernie's bike. Eventually, Ernie was cooperative, and Alfonso was able to have his date as planned.
- Alfonso wanted to go bike-riding with Sandra, a girl he liked, but the chain on his bike snapped, so he borrowed Ernie's bike. Therefore, Alfonso was able to have his date as planned.

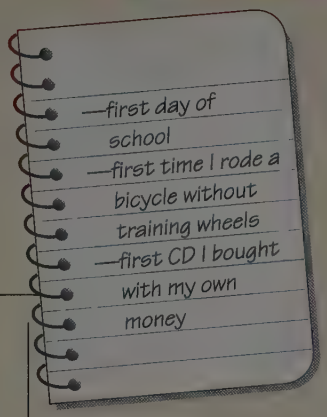
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Autobiographical Incident



Gary Soto got the idea for "Oranges" by remembering the first time he went for a walk with a girl. Make a list of important "firsts" in your life. Pick one that you might like to write about, and jot down anything that you remember of the incident.



Explaining a Problem

2. Helpful Hints

Identify a problem that Alfonso has in the story (for example, worrying about his appearance or not knowing what to say to Sandra). Pretending you are Alfonso, write a **letter** to an advice column explaining your problem. Switch papers with a classmate, and take the role of the columnist, responding with practical, encouraging advice.

Performance

3. Try to See It My Way

We hear only the boy's side of the story in "Broken Chain." To present a different viewpoint, perform a **skit** showing Sandra speaking on the telephone with her best friend after she meets Alfonso at the school and walks home with him. What does Sandra think of Alfonso? Is she looking forward to going bicycle riding with him on Monday? You could perform your skit as a dialogue, with you and a classmate taking the roles of Sandra and her friend. Another option is to perform it as a monologue, showing only Sandra's end of the conversation.

Art

4. Worth a Thousand Words?

Go back to the story and the poem, and find a **figure of speech** that particularly appeals to you. Draw this comparison as you picture it. (For example, in "Oranges," Soto describes the fog as "hanging like old / Coats between the trees." A drawing of this image might show misty forms in the shape of coats hanging from the branches of trees.) If you have access to drawing or paint software, you may want to create your picture on a computer.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 108 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Encourage students to begin with their earliest memories and to proceed forward through the years as they brainstorm.
2. **Explaining a Problem** Before students write, they can work in small groups to brainstorm some of the most likely problems Alfonso might describe in his letter. Encourage students to include dialogue, quotations, and incidents from the story to explain the problem more fully.
3. **Performance** To help students prepare for their skits, suggest that they return to the story and review exactly what Sandra says and does.
4. **Art** Suggest that students create their art on the computer, using software designed for this purpose. If they prefer, they might create a collage, using computer clip art or graphic files. Remind students to save their work on disks as well as printing it out.

Listening to Music

"Lean on Me" by Bill Withers, performed by Bill Withers or Thelma Houston and the Winans

With the help of speech therapy and nine years in the U.S. Navy, West Virginia native Bill Withers (1938–) overcame a severe stammer to become a star singer of rhythm and blues—or soul music, as it was often called in the 1960s and 1970s. Withers's first big hit, "Ain't No Sunshine," rose to number three on American pop charts and earned him a Grammy in 1971. A year later came "Lean on Me," a number-one hit whose title was later borrowed for a 1989 film biography of the inner-city school principal Joe Clark. On the soundtrack for that movie, "Lean on Me" is performed by Thelma Houston and the Winans.

Activity

Have students listen to "Lean on Me" after they have read "Raymond's Run," "Mrs. Flowers," and "Broken Chain." Point out that a quotation from the song is cited at the beginning of Collection 1. Have volunteers explain how the song's sentiments apply to each of the three pieces of literature. Encourage the class to come to a consensus on which text seems most applicable to Withers's song.

GRAMMAR LINK

Have students choose a piece of writing from their portfolios in which they have used contractions and possessive pronouns. Ask students to work with a partner to circle every contraction and possessive pronoun. After they have proofread for punctuation, spelling, and usage, have each team contribute two examples to a class wall chart. Place contractions in the left column and possessive pronouns in the right column.

Try It Out

Before students begin this exercise, review contractions and possessive pronouns. Focus on potential trouble spots such as the contraction *it's* and the possessive pronoun *its*. Students can exchange papers with a partner to check that they have identified all contractions and possessive pronouns and used apostrophes correctly in every instance.

VOCABULARY

Possible Answers

1. Toads look sullen because they seem quiet, withdrawn, and morose.
2. He had never asked a girl out before.
3. The fact that Sandra has ponytails is convincing evidence that she was one of the girls that stood him up, since not many girls wear ponytails. His reasoning does not make sense because even if many girls don't wear ponytails, that fact doesn't prove that she stood him up.
4. It looked dirty and felt coarse.
5. She was probably pleased or even relieved that he had shown up.

Resources

Grammar

- *Grammar and Language Links*, p. 5

Vocabulary

- *Words to Own*, p. 2

GRAMMAR LINK MINI-LESSON

When to Use Apostrophes



Language Handbook HELP

See Apostrophes, pages 808–809.



Technology HELP

See Language Workshop CD-ROM. *Key word entry: apostrophe.*

Contractions	Possessive Pronouns
it's (It's broken.)	its (Its chain is on the ground.)
you're (You're kidding!)	your (Your girlfriend is here.)
they're (They're not the same girls.)	their (Their lipstick was too bright.)
who's (Who's going to borrow it?)	whose (Whose bike are you riding?)

1. Use an apostrophe
 - to show where letters are missing in a contraction (shortened form):

 Alfonso didn't [did not] like the way he looked.
 - to form the possessive case of a noun (showing ownership):

 Sandra's hair [hair belonging to Sandra] was in ponytails.

 The boys' bicycles [bicycles belonging to the boys] are parked in the back.
2. Don't use an apostrophe
 - to form the plural of a noun:

 The girls never showed up.
 - with the possessive form of a personal pronoun (*yours, hers, his, its, ours, theirs*):

 His bicycle is broken; can he borrow yours?

Try It Out

Take out a piece of your writing. Circle all the contractions, and underline all the possessive pronouns, correcting any errors you find in the use of apostrophes.

VOCABULARY HOW TO OWN A WORD

WORD BANK

sullen
muster
clincher
gritty
emerged

Back to the Story

1. Alfonso's father is described as being as "sullen as a toad." Do you think toads look sullen? Why or why not?
2. Why was it hard for Alfonso to muster enough nerve to ask Sandra out?
3. Why would Sandra's ponytails be the clincher in Ernie's argument (page 33)? Does his reasoning make sense to you?
4. What do you think the gritty oil on the bicycle chain looked and felt like?
5. How do you think Sandra felt when Alfonso finally emerged from behind the hedge?

Grammar Link Quick Check

Have students choose the correct form of the pair of words in each sentence.

1. *Its/It's* fortunate that Ernie was willing to help Alfonso. [It's]
2. *They're/Their* close brothers, and Ernie needs a favor. [They're]
3. *Who's/Whose* acting like a friend? [Who's]
4. If you needed a favor, would you ask *your/you're* brother or sister? [your]
5. Ernie could not ride his bicycle because *it's/its* wheel was broken. [its]

Elements of Literature

FIGURES OF SPEECH: Making Connections

Orioles Fly Away with World Series

Unexpected Connections

If you read the headline above in the paper, you wouldn't rush outside to catch a last glimpse of the baseball players as they soared beyond the horizon, trailing a stadium full of fans behind them. You'd understand that to "fly away" with the World Series meant to win it with ease.

Our everyday language includes thousands of **figures of speech** like this one—expressions that suggest unexpected similarities between unrelated things. Many figures of speech are used so commonly that we don't even notice that they are based on unusual comparisons and are not meant to be understood literally.

Writers try to create fresh, new figures of speech to make unexpected connections. They want us to see everyday things in new ways.

The figures of speech used most frequently by writers are similes, metaphors, personification, and symbols.

Similes

A **simile** is a comparison of two unlike things that links them with the words *like, as, than,* or *resembles:* fingers *as* cold *as* ice cubes, hair blacker *than* midnight, a voice *like* the sound of fingernails scraping a blackboard.

In "Broken Chain" the broken bicycle chain lies in Alfonso's hand "like a dead snake" (page 34). Then it pops up and cuts Alfonso "like a snake's fang." The similes help us see the chain in a new light, as if it were an evil creature bent on ruining Alfonso's plans.

Metaphors

A **metaphor** is a direct identification of two unlike things. In contrast to similes, metaphors make their connections without the use of the words *like, as, than,* or *resembles:* "He *is* a sullen toad," not "He is *as* sullen *as* a toad."

Like similes, metaphors extend the range of our imagination. When they are fresh and are based on a writer's first-hand observation, we often feel that a strong hidden relationship has been discovered by the writer. After reading this short poem, for example, you may suddenly see how fame is like a bee:

> Fame is a bee.
> It has song—
> It has a sting—
> Ah, too, it has a wing.
>
> Emily Dickinson

Dickinson uses an **extended metaphor,** a metaphor in which the comparison is developed in a number of ways. In what ways is fame like a bee, according to Dickinson?

(continued on next page)

Reaching All Students

Struggling Readers

Work with students to make a chart summarizing each of the four figures of speech discussed in this essay. After students have read the essay, write *simile, metaphor, personification,* and *symbol* at the heads of four columns. Under each heading, have volunteers summarize the definition. Under each definition, have the group provide an example, drawn from a story, poem, newspaper, or students' own imaginations.

English Language Learners

Bring in pictures (cut from magazines or reproductions of fine art) that provide visual counterparts of figures of speech—for example, a soda bottle drawn to resemble a rocket. Discuss with students why certain comparisons are so effective. For example, ask students what a bicycle chain and a snake's fangs have in common. Then, have students come up with their own figures of speech to describe some of the pictures you have brought to class.

OBJECTIVES
1. Identify figures of speech
2. Analyze figures of speech

Resources

Elements of Literature

Figures of Speech

For more instruction on figures of speech, see *Literary Elements:*

- Transparency 2

Assessment

Formal Assessment

- Literary Elements Test, p. 13

Elements of Literature

This feature discusses how writers use figures of speech to help readers see everyday things in fresh, new ways. The essay covers similes, metaphors, personification, and symbols.

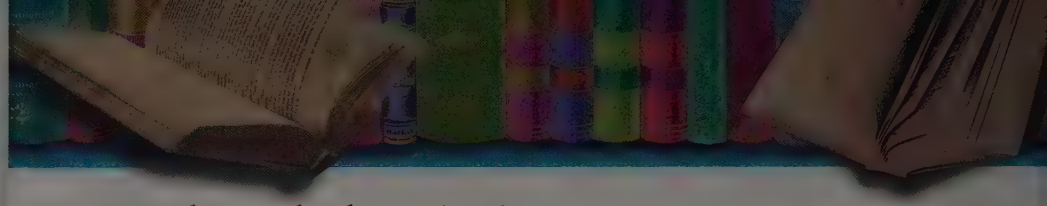
Mini-Lesson: Figures of Speech

You might use this mini-lesson after students have read "Broken Chain" and "Oranges" to reinforce what they have learned. You might wish to begin by sharing Robert Frost's quotation, "Poetry provides the one permissible way of saying one thing and meaning another." Although clearly an exaggeration, this statement nonetheless suggests the importance of the basic premise of figurative language—saying one thing in terms of something else.

- Discuss the definitions of *simile, metaphor, personification,* and *symbol,* as they are explained on pp. 41–42.
- Have the class brainstorm a random list of nouns and verbs. Write these on the chalkboard.
- Then divide the class into small groups to write at least one example of each type of figure of speech. If they wish, students can draw ideas from the nouns and verbs listed on the board.
- You may also wish to provide some additional models. For example, you can use as a simile, "smile like a sunrise"; as a metaphor, "her life was a whirlwind of meetings"; as an example of personification, "the sun took a bite out of the dawn sky"; and as a symbol, the dove, which stands for peace.
- Invite each group to share their best examples with the class.

Applying the Element
Use Gary Soto's poem "Oranges" (p. 37) to help students practice identifying and analyzing figures of speech.

- **What is the figure of speech in ll. 25–26?** [Soto uses a simile to compare rows of candies to bleachers.]
- **What figures of speech can you find in the poem's final stanza?** [Soto compares fog and coats in a simile in ll. 44–45, and he compares an orange with fire in a metaphor in ll. 50–55.]



by John Malcolm Brinnin *(continued from previous page)*

Personification

We use **personification** when we speak of a nonhuman thing as if it had human qualities. In "Mrs. Flowers" we read that "browned photographs leered or threatened from the walls" (page 22). Photographs can't *really* leer or threaten, but to the main character they seem to, just as if they were people.

Cartoonists often use personification to tell their stories: Automobiles have eyes that blink and jaws that open wide; rabbits lean against lampposts and talk like philosophers. The same technique is used in writing, except that personification is not necessarily used for humor; it can be used to make serious points about the human experience.

We hear many examples of personification in everyday speech. An engine "coughs"; the wind "sighs"; fortune "smiles" on us. We are speaking about something nonhuman as if it were human.

Symbols

A **symbol** is a person, place, thing, or event that has meaning in itself and also stands for something beyond itself. Many symbols are traditional. We easily understand them because people have agreed on their meaning. Uncle Sam is a symbol of the United States. A dove with an olive branch represents peace.

Many writers create their own symbols. In "A Time to Talk" (page 17), the speaker goes "up to the stone wall / For a friendly visit." The stone wall is a real wall in the poem, but to Frost it may also represent the barriers that keep people apart.

Symbols in poetry can acquire deeper meanings from the experiences a reader brings to the text. For example, the wall in Frost's poem might have special meaning for someone living in East Germany when the Berlin Wall came down.

A Writer on Symbols

"Poetry is a concentrated form of writing; so much meaning is packed into such a little space. Therefore, each word in a poem is very important and is chosen very carefully to convey just the right meaning. For example, the word *tree* might stand for more than a tree in an orchard. It might symbolize life itself, or it might symbolize the strength of your grandfather or your father. *Rain* may symbolize tears; *dusk* may symbolize approaching death."

— Gary Soto, author of "Broken Chain" (page 29) and "Oranges" (page 37)



Reading Skills and Strategies

"Help! I Don't Know This Word!"

No matter how impressive your vocabulary is, you'll probably come across an unfamiliar word in your reading every now and then. (Did you know that there are over five hundred thousand words in the largest dictionaries of the English language?) If you see a word you don't know, don't panic; follow these steps instead.

1. Decide if you can skip the word and still grasp the general meaning of the text. For example, you don't need to know that mauve is a bluish purple color to understand this sentence: *Her mauve skirt fluttered as she fell over the precipice.* Knowing that a precipice is a steep cliff, on the other hand, *is* essential to understanding the sentence's meaning.



2. If you think you need to know the meaning of the word, use one or more of the following strategies:
 - **Sound it out.** Apply what you know of phonics, and try sounding out the word; it may be one that you've heard but haven't seen in print before.
 - **Look for family resemblances.** Ask yourself: Does any part of the word look familiar? It may be related to a word you know and have a similar meaning. For example, *educable* looks like *educate* and *able*. Even if you've never seen the word before, you could guess that it means "capable of being educated."
 - **Use context clues.** Consider the general meaning of what you're reading, and check the surrounding words and sentences for context clues. If you read *Philip carefully knotted his silk cravat around his throat,* you'd probably guess that a cravat is a kind of necktie.



 - **Look it up.** Use various **reference aids** to help learn new words. First, guess what the word means; then, look it up in a dictionary (in book form, on a software program, or on the Internet) to see if you were correct. You might also look up the word in a thesaurus or a synonym finder to discover the word's **synonyms**—words that have the same or similar meanings.

You'll learn more about strategies like these in the Reading Skills and Strategies features throughout this book.

Apply the strategy on the next page.

OBJECTIVES
1. Appreciate the benefits of learning new vocabulary words
2. Understand how to apply several strategies to determine the meanings of unfamiliar words

Reading Skills and Strategies

This lesson explains strategies students can use to decode unfamiliar words. The strategies are immediately applied in the following selection, giving students the opportunity to practice with new material.

Mini-Lesson:
"Help! I Don't Know This Word!"

- First, have students work in small groups to brainstorm the benefits of having a richer vocabulary.
- List the suggestions on the chalkboard. For example, knowing many words can help students earn better grades, read more easily for pleasure, and speak more precisely.
- Next, work through the lesson with the class. Invite volunteers to summarize each strategy and write it on the chalkboard.
- Point out the two types of vocabulary words given in this book: Words to Own and footnoted words.
- To help students "own" all these words, have them work in pairs to select one unfamiliar word from the Words to Own and footnoted words and to use some or all of the suggestions on this page to figure out what the words mean.
- Students can check their work in a dictionary and then use the words in a sentence.

Reaching All Students

English Language Learners

Explain to students that there are sometimes similarities between English words and words in other languages. As a result, students who know another language may already "own" many English words. For example, *perseverance* corresponds to the French word *persévérance* and to the Spanish word *perseverancia.* Have students use this technique to guess the meanings of unfamiliar words as they read. They can check their guesses in a dictionary.

OBJECTIVES

1. Read and interpret the short story
2. Use context clues
3. Express understanding through autobiographical and creative writing, research/science, or learning for life
4. Identify situations requiring direct quotations and use dialogue in writing
5. Understand and use new words
6. Complete analogies

SKILLS

Reading
- Use context clues

Writing
- Collect ideas for an autobiographical incident
- Create a diary entry
- Research information about intelligence
- Write a character reference, a recommendation letter, or a medical report

Grammar
- Use punctuation in dialogue

Vocabulary
- Complete analogies

Viewing/Representing
- Discuss how photographs relate to a short story (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

FLOWERS FOR ALGERNON

Make the Connection

If You Had to Choose

Take a class poll: Would it be better to be the most popular person in your school or the smartest person in your school?

On a small piece of paper, write either *S* for "smartest" or *P* for "most popular." (Even if you'd like to be both, choose one for now.) Tally the class's votes on the board. How close was the vote?

- Discuss what you think people's reasons were for answering as they did.
- Would it be possible to be the smartest *and* the most popular? Why or why not?

Quickwrite

Respond briefly to one of these questions.

1. What are the advantages and disadvantages of popularity? of intelligence?
2. What sacrifices do people make to fit in?
3. What is good or bad about being unusual?

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Reading Skills and Strategies

"Help! I Don't Know This Word!": Using Context Clues

Right at the start of "Flowers for Algernon," you'll notice that Charlie has trouble with spelling. To figure out what his misspelled words are meant to be, try sounding out each word. (Charlie usually spells words the way they sound.)

If you're still stuck, check the word's **context.** The context will often give you enough hints, or **context clues,** to help you figure out the word's meaning.

For example, on page 45, Charlie uses the word *faled.* You could figure out that this is his spelling of *failed* by sounding out the word. (It sounds just like the word spelled *f-a-i-l-e-d.*) You could even find a context clue in the sentence just before it: "I had a test today."



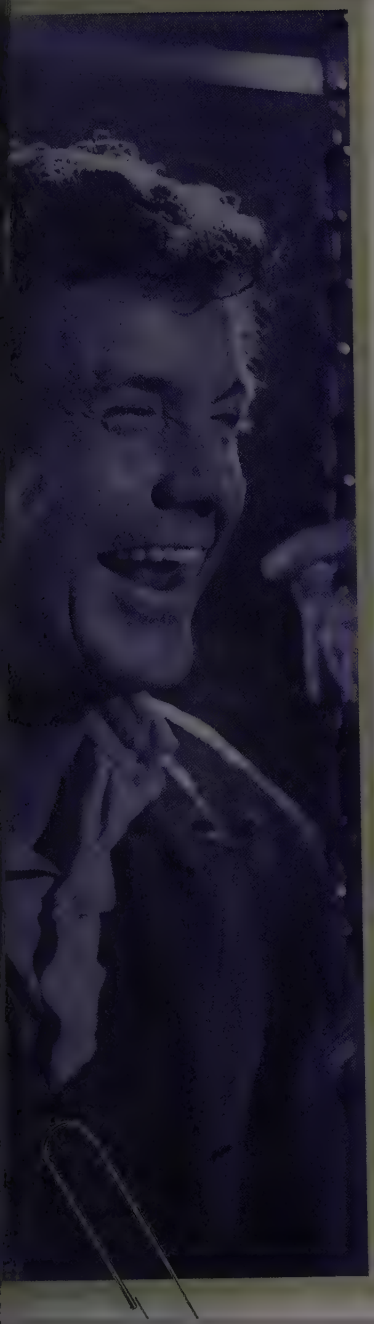
Accompanying the story are scenes from the movie *Charly,* starring Cliff Robertson.

Preteaching Vocabulary

Words to Own

Have students use the vocabulary word that best completes each of the following sentences:

1. I was lost on the back road, _____ by poor directions. [misled]
2. I felt a small but _____ bump! [tangible]
3. I _____ your claim. [refute]
4. Until the batteries failed, the calculator was _____ right. [invariably]
5. _____ moves you backward. [Regression]
6. They _____ the fact in an encyclopedia. [verified]
7. He is an _____ person, not a famous star. [obscure]
8. After the frost, the garden's _____ was swift. [deterioration]
9. The _____ turned out to be a very bad guess. [hypothesis]
10. She was a shy, _____ friend. [introspective]



Flowers for Algernon



Daniel Keyes

All my life I wanted to be smart . . .

1

progris riport 1—martch 5 1965 A

Dr. Strauss says I shud rite down what I think and evrey thing that happins to me from now on. I dont know why but he says its importint so they will see if they will use me. I hope they use me. Miss Kinnian says maybe they can make me smart. I want to be smart. My name is Charlie Gordon. I am 37 years old and 2 weeks ago was my brithday. I have nuthing more to rite now so I will close for today. B

progris riport 2—martch 6

I had a test today. I think I faled it. and I think that maybe now they wont use me. What happind is a nice young man was in the room and he had some white C

Summary

Charlie Gordon, who is mentally impaired, undergoes experimental surgery to raise his intelligence. The experimental procedure has been tried on a mouse, Algernon. The operation appears to be a success, as Charlie's intelligence improves dramatically. But Charlie is unable to adjust socially: he loses his job and his friends. Charlie learns from Algernon's decline and death that the effects of the operation are not permanent. He begins to deteriorate physically and mentally. Charlie attempts to go back to his job and remedial language class but his efforts fail. He decides to run away and start a new life.

Resources

Selection Assessment

Formal Assessment
- Selection Tests, pp. 8, 10

Test Generator
- Selection Test

A Elements of Literature

Short Story

? What form does Daniel Keyes use to tell his story? [The short story is presented as a journal. The "progress reports" are a series of entries.]

B Reading Skills and Strategies

Making Inferences

? Charlie says that he wants to be smart. How can you tell from this passage that Charlie isn't "smart"? [from his erratic spelling, simple vocabulary, and childlike sentence structure]

C Reading Skills and Strategies

Reading Aloud

? What does *happind* mean? How can you figure it out? [Students can sound out the word to see that it is the word *happened*, which means "occurred."]

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 55
 Selection Skill Lesson, p. 63
- *Graphic Organizers for Active Reading*, pp. 5, 6
- *Words to Own*, p. 3
- *Spelling and Decoding*
 Worksheet, p. 4

Writing and Language
- *Daily Oral Grammar*
 Transparency 4
- *Grammar and Language Links*
 Worksheet, p. 7
- *Language Workshop CD-ROM*

Assessment
- *Formal Assessment*, pp. 8, 10
- *Portfolio Management System*, p. 109
- *Standardized Test Preparation*, pp. 16, 18
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-1)

A Appreciating Language

Dialogue in Writing

Point out that this passage is especially hard to read because the speaker's words are not set off by quotation marks. Write the sentence (correcting misspellings if you wish) on the board with a comma after *sed*, quotation marks before *Charlie*, a question mark after *card*, and quotation marks after the question mark. Encourage students to compare the original and corrected versions of this dialogue.

B Reading Skills and Strategies

Drawing Conclusions

? From Charlie's report, what do you think he is supposed to do on the Rorschach test? What does Charlie's reaction to the test reveal about him? [He is asked to relate shapes and inkblots to things he knows. Charlie sees only ink. This suggests that he does not have the ability to think abstractly, one of the hallmarks of higher intelligence.]

Using Reference Aids to Clarify Usage

You can use Charlie's journal entries to be sure students know how to use reference aids to clarify usage. In line 5 of column 1, for example, Charlie misuses *to*. Ask students to use a dictionary to determine which word Charlie should have written—*too* or *two*. They might also check a writing textbook. Words frequently confused are often listed under "spelling."

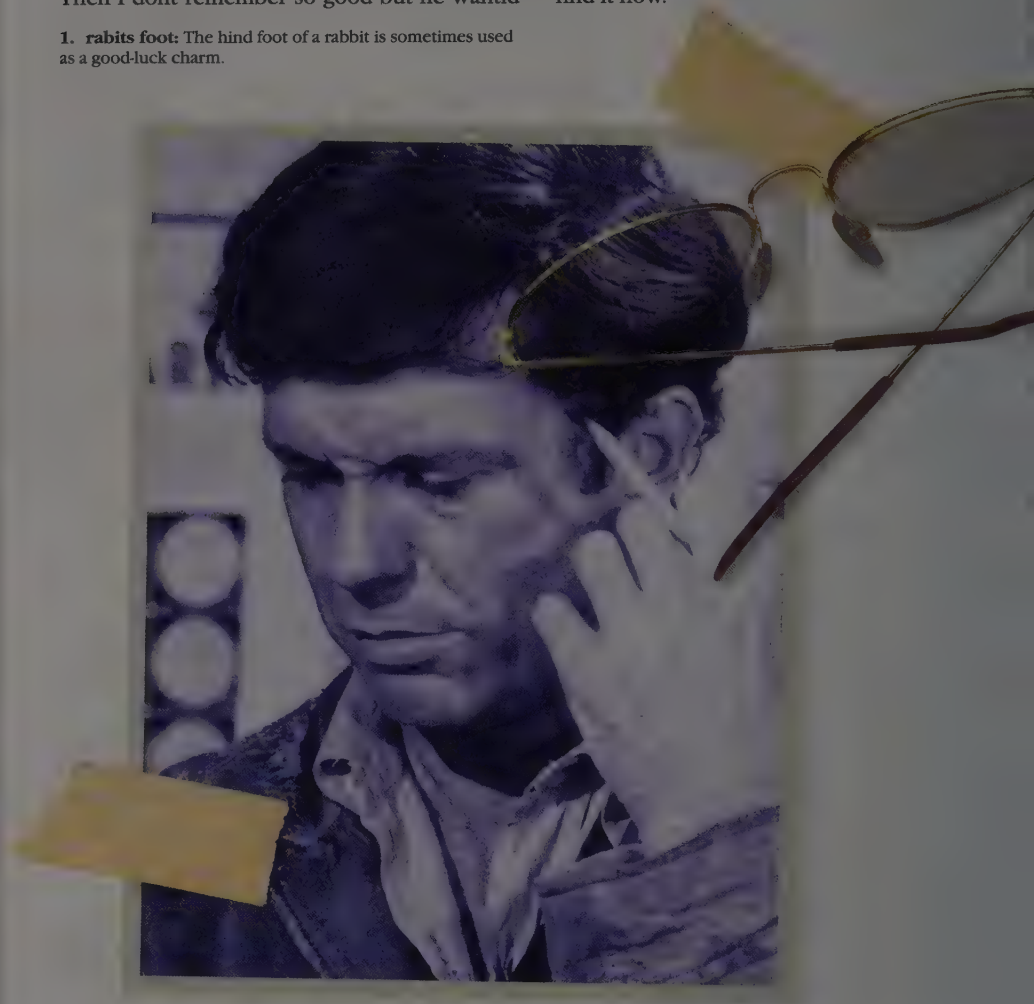
Systematic Word Study Across Content Areas and in Current Events

A good reader will pick up new words in whatever he or she reads. Students might keep a journal of words from this story—including pronunciations and definitions—they would like to make part of their vocabulary, especially words from psychology and other sciences. On this page, for example, Charlie talks about "inkblots," and on the next page he refers to the Rorschach test.

A cards with ink spillled all over them. He sed Charlie what do you see on this card. I was very skared even tho I had my rabits foot[1] in my pockit because when I was a kid I always faled tests in school and I spillled ink to.

I told him I saw a inkblot. He said yes and it made me feel good. I thot that was all but when I got up to go he stopped me. He said now sit down Charlie we are not thru yet. Then I dont remember so good but he wantid me to say what was in the ink. I dint see nuthing in the ink but he said there was picturs there other pepul saw some picturs. I coudnt see any picturs. I reely tryed to see. I held the card close up and then far away. Then I said if I had my glases I coud see better I usally only ware my glases in the movies or TV but I said they are in the closit in the hall. I got them. Then I said let me see that card agen I bet Ill find it now. B

1. rabits foot: The hind foot of a rabbit is sometimes used as a good-luck charm.



Reaching All Students

Struggling Readers

Using Context Clues was introduced on p. 44. For a lesson directly tied to this selection that teaches students to use context clues, see the *Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 55
- Selection Skill Lesson, p. 63

English Language Learners

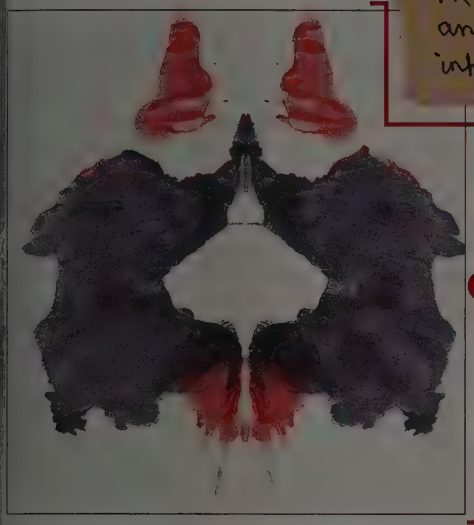
The vast array of spelling and usage errors in this first-person account will challenge and frustrate many English language learners. Read the story aloud to help non-native speakers understand what the phonetically spelled or misunderstood words mean. Hearing the words pronounced will aid in comprehension. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*

Advanced Learners

Invite advanced learners to select an incident in the story and retell it from a different character's point of view. The new narrator should write a diary entry telling what happened, what was said, and how he or she felt about the incident. Some entries that might work well are those for April 20, April 28, May 15, and July 27.

He gave me a chance with another card that had 2 kinds of ink spillled on it red and blue.



with ink leeking all over a table cloth. Then he got up and went out.

I dont think I passd the *raw shok* test.

progris report 3—martch 7

Dr Strauss and Dr Nemur say it dont matter about the inkblots. I told them I dint spill the ink on the cards and I coudn't see anything in the ink. They said that maybe they will still use me. I said Miss Kinnian never gave me tests like that one only spelling and reading. They said Miss Kinnian told that I was her bestist pupil in the adult nite scool becaus I tryed the hardist and I reely wantid to lern. They said how come you went to the adult nite scool all by yourself Charlie. How did you find it. I said I askd pepul and sumbody told me where I shud go to lern to read and spell good. They said why did you want to. I told them becaus all my life I wantid to be smart and not dumb. But its very hard to be smart. They said you know it will probly be tempirery. I said yes. Miss Kinnian told me. I dont care if it herts.

Later I had more crazy tests today. The nice lady who gave it me told me the name and I asked her how do you spellit so I can rite it in my progris riport. THEMATIC APPERCEPTION TEST. I dont know the frist 2 words but I know what *test* means. You got to pass it or you get bad marks. This test lookd easy becaus I coud see the picturs. Only this time she dint want me to tell her the picturs. That mixd me up. I said the man yesterday said I shoud tell him what I saw in the ink she said that dont make no difrence. She said make up storys about the pepul in the picturs.

I tryed hard but I still coudnt find the picturs I only saw the ink. I told him maybe I need new glases. He rote somthing down on a paper and I got skared of faling the test. I told him it was a very nice inkblot with littel points all around the eges. He looked very sad so that wasnt it. I said please let me try agen. Ill get it in a few minits becaus Im not so fast somtimes. Im a slow reeder too in Miss Kinnians class for slow adults but I'm trying very hard.

He gave me a chance with another card that had 2 kinds of ink spillled on it red and blue.

He was very nice and talked slow like Miss Kinnian does and he explaned it to me that it was a *raw shok.*[2] He said pepul see things in the ink. I said show me where. He said think. I told him I think a inkblot but that wasnt rite eather. He said what does it remind you—pretend something. I closd my eyes for a long time to pretend. I told him I pretned a fowntan pen

2. ***raw shok:*** Rorschach (rôr'shäk') test, a psychological test in which people describe the images suggested to them by a series of inkblots.

C Historical Connections

Childhood nicknames don't usually prove prophetic, but that was the case with the Swiss psychiatrist Herman Rorschach. As a child, Rorschach was dubbed *Kleck*—German for *inkblot*—because of his interest in drawing. In 1921, when he was 37 years old, Rorschach introduced the psychological inkblot test he had created. During the test, a subject is asked to describe what he or she thinks is shown on ten inkblots. Although the test is popular with some psychologists, it has also been attacked as being unreliable.

D Reading Skills and Strategies



Using Context Clues

? The English word *rote* means "to learn something by repeating it over and over." How did you know that Charlie means *wrote*, the past tense of *write*? [context clue "something down on paper"]

E Elements of Literature

Character

? How would you describe Charlie's character? [Possible responses: serious, highly motivated to learn, patient, hard-working, honest.]

F Critical Thinking

Speculating

? Does Charlie fully understand that the surgery's effects will be temporary? Why or why not? [Possible responses: Charlie can't understand the idea that the surgery is highly experimental; the doctors do not give him much information.]

Using Students' Strengths

Visual Learners

As visual learners read this story, they might benefit from filling in the graphic organizers provided on pp. 5, 6 of the *Graphic Organizers for Active Reading*.

Verbal Learners

Invite students to debate the ethics of the experiment the scientists perform on Charlie. Even in light of a subject agreeing to participation, is it ethical to use human subjects for medical experiments? Divide students into two equal groups to debate each side of the issue. Allow time for students to research various issues related to the topic. After the debate, have the rest of the class vote to determine which side made the most persuasive arguments.

Logical/Mathematical Learners

Have students create a chart that shows Charlie's levels of progress and decline. Students should match these levels to the dates noted on each progress report. Students can use any chart, diagram, or other visual display they think best shows this information. Have students explain their chart to the class and then add it to the classroom library.

A Reading Skills and Strategies



Using Context Clues

Using context clues and the rules explained in the Grammar Link on p. 76, rewrite Charlie's comment in standard written English. [The passage should read: I told her, "How can you tell stories about people you've never met?" I said, "Why should I make up lies? I never tell lies anymore because I always get caught."]

B Elements of Literature

Irony

? What does this passage suggest about the *scientists'* motivation for using Charlie? [Possible response: It is ironic that the scientists are interested primarily in their own research. They consider Charlie little more than a lab mouse.]

C Vocabulary Note

Technical Words

Have students keep a list of the story's scientific and technical terms to use as they discuss Charlie's development.

A I told her how can you tell storys about pepul you never met. I said why shud I make up lies. I never tell lies any more becaus I always get caut.

She told me this test and the other one the raw-shok was for getting personalty. I laffed so hard. I said how can you get that thing from inkblots and fotos. She got sore and put her picturs away. I dont care. It was sily. I gess I faled that test too.

Later some men in white coats took me to a difernt part of the hospitil and gave me a game to play. It was like a race with a white mouse. They called the mouse Algernon. Algernon was in a box with a lot of twists and turns like all kinds of walls and they gave me a pencil and a paper with lines and lots of boxes. On one side it said START and on the other end it said FINISH. They said it was *amazed* and that Algernon and me had the same *amazed* to do. I dint see how we could have the same *amazed* if Algernon had a box and I had a paper but I dint say nothing. Anyway there wasnt time because the race started.

One of the men had a watch he was trying to hide so I wouldnt see it so I tryed not to look and that made me nervus.

Anyway that test made me feel worser than all the others because they did it over 10 times with difernt *amazeds* and Algernon won every time. I dint know that mice were so smart. Maybe thats because Algernon is a white mouse. Maybe white mice are smarter then other mice.

progis riport 4—Mar 8

Their going to use me! Im so exited I can hardly write. Dr Nemur and Dr Strauss had a argament about it first. Dr Nemur was in the office when Dr Strauss brot me in. Dr Nemur was worryed about using me but Dr Strauss told him Miss Kinnian rekemmended me the best from all the people who she was teaching. I like Miss Kinnian becaus shes a very smart teacher. And she said Charlie your going to have a second chance. If you volenteer for this experament you mite get smart. They dont know if it will be perminint but theirs a chance. Thats why I said ok even when I was scared because she said it was an operashun. She said dont be scared Charlie you done so much with so little I think you deserv it most of all.

So I got scaird when Dr Nemur and Dr Strauss argud about it. Dr Strauss said I had something that was very good. He said I had a good *motor-vation.*[3] I never even knew I had that. I felt proud when he said that not every body with an eye-q of 68 had that thing. I dont know what it is or where I got it but he said Algernon had it too. Algernons *motor-vation* is the cheese they put in his box. But it cant be that because I didnt eat any cheese this week. B

Then he told Dr Nemur something I dint understand so while they were talking I wrote down some of the words.

He said Dr Nemur I know Charlie is not what you had in mind as the first of your new brede of intelek** (coudnt get the word) superman. But most people of his low ment** are host** and uncoop** they are usualy dull apath** and hard to reach. He has a good natcher hes intristed and eager to please.

Dr Nemur said remember he will be the first human beeng ever to have his intelijence tripled by surgicle meens.

Dr Strauss said exakly. Look at how well hes lerned to read and write for his low mentel age its as grate an acheve** as you and I lerning einstines therey of **vity[4] without help. That shows the intenss motor-vation. Its comparat** a tremen** achev** I say we use Charlie. C

I dint get all the words and they were talking to fast but it sounded like Dr Strauss was on my side and like the other one wasnt.

3. ***motor-vation:*** motivation, the force or inner drive that makes someone want to do or accomplish something; here, Charlie's desire to learn.
4. **einstines therey of **vity:** Einstein's theory of relativity, which was developed by the German-born American physicist Albert Einstein (1879–1955) and deals with matter, time, space, and energy.

Listening to Music



"The Fool on the Hill" by John Lennon and Paul McCartney

Often named as the greatest rock group ever, the Beatles consisted of four talented lads from Liverpool, England: guitarist John Lennon (1940–1980) and bass guitarist Paul McCartney (1942–), who shared most of the songwriting and lead singing; lead guitarist George Harrison (1943–), and drummer Ringo Starr (born Richard Starkey in 1940). In the early 1960s, after steadily increasing popularity on the home front, the group headed for America, leading a revolution in pop music often called "the British Invasion." As the years passed, the Beatles moved with dizzying creative energy from simple pop love songs to more serious and experimental fare, their innovative spirit perhaps most evident on the 1967 "theme" album *Sgt. Pepper's Lonely Hearts Club Band.* "The Fool on the Hill" is from their next album, *Magical Mystery Tour,* written in part for a television film of the same name.

Activity

Have students listen to "The Fool on the Hill" and jot down their impressions of the person it portrays. Then ask them to compare and contrast that person with Charlie in "Flowers for Algernon." What do the two works suggest about human intelligence and happiness?

Then Dr Nemur nodded he said all right maybe your right. We will use Charlie. When he said that I got so exited I jumped up and shook his hand for being so good to me. I told him thank you doc you wont be sorry for giving me a second chance. And I mean it like I told him. After the operashun Im gonna try to be smart. Im gonna try awful hard.

progris ript 5—Mar 10



Im skared. Lots of people who work here and the nurses and the people who gave me the tests came to bring me candy and wish me luck. I hope I have luck. I got my rabits foot and my lucky penny and my horse shoe. Only a black cat crossed me when I was comming to the hospitil. Dr Strauss says dont be supersitis Charlie this is sience. Anyway Im keeping my rabits foot with me.

I asked Dr Strauss if Ill beat Algernon in the race after the operashun and he said maybe. If the operashun works Ill show that mouse I can be as smart as he is. Maybe smarter. Then Ill be abel to read better and spell the words good and know lots of things and be like other people. I want to be smart like other people. If it works perminint they will make everybody smart all over the wurld.

They dint give me anything to eat this morning. I dont know what that eating has to do with getting smart. Im very hungry and Dr Nemur took away my box of candy. That Dr Nemur is a grouch. Dr Strauss says I can have it back after the operashun. You cant eat befor a operashun . . .

Progress Report 6—Mar 15

The operashun dint hurt. He did it while I was sleeping. They took off the bandijis from my eyes and my head today so I can make a PROGRESS REPORT. Dr Nemur who looked at some of my other ones says I spell PROGRESS wrong and he told me how to spell it and REPORT too. I got to try and remember that.

I have a very bad memary for spelling. Dr Strauss says its ok to tell about all the things that happin to me but he says I shoud tell more about what I feel and what I think. When I told him I dont know how to think he said try. All the time when the bandijis were on my eyes I tryed to think. Nothing happened. I dont know what to think about. Maybe if I ask him he will tell me how I can think now that Im suppose to get smart. What do smart people think about. Fancy things I suppose. I wish I knew some fancy things alredy.

Progress Report 7—mar 19

Nothing is happining. I had lots of tests and different kinds of races with Algernon. I hate that mouse. He always beats me. Dr Strauss said I



D English Language Learners

Identifying Homonyms

? Charlie uses the possessive pronoun *your* when he should use the contraction *you're*. English has many *homonyms*, pairs or groups of words that sound alike but have different spellings and meanings. What other homonyms can you name? [Possible responses: *it's/its, two/too/to, their/they're/there, weather/whether.*]

E Elements of Literature

Foreshadowing

? Why might the author have included the bad luck omen at this point in the story? [Possible responses: It could foreshadow the experiment's failure; it suggests that the success of the operation is a matter of luck as much as anything else.]

F Critical Thinking

Extending the Text

? Do you think it would be good for doctors to make everybody "smart all over the world"? Why or why not? [Possible response: No, because if all people had high I.Q.'s and the same kind of intelligence, they might be too much alike; yes, more smart people would make for a better world.]

G Reading Skills and Strategies

Drawing Conclusions/Making Generalizations

? Why does Charlie want so badly to be smart? Considering his aspirations, what generalization could you make about the treatment of mentally retarded people in American society? [Possible response: Charlie wants to be respected, and he believes that being intelligent will bring him this approval. His yearnings suggest that people who are mentally impaired are treated badly and that intelligent people are perceived as having an easier path in life.]

A Elements of Literature

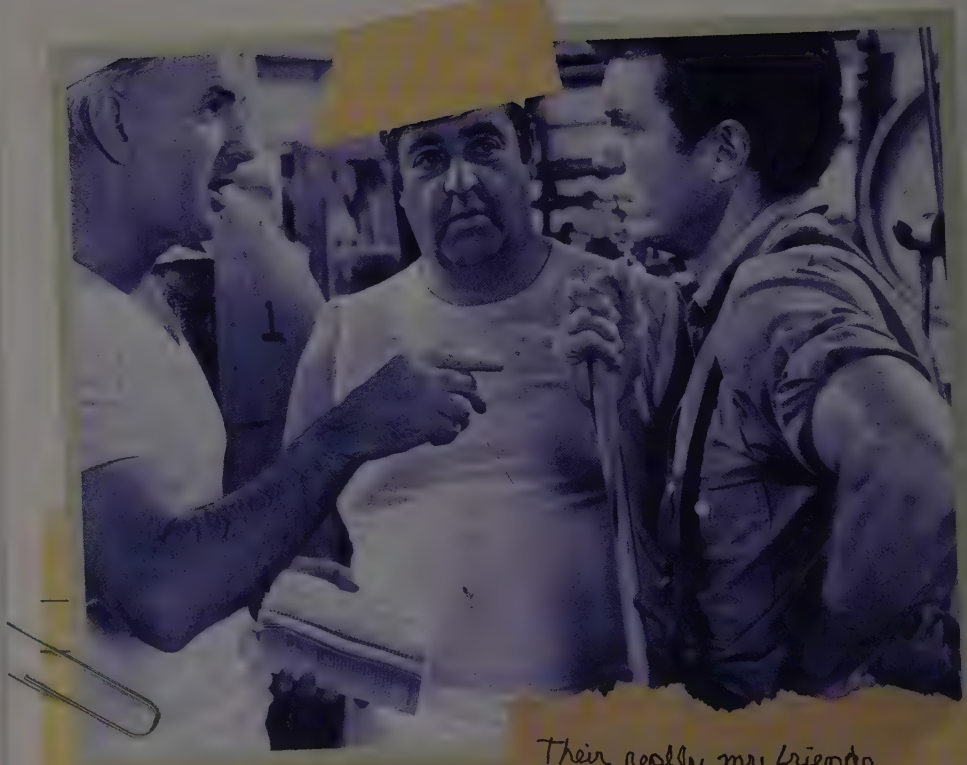
Character

? When Charlie writes, "Thse inkblots are stupid," what changes do you see in his thinking? [Possible responses: He is beginning to react emotionally, a sign that he understands his limitations; he seems more definite than he did earlier in the story.]

B Reading Skills and Strategies

Using Context Clues

? Which of the surrounding words and phrases can help you figure out the meaning of *dint*? [The *dont* (don't) in the previous sentences can help students see that Charlie is writing about negatives. Thus *dint* is his spelling of *didn't*.]



Their really my friends and they like me.

WEEKLY TIME CARD

DAY	IN	OUT	IN	OUT	IN	OUT	Total
M							
T							
W							
T							
F							
S							
S							
					REG.	HOURS	
					O.T.		

Foreman Signature

got to play those games. And he said some time I got to take those tests over again. Thse inkblots are stupid. And those pictures are stupid too. I like to draw a picture of a man and a woman but I wont make up lies about people.

I got a headache from trying to think so much. I thot Dr Strauss was my frend but he dont help me. He dont tell me what to think or when Ill get smart. Miss Kinnian dint come to see me. I think writing these progress reports are stupid too.

Taking a Second Look

Review: Determining the Main Idea

Remind students that the *main idea* of a selection is the most important idea the author wants readers to remember about the topic. Explain that the *supporting details* are small bits of information (such as facts and ideas) that the writer includes to further develop, explain, or illustrate the main idea. Review how recognizing the overall meaning of a text can help students better understand what they read.

Activities

1. Tell students that they can ask themselves the *5W-How?* questions—*who, what, when, where, why,* and *how?*—to find the important details in a text. Have students work in small groups to use this method to find the details in the progress report for March 19.
2. Explain that some writers directly state their main idea, while others let readers infer, or figure out, the idea for themselves. Have students use the details they located in the previous activity to find the stated or implied main idea in this progress report.

Progress Report 8—Mar 23

Im going back to work at the factery. They said it was better I shud go back to work but I cant tell anyone what the operashun was for and I have to come to the hospitil for an hour evry night after work. They are gonna pay me mony every month for lerning to be smart.

Im glad Im going back to work because I miss my job and all my frends and all the fun we have there.

Dr Strauss says I shud keep writing things down but I dont have to do it every day just when I think of something or something speshul happins. He says dont get discoridged because it takes time and it happins slow. He says it took a long time with Algernon before he got 3 times smarter then he was before. Thats why Algernon beats me all the time because he had that operashun too. That makes me feel better. I coud probly do that *amazed* faster than a reglar mouse. Maybe some day Ill beat Algernon. Boy that would be something. So far Algernon looks like he mite be smart perminent.

Mar 25 (I dont have to write PROGRESS REPORT on top any more just when I hand it in once a week for Dr Nemur to read. I just have to put the date on. That saves time)

We had a lot of fun at the factery today. Joe Carp said hey look where Charlie had his operashun what did they do Charlie put some brains in. I was going to tell him but I remembered Dr Strauss said no. Then Frank Reilly said what did you do Charlie forget your key and open your door the hard way. That made me laff. Their really my friends and they like me.

Sometimes somebody will say hey look at Joe or Frank or George he really pulled a Charlie Gordon. I don't know why they say that but they always laff. This morning Amos Borg who is the 4 man at Donnegans used my name when he shouted at Ernie the office boy. Ernie lost a packige. He said Ernie for godsake what are you trying to be a Charlie Gordon. I dont understand why he said that. I never lost any packiges.

Mar 28 Dr Strauss came to my room tonight to see why I dint come in like I was suppose to. I told him I dont like to race with Algernon any more. He said I dont have to for a while but I shud come in. He had a present for me only it wasnt a present but just for lend. I thot it was a little television but it wasnt. He said I got to turn it on when I go to sleep. I said your kidding why shud I turn it on when Im going to sleep. Who ever herd of a thing like that. But he said if I want to get smart I got to do what he says. I told him I dint think I was going to get smart and he put his hand on my sholder and said Charlie you dont know it yet but your getting smarter all the time. You wont notice for a while. I think he was just being nice to make me feel good because I dont look any smarter.

Oh yes I almost forgot. I asked him when I can go back to the class at Miss Kinnians school. He said I wont go their. He said that soon Miss Kinnian will come to the hospitil to start and teach me speshul. I was mad at her for not comming to see me when I got the operashun but I like her so maybe we will be frends again.

Mar 29 That crazy TV kept me up all night. How can I sleep with something yelling crazy things all night in my ears. And the nutty pictures. Wow. I dont know what it says when Im up so how am I going to know when Im sleeping.

Dr Strauss says its ok. He says my brains are lerning when I sleep and that will help me when Miss Kinnian starts my lessons in the hospitl (only I found out it isnt a hospitil its a labatory). I think its all crazy. If you can get smart when your sleeping why do people go to school. That thing I dont think will work. I use to watch the late show and the late late show

C Elements of Literature
Character

? What does Charlie's changing view of Algernon suggest about Charlie himself? [Possible responses: Charlie has become more competitive, which suggests that he is becoming more intelligent; he is more aware of his surroundings and his place in them.]

D Critical Thinking
Speculating

? Why do the other factory workers make fun of Charlie? [Possible responses: Making fun of Charlie makes them feel superior; some may see Charlie as not wholly human.] Why does Charlie think they like him? [Charlie is unable to evaluate situations accurately, since he lacks both intelligence and emotional maturity.]

E Reading Skills and Strategies
Making Inferences

? What is the device Dr. Strauss lends to Charlie? What does it do? [It appears to be a machine with a tape recorder that he will learn from subconsciously as he sleeps.]

F Struggling Readers
Finding Details

? In what ways do Charlie's progress reports show that he is getting more intelligent? [His spelling is greatly improved; his sentences are more complete; he does not believe everything he hears; and he shows judgmental emotions.]

Using Students' Strengths

Auditory/Musical Learners
Read the first few progress reports in Charlie's journal aloud and ask students to jot down the changes they notice in Charlie. Then have students share orally the conclusions they have written down. Next, have partners take turns reading further and discussing any changes in Charlie they notice. Ask students to write their own one-page assessment of Charlie after Progress Report 9 and Progress Report 12.

Logical/Mathematical Learners
Have students analyze the progress reports to determine how Charlie's intelligence changes. In a variety of reports, students might count the number of words in each sentence, calculate the average number of misspelled words, count sentence fragments, or determine the levels of vocabulary (for instance, by tallying the number of words containing one, two, three, and four or more syllables). Challenge students to show their results quantitatively.

A Critical Thinking
Analyzing Science Fiction

? Science fiction is a type of writing about fictional events that involve science or technology. Science fiction is often set in the future, on distant planets, or among alien races—but it can also be set in the present among perfectly ordinary people. What detail in this passage tells you that "Flowers for Algernon" is science fiction? [Sleep teaching is fantasy. People have experimented with it, but it has never been proven to work.] **See also the Skill Link activities on p. T68.**

B Critical Thinking
Expressing an Opinion

? Do you agree with Gardner's theory of intelligence? Why or why not? [Students are likely to agree with his theory, since it logically explains why people are good in certain areas but not in others.]

C Struggling Readers
Finding Details

? What tricks do the factory workers play on Charlie? [They have him show some young women how to clean the toilet, and they get him drunk.]

on TV all the time and it never made me smart. Maybe you have to sleep while you watch it.

PROGRESS REPORT 9—April 3

Dr Strauss showed me how to keep the TV turned low so now I can sleep. I dont hear a thing. And I still dont understand what it says. A few times I play it over in the morning to find out what I lerned when I was sleeping and I dont think so. Miss Kinnian says Maybe its another langwidge or something. But most times it sounds american. It talks so fast faster then even Miss Gold who was my teacher in 6 grade and I remember she talked so fast I coudnt understand her.

I told Dr Strauss what good is it to get smart in my sleep. I want to be smart when Im awake. He says its the same thing and I have two minds. Theres the *subconscious* and the *conscious*[5] (thats how you spell it). And one dont tell the other one what its doing. They don't even talk to each other. Thats why I dream. And boy have I been having crazy dreams. Wow. Ever since that night TV. The late late late late late show.

I forgot to ask him if it was only me or if everybody had those two minds.

(I just looked up the word in the dictionary Dr Strauss gave me. The word is *subconscious. adj. Of the nature of mental operations yet not present in consciousness; as, subconscious conflict of desires.*) Theres more but I still dont know what it means. This isnt a very good dictionary for dumb people like me.

Anyway the headache is from the party. My frends from the factery Joe Carp and Frank Reilly invited me to go with them to Muggsys Saloon for some drinks. I dont like to drink but they said we will have lots of fun. I had a good time.

Joe Carp said I shoud show the girls how I mop out the toilet in the factory and he got me a mop. I showed them and everyone laffed when I told that Mr Donnegan said I was the best janiter he ever had because I like my job and do it good and never come late or miss a day except for my operashun.

I said Miss Kinnian always said Charlie be proud of your job because you do it good.

Everybody laffed and we had a good time and they gave me lots of drinks and Joe said

5. The **subconscious** (sub·kän′shəs) is mental activity that takes place below the level of the **conscious** (kän′shəs), or full awareness.

Literature and Psychology

More to IQ Than Meets the "I"

Howard Gardner, professor of education at Harvard University, thinks the whole question of IQ is—well, the wrong question. According to Gardner's theory of "multiple intelligences," intelligence is just too complicated to be boiled down to the results of an IQ test.

Everyone has a number of different intelligences. Let's say you have a friend who loves to write poetry (linguistic intelligence), play soccer (kinesthetic intelligence), and draw pictures of superheroes (spatial intelligence). You, on the other hand, do well in science (logical-mathematical intelligence), play first trumpet in the school band (musical intelligence), and are always called on to resolve conflicts (interpersonal intelligence).

So far, Howard Gardner has identified eight intelligences. Now, doesn't that make you feel smarter already?

Charlie is a card when hes potted. I dont know what that means but everybody likes me and we have fun. I cant wait to be smart like my best frends Joe Carp and Frank Reilly.

I dont remember how the party was over but I think I went out to buy a newspaper and coffe for Joe and Frank and when I came back there was no one their. I looked for them all over till late. Then I dont remember so good but I think I got sleepy or sick. A nice cop brot me back home. Thats what my landlady Mrs Flynn says.

But I got a headache and a big lump on my head and black and blue all over. I think maybe I fell but Joe Carp says it was the cop they beat up drunks some times. I don't think so. Miss Kinnian says cops are to help people. Anyway I got a bad headache and Im sick and hurt all over. I dont think Ill drink anymore.

April 6 I beat Algernon! I dint even know I beat him until Burt the tester told me. Then the second time I lost because I got so exited I fell off the chair before I finished. But after that I beat him 8 more times. I must be getting smart to beat a smart mouse like Algernon. But I dont *feel* smarter.

I wanted to race Algernon some more but Burt said thats enough for one day. They let me hold him for a minit. Hes not so bad. Hes soft like a ball of cotton. He blinks and when he opens his eyes their black and pink on the eges.

I said can I feed him because I felt bad to beat him and I wanted to be nice and make frends. Burt said no Algernon is a very specshul mouse with an operashun like mine, and he was the first of all the animals to stay smart so long. He told me Algernon is so smart that every day he has to solve a test to get his food. Its a thing like a lock on a door that changes every time Algernon goes in to eat so he has to lern something new to get his food. That made me sad because if he couldnt lern he would be hungry.

I dont think its right to make you pass a test to eat. How woud Dr Nemur like it to have to pass a test every time he wants to eat. I think Ill be frends with Algernon.

April 9 Tonight after work Miss Kinnian was at the laboratory. She looked like she was glad to see me but scared. I told her dont worry Miss Kinnian Im not smart yet and she laffed. She said I have confidence in you Charlie the way you struggled so hard to read and right better than all the others. At werst you will have it for a littel wile and your doing somthing for sience.

We are reading a very hard book. I never read such a hard book before. Its called *Robinson Crusoe* about a man who gets merooned on a dessert Iland. Hes smart and figers out all kinds of things so he can have a house and food and hes a good swimmer. Only I feel sorry because hes all alone and has no frends. But I think their must be somebody else on the iland because theres a picture with his funny umbrella looking at footprints. I hope he gets a frend and not be lonely.

April 10 Miss Kinnian teaches me to spell better. She says look at a word and close your eyes and say it over and over until you remember. I have lots of truble with *through* that you say *threw* and *enough* and *tough* that you dont say *enew* and *tew.* You got to say *enuff* and *tuff.* Thats how I use to write it before I started to get smart. Im confused but Miss Kinnian says theres no reason in spelling.

Apr 14 Finished *Robinson Crusoe.* I want to find out more about what happens to him but Miss Kinnian says thats all there is. *Why*

Apr 15 Miss Kinnian says Im lerning fast. She read some of the Progress Reports and she looked at me kind of funny. She says Im a fine person and Ill show them all. I asked her why. She said never mind but I shoudnt feel bad if I find out that everybody isnt nice like I think. She said for a person who god gave so little to you done more then a lot of people with brains they never even used. I said all my frends are smart people but there good. They like me and

D English Language Learners

Breaking Down Difficult Text

Help students isolate the slang terms *card* ("a witty, comical, or clowning person") and *potted* ("intoxicated"). You might also draw their attention to the three words lacking necessary apostrophes—*hes, dont,* and *cant.*

E Reading Skills and Strategies



Using Context Clues

? Charlie uses the word *exited* when he means *excited.* What context clue helps you tell which word he means? [He is so thrilled to beat Algernon that he falls off the chair before he finishes.]

F Elements of Literature

Foreshadowing

? What do Charlie's feelings for Robinson Crusoe suggest about his future? [Possible response: As Charlie grows more intelligent, he may realize that his co-workers at the factory are not his friends. Yet he may be unable to make friends with his new intellectual peers. In other words, he may be as isolated as Robinson Crusoe.]

G Literary Connections

Daniel Defoe (1660?–1731) became famous with his very first novel, *The Life and Adventures of Robinson Crusoe.* Published in 1719, when Defoe was nearly sixty years old, *Robinson Crusoe* was based on the real-life adventures of the sailor Alexander Selkirk, who was shipwrecked on an island off the coast of Chile.

H Critical Thinking

Interpreting

? What is especially significant about this report? [This is the first time Charlie has asked the question Why? He no longer simply accepts what he hears or reads. Now he analyzes to probe and question his environment, one of the hallmarks of higher-level thinking.]

they never did anything that wasnt nice. Then she got something in her eye and she had to run out to the ladys room.

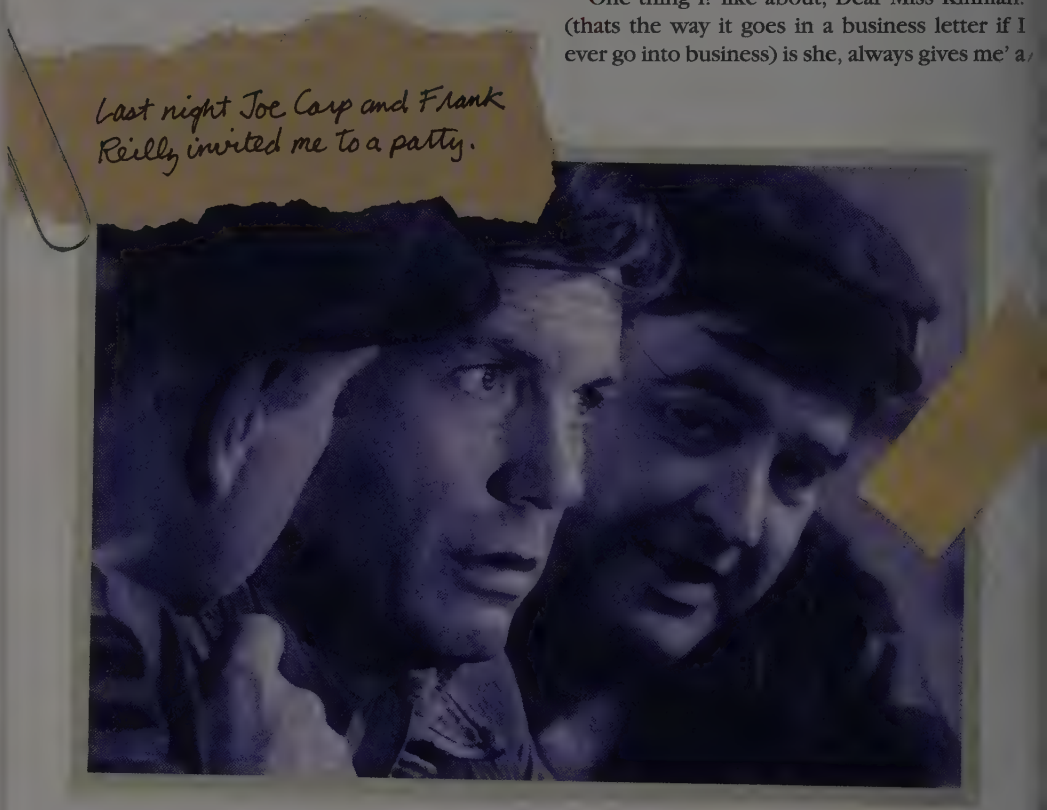
Apr 16 Today, I lerned, the *comma,* this is a comma (,) a period, with a tail, Miss Kinnian, says its importent, because, it makes writing better, she said, sombeody, coud lose, a lot of money, if a comma, isnt, in the, right place, I dont have, any money, and I dont see, how a comma, keeps you from losing it,

But she says, everybody, uses commas, so Ill use, them too,

Apr 17 I used the comma wrong. Its punctuation. Miss Kinnian told me to look up long words in the dictionary to lern to spell them. I said whats the difference if you can read it anyway. She said its part of your education so now on Ill look up all the words Im not sure how to spell. It takes a long time to write that way but I think Im remembering. I only have to look up once and after that I get it right. Anyway thats how come I got the word *punctuation* right. (Its that way in the dictionary). Miss Kinnian says a period is punctuation too, and there are lots of other marks to lern. I told her I thot all the periods had to have tails but she said no.

You got to mix them up, she showed? me" how. to mix! them(up,. and now; I can! mix up all kinds" of punctuation, in! my writing? There, are lots! of rules? to lern; but Im gettin'g them in my head.

One thing I? like about, Dear Miss Kinnian: (thats the way it goes in a business letter if I ever go into business) is she, always gives me' a



A Reading Skills and Strategies
Making Inferences
? Does Miss Kinnian really get something in her eye? What else might explain her sudden exit? [Possible response: Miss Kinnian is very likely crying. She is sad and upset because she knows how badly Charlie's friends treat him, and she realizes that he will shortly understand this himself. Though she does not want to see him hurt, she knows that this is probably inevitable.]

B Critical Thinking
Analyzing Humor
? How does the author create humor in this passage? [It is humorous that Charlie overuses commas so extremely after his lesson. His enthusiasm about this new knowledge is charming and comical.]

C Reading Skills and Strategies
Making Inferences
Charlie's ability to look up a word once and never forget it indicates more growth in his intelligence.

D Appreciating Language
Using Punctuation
Have students suggest corrections to this entry and Charlie's previous one. Guide students to add all necessary (and remove all unnecessary) punctuation, including commas, apostrophes, semicolons, quotation marks, and periods.

Using Students' Strengths

Interpersonal Learners

"Flowers for Algernon" was originally published in 1959. Have pairs of students meet to discuss whether or not attitudes toward people who are mentally impaired have changed. Students should consider how language, especially the terms we use for people with mental disabilities, has changed over the years. Encourage students to explore how the story might be different if Keyes were writing it today.

reason" when—I ask. She's a gen'ius! I wish! I cou'd be smart" like, her;

(Punctuation, is; fun!)

April 18 What a dope I am! I didn't even understand what she was talking about. I read the grammar book last night and it explanes the whole thing. Then I saw it was the same way as Miss Kinnian was trying to tell me, but I didn't get it. I got up in the middle of the night, and the whole thing straightened out in my mind. E

Miss Kinnian said that the TV working in my sleep helped out. She said I reached a plateau. Thats like the flat top of a hill.

After I figgered out how punctuation worked, I read over all my old Progress Reports from the beginning. Boy, did I have crazy spelling and punctuation! I told Miss Kinnian I ought to go over the pages and fix all the mistakes but she said, "No, Charlie, Dr. Nemur wants them just as they are. That's why he let you keep them after they were photostated, to see your own progress. You're coming along fast, Charlie."

That made me feel good. After the lesson I went down and played with Algernon. We don't race anymore.

April 20 I feel sick inside. Not sick like for a doctor, but inside my chest it feels empty like getting punched and a heartburn at the same time. F

I wasn't going to write about it, but I guess I got to, because it's important. Today was the first time I ever stayed home from work.

Last night Joe Carp and Frank Reilly invited me to a party. There were lots of girls and some men from the factory. I remembered how sick I got last time I drank too much, so I told Joe I didn't want anything to drink. He gave me a plain Coke instead. It tasted funny, but I thought it was just a bad taste in my mouth.

We had a lot of fun for a while. Joe said I should dance with Ellen and she would teach me the steps. I fell a few times and I couldn't understand why because no one else was dancing besides Ellen and me. And all the time I was tripping because somebody's foot was always sticking out.

Then when I got up I saw the look on Joe's face and it gave me a funny feeling in my stomack. "He's a scream," one of the girls said. Everybody was laughing.

Frank said, "I ain't laughed so much since we sent him off for the newspaper that night at Muggsy's and ditched him."

"Look at him. His face is red."

"He's blushing. Charlie is blushing."

"Hey, Ellen, what'd you do to Charlie? I never saw him act like that before."

I didn't know what to do or where to turn. Everyone was looking at me and laughing and I felt naked. I wanted to hide myself. I ran out into the street and I threw up. Then I walked home. It's a funny thing I never knew that Joe and Frank and the others liked to have me around all the time to make fun of me. G

Now I know what it means when they say "to pull a Charlie Gordon."

I'm ashamed. H

PROGRESS REPORT 11

April 21 Still didn't go into the factory. I told Mrs. Flynn my landlady to call and tell Mr. Donegan I was sick. Mrs. Flynn looks at me very funny lately like she's scared of me.

I think it's a good thing about finding out how everybody laughs at me. I thought about it a lot. It's because I'm so dumb and I don't even know when I'm doing something dumb. People think it's funny when a dumb person can't do things the same way they can.

Anyway, now I know I'm getting smarter every day. I know punctuation and I can spell good. I like to look up all the hard words in the dictionary and I remember them. I'm reading a lot now, and Miss Kinnian says I read very fast. Sometimes I even understand what I'm reading about, and it stays in my mind. There are times

E Reading Skills and Strategies

Identifying Cause and Effect

? Why is Charlie learning so fast? [In part, his phenomenal learning is a result of the experimental surgery, but it can also be traced to his fierce desire to succeed. This is the quality that first attracted the researchers to Charlie.]

F Elements of Literature

Figures of Speech

? How does Charlie describe his feelings? What does this figure of speech suggest about his intelligence? [Possible response: He uses a simile, comparing his feelings to getting punched and having heartburn. Charlie's ability to use figurative language shows that he is becoming an increasingly intelligent and sophisticated thinker.]

G Reading Skills and Strategies



Using Context Clues

? What does it mean "to pull a Charlie Gordon"? How can you figure this out? [Context clues such as *Now I know* and *I never knew that . . .* indicate that it is a homemade derogatory term meaning "to do something stupid or foolish that makes everyone laugh."]

H Critical Thinking

Interpreting

? What does it mean for Charlie to be ashamed? [Possible responses: He recognizes for the first time how gullible and trusting he has been; he has reached a new level of self-awareness.]

Skill Link

Using Dialogue in Writing

Use this activity before you teach the Grammar Link exercise on p. 76 to assess students' understanding of the conventions in writing dialogue.

Write the following sentences on the chalkboard:

- Charlie said I want to be smarter.
- I want to be smarter Charlie said.
- I want Charlie said to be smarter.

Invite students to read each sentence, explain what it means, and identify what's missing. Point out that quotation marks are used to indicate a speaker's exact words and commas to set off these exact words from the rest of the sentence. Invite volunteers to come to the chalkboard and add quotation marks and commas as needed. Corrected sentences should read:

- Charlie said, "I want to be smarter."
- "I want to be smarter," Charlie said.
- "I want," Charlie said, "to be smarter."

Activities

1. Have students select a passage of a story containing dialogue, write it out without the quotation marks, trade papers with a partner, and then add the missing punctuation on the paper they receive. Students can check their work against the short story.
2. Have partners write a brief dialogue (perhaps relating to the story in some way) with quotation marks and commas that set off each speaker's words. Partners can read their dialogues to the class.

when I can close my eyes and think of a page and it all comes back like a picture.

A Besides history, geography, and arithmetic, Miss Kinnian said I should start to learn a few foreign languages. Dr. Strauss gave me some more tapes to play while I sleep. I still don't understand how that conscious and unconscious mind works, but Dr. Strauss says not to worry yet. He asked me to promise that when I start learning college subjects next week I wouldn't read any books on psychology—that is, until he gives me permission.

I feel a lot better today, but I guess I'm still a little angry that all the time people were laughing and making fun of me because I wasn't so smart. When I become intelligent like Dr. Strauss says, with three times my I.Q. of 68, then maybe I'll be like everyone else and people will like me and be friendly.

B I'm not sure what an I.Q. is. Dr. Nemur said it was something that measured how intelligent you were—like a scale in the drugstore weighs pounds. But Dr. Strauss had a big argument with him and said an I.Q. didn't weigh intelligence at all. He said an I.Q. showed how much intelligence you could get, like the numbers on the outside of a measuring cup. You still had to fill the cup up with stuff.

Then when I asked Burt, who gives me my intelligence tests and works with Algernon, he said that both of them were wrong (only I had to promise not to tell them he said so). Burt says that the I.Q. measures a lot of different things including some of the things you learned already, and it really isn't any good at all.

C So I still don't know what I.Q. is except that mine is going to be over 200 soon. I didn't want to say anything, but I don't see how if they don't know *what* it is, or *where* it is—I don't see how they know *how much* of it you've got.

Dr. Nemur says I have to take a *Rorschach Test* tomorrow. I wonder what *that* is.



April 22 I found out what a *Rorschach* is. It's the test I took before the operation—the one with the inkblots on the pieces of cardboard. The man who gave me the test was the same one.

D I was scared to death of those inkblots. I knew he was going to ask me to find the pictures and I knew I wouldn't be able to. I was thinking to myself, if only there was some way of knowing what kind of pictures were hidden there. Maybe there weren't any pictures at all. Maybe it was just a trick to see if I was dumb enough to look for something that wasn't there. Just thinking about that made me sore at him.

"All right, Charlie," he said, "you've seen these cards before, remember?"

"Of course I remember."

The way I said it, he knew I was angry, and he looked surprised. "Yes, of course. Now I want you to look at this one. What might this be? What do you see on this card? People see all sorts of things in these inkblots. Tell me what it might be for you—what it makes you think of."

I was shocked. That wasn't what I had expected him to say at all. "You mean there are no pictures hidden in those inkblots?"

He frowned and took off his glasses. "What?"

"Pictures. Hidden in the inkblots. Last time you told me that everyone could see them and you wanted me to find them too."

A Struggling Readers

Finding Details

? What phrase in this passage suggests that Charlie is becoming exceptionally intelligent and increasingly confident? [The casual way in which Charlie reports that Miss Kinnian wants him to learn *a few foreign languages* is evidence of the changes in him. Most intelligent people attempt to master only one foreign language at a time.]

B Critical Thinking

Evaluating

? Charlie thinks that getting smarter will solve his problems. Do you think he is right? Why or why not? [Some students may feel that being intelligent will solve his problems, since people won't be able to take advantage of him or humiliate him any more; others may believe that intellectual achievements are useless without emotional maturity and social skills.]

C Cultural Connections

First proposed by German psychologist William Stern and used by the American psychologist Lewis Terman in 1915, intelligence quotient (I.Q.), is a mathematical measure of intelligence. It is a number based on one's mental age divided by one's chronological age and multiplied by 100. A person's mental age is calculated from the results of a test such as the Revised Stanford-Binet test. An I.Q. of 100 is considered average; 130–140, gifted. An I.Q. of 200 is exceedingly rare.

D Reading Skills and Strategies

Drawing Conclusions

? Why is Charlie angry? [Possible responses: He feels that the man is condescending and treating him like a fool; he feels threatened by the test and fears that he will humiliate himself.]

Using Students' Strengths

Verbal Learners

Have students write an "I Am" poem to probe Charlie's character and the changes he undergoes. The poem is a series of "I + verb" sentences written from Charlie's perspective. You may wish to have students use a standard format like the one here or allow them to generate their own list of statements. Have students write three stanzas, one for each major stage in Charlie's development (before the operation, when he becomes a genius, and after his deterioration).

Charlie
I am _____
I wonder _____
I hear _____
I cry _____
I need _____
I wish _____
I am _____

He explained to me that the last time he had used almost the exact same words he was using now. I didn't believe it, and I still have the suspicion that he misled me at the time just for the fun of it. Unless—I don't know any more—could I have been *that* feebleminded?

We went through the cards slowly. One of them looked like a pair of bats tugging at something. Another one looked like two men fencing with swords. I imagined all sorts of things. I guess I got carried away. But I didn't trust him any more, and I kept turning them around and even looking on the back to see if there was anything there I was supposed to catch. While he was making his notes, I peeked out of the corner of my eye to read it. But it was all in code that looked like this:

WF + A DdF-Ad orig. WF-A SF + obj

The test still doesn't make sense to me. It seems to me that anyone could make up lies about things that they didn't really see. How could he know I wasn't making a fool of him by mentioning things that I didn't really imagine? Maybe I'll understand it when Dr. Strauss lets me read up on psychology.

April 25 I figured out a new way to line up the machines in the factory, and Mr. Donnegan says it will save him ten thousand dollars a year in labor and increased production. He gave me a twenty-five-dollar bonus.

I wanted to take Joe Carp and Frank Reilly out to lunch to celebrate, but Joe said he had to buy some things for his wife, and Frank said he was meeting his cousin for lunch. I guess it'll take a little time for them to get used to the changes in me. Everybody seems to be frightened of me. When I went over to Amos Borg and tapped him on the shoulder, he jumped up in the air.

People don't talk to me much anymore or kid around the way they used to. It makes the job kind of lonely.

April 27 I got up the nerve today to ask Miss Kinnian to have dinner with me tomorrow night to celebrate my bonus.

At first she wasn't sure it was right, but I asked Dr. Strauss and he said it was okay. Dr. Strauss and Dr. Nemur don't seem to be getting along so well. They're arguing all the time. This evening when I came in to ask Dr. Strauss about having dinner with Miss Kinnian, I heard them shouting. Dr. Nemur was saying that it was *his* experiment and *his* research, and Dr. Strauss was shouting back that he contributed just as much, because he found me through Miss Kinnian and he performed the operation.

WORDS TO OWN

misled (mis'led') *v.*: led to believe something wrong.



E Reading Skills and Strategies

Using Context Clues

? What parts of the sentence tell you that *feebleminded* means "unintelligent"? [The context clue is Charlie's inability to understand the directions for the Rorschach test the first time he took it.]

F Reading Skills and Strategies

Comparing and Contrasting

? How has Charlie's attitude about lying changed from the last time he took the Rorschach test? [Possible response: Before the surgery, he never made up lies because he always got caught (p. 48). Now, however, he realizes—with a certain sense of wonder—the potential for lying without getting caught.]

G Critical Thinking

Interpreting

? Why do Joe Carp and Frank Reilly refuse to go to lunch with Charlie to celebrate his bonus? [Possible responses: They are confused and frightened by the way Charlie is changing; they envy the recognition and bonus he receives.] Draw students' attention to the idea that their reaction shows that Charlie is losing his place in society.

H Struggling Readers

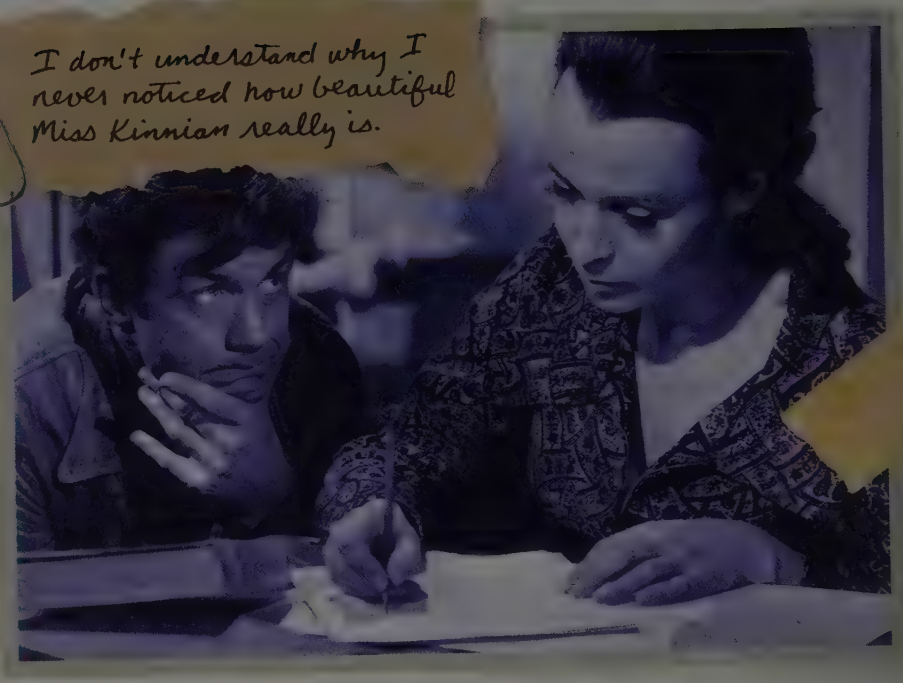
Finding Details

? What are Dr. Strauss and Dr. Nemur arguing about? [They are arguing about who should receive the credit for discovering how to increase intelligence.]

Responding to the Art

The photographs accompanying the short story are taken from the movie *Charly*, starring Cliff Robertson and Claire Bloom.

Activity. Invite students to compare and contrast this photograph of Charlie and Miss Kinnian with the photograph of them on p. 59. How do the photographs reflect changes in their relationship? [In the photograph on this page, Charlie is a student watching his teacher. His subservient posture and childlike expression indicate his lowly status. The photograph on p. 59 shows two intellectual equals. Side by side, they are enjoying the same activity.]



A Reading Skills and Strategies

Using Context Clues

? What is a *neurosurgeon*? How can you decode this word? [Possible response: Since the doctors operated on Charlie's brain, *neuro* must mean "brain" and a *neurosurgeon* must be a brain surgeon.]

B Reading Skills and Strategies

Drawing Conclusions

? Why do you think Charlie is trembling? What does his reaction suggest about how he is changing? [He realizes that the doctors are more concerned with getting credit for their work than with his welfare. Charlie's awareness of their motives shows his growing ability to perceive and analyze complex situations.]

A Dr. Strauss said that someday thousands of neurosurgeons might be using his technique all over the world.

Dr. Nemur wanted to publish the results of the experiment at the end of this month. Dr. Strauss wanted to wait a while longer to be sure. Dr. Strauss said that Dr. Nemur was more interested in the Chair of Psychology at Princeton than he was in the experiment. Dr. Nemur said that Dr. Strauss was nothing but an opportunist who was trying to ride to glory on *his* coattails.

B When I left afterwards, I found myself trembling. I don't know why for sure, but it was as if I'd seen both men clearly for the first time. I remember hearing Burt say that Dr. Nemur had a shrew of a wife who was pushing him all the time to get things published so that he could become famous. Burt said that the dream of her life was to have a big shot husband.

Was Dr. Strauss really trying to ride on his coattails?

April 28 I don't understand why I never noticed how beautiful Miss Kinnian really is. She has brown eyes and feathery brown hair that comes to the top of her neck. She's only thirty-four! I think from the beginning I had the feeling that she was an unreachable genius—and very, very old. Now, every time I see her she grows younger and more lovely.

We had dinner and a long talk. When she

Taking a Second Look

Review: Monitoring Your Comprehension

Remind students that they can monitor their reading comprehension by having a dialogue with a text. Encourage them to keep a sheet of paper next to each page of text so that they can write down their thoughts and questions. You might wish to write these strategies on the chalkboard for students to review:

- Connect what you read with your own experience.
- Picture what is happening in the text.
- Ask yourself questions about the text.
- Make predictions.
- Challenge the text.
- Reflect on the meaning of the text.

Activities

1. Have pairs of students brainstorm at least five questions they could ask themselves as they read to monitor their comprehension of a challenging progress report in this story. Possibilities include "What exactly don't I understand here?" and "What do I know that will help me with this?"
2. Have students use resources to aid their comprehension of a specific passage of "Flowers for Algernon." Students might use a dictionary, glossary, or encyclopedia, for instance.

said that I was coming along so fast that soon I'd be leaving her behind, I laughed.

"It's true, Charlie. You're already a better reader than I am. You can read a whole page at a glance while I can take in only a few lines at a time. And you remember every single thing you read. I'm lucky if I can recall the main thoughts and the general meaning."

"I don't feel intelligent. There are so many things I don't understand."

She took out a cigarette and I lit it for her. "You've got to be a *little* patient. You're accomplishing in days and weeks what it takes normal people to do in half a lifetime. That's what makes it so amazing. You're like a giant sponge now, soaking things in. Facts, figures, general knowledge. And soon you'll begin to connect them, too. You'll see how the different branches of learning are related. There are many levels, Charlie, like steps on a giant ladder that take you up higher and higher to see more and more of the world around you.

"I can see only a little bit of that, Charlie, and I won't go much higher than I am now, but you'll keep climbing up and up, and see more and more, and each step will open new worlds that you never even knew existed." She frowned. "I hope . . . I just hope to God——"

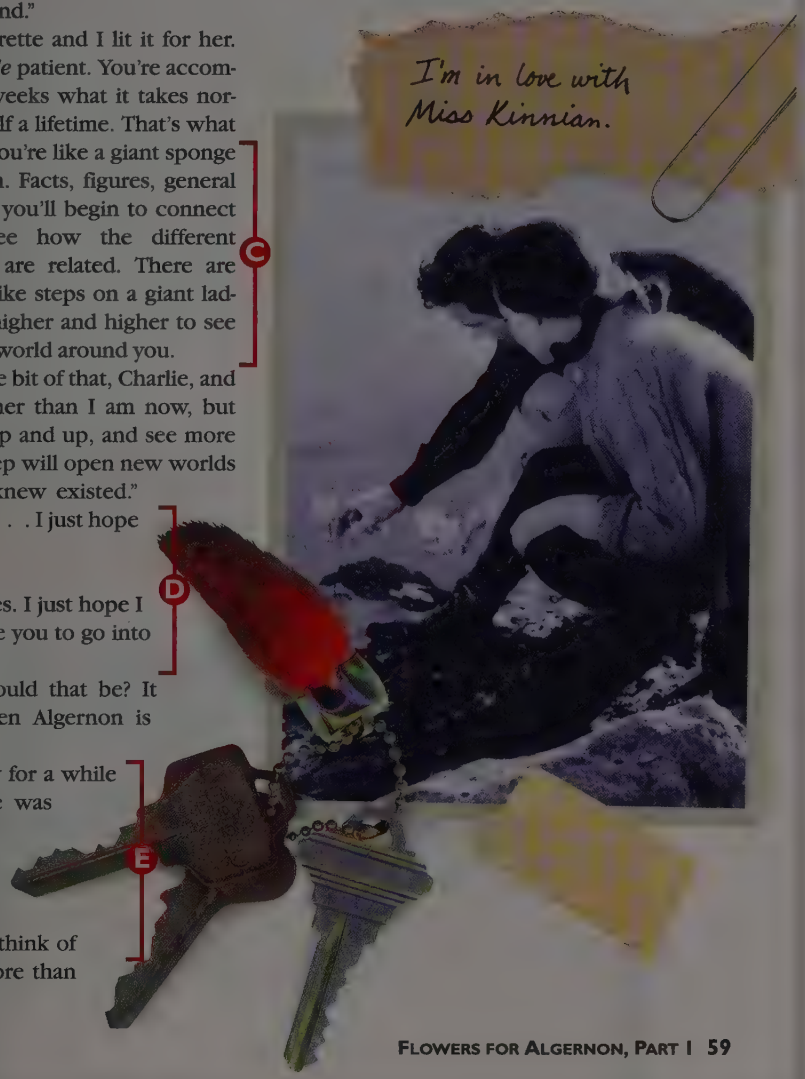
"What?"

"Never mind, Charles. I just hope I wasn't wrong to advise you to go into this in the first place."

I laughed. "How could that be? It worked, didn't it? Even Algernon is still smart."

We sat there silently for a while and I knew what she was thinking about as she watched me toying with the chain of my rabbit's foot and my keys. I didn't want to think of that possibility any more than elderly people want to think of death. I *knew* that this was only the beginning. I knew what she meant about levels because I'd seen some of them already. The thought of leaving her behind made me sad.

I'm in love with Miss Kinnian.



C Elements of Literature

Figures of Speech

? What figures of speech does Miss Kinnian use in this passage? What do they suggest about *her* intelligence? [She compares a learner to a "giant sponge" and branches of learning to "steps on a giant ladder." Since neither of these similes is original or poetic, they suggest that Miss Kinnian has above-average intelligence without notable creativity. Soon Charlie will far outstrip her intellectually.]

D Critical Thinking

Speculating

? What do you think Miss Kinnian hopes? [Possible response: She hopes that she didn't misguide him and that he won't lose his intelligence or be miserable with it.]

E Elements of Literature

Character

Draw students' attention to Charlie's new certainty: he knows what Miss Kinnian is thinking even without asking. [He is rapidly gaining sensitivity and insight.]

F Reading Skills and Strategies

Drawing Conclusions

? Do you think Charlie really loves Miss Kinnian? Why or why not? [Possible responses: Charlie may love her kindness, but he really doesn't know her—or enough about love—to understand the emotions he is feeling; Charlie has long had the ability to love, and Miss Kinnian is a woman who takes him seriously and cares about him deeply, so I think he does love her.]

Getting Students Involved

Cooperative Learning

Arrange students in groups of three or four to analyze, as teams of professionals, Charlie's progress reports. Possible roles include physician, psychologist, teacher, sociologist, and researcher. After reading each report, each team should write a brief analysis, commenting on Charlie's cognitive processes, personality, social life, and insight into his own changes. Each group might select a spokesperson to report to the class.

A Reading Skills and Strategies

Drawing Conclusions

? Why do Charlie's co-workers demand that he be fired? [Possible responses: His intelligence makes them appear foolish by comparison; they fear his increase in intelligence because they can't explain it; they resent his progress and increased social status.]

B Reading Skills and Strategies



Using Context Clues

? How can you use context clues to figure out the meaning of *petition*? [The 840 signatures suggest that a petition is a list of names. Mr. Donnegan's request that Charlie leave suggests that a petition is a persuasive document.]

C Advanced Learners

? What is Fanny's message here? [She is suggesting that knowledge brings evil and that people are better off in ignorance. She recognizes that Charlie's firing is wrong, but her religious beliefs lead her to blame sickness and death in the world on Eve's eating from the tree of knowledge.]

D Elements of Literature

Irony

? Charlie calls his journal entries "progress reports." In what sense is this title ironic? [Possible response: Charlie has made progress in gaining intelligence, yet he has grown less happy. He has lost people he thought were his friends, his job, and his place in society.]

PROGRESS REPORT 12

April 30 I've quit my job with Donnegan's Plastic Box Company. Mr. Donnegan insisted that it would be better for all concerned if I left. What did I do to make them hate me so? (A)

The first I knew of it was when Mr. Donnegan showed me the petition. Eight hundred and forty names, everyone connected with the factory, except Fanny Girden. Scanning the list quickly, I saw at once that hers was the only missing name. All the rest demanded that I be fired. (B)

Joe Carp and Frank Reilly wouldn't talk to me about it. No one else would either, except Fanny. She was one of the few people I'd known who set her mind to something and believed it no matter what the rest of the world proved, said, or did—and Fanny did not believe that I should have been fired. She had been against the petition on principle and despite the pressure and threats she'd held out.

"Which don't mean to say," she remarked, "that I don't think there's something mighty strange about you, Charlie. Them changes. I don't know. You used to be a good, dependable, ordinary man—not too bright maybe, but honest. Who knows what you done to yourself to get so smart all of a sudden. Like everybody around here's been saying, Charlie, it's not right."

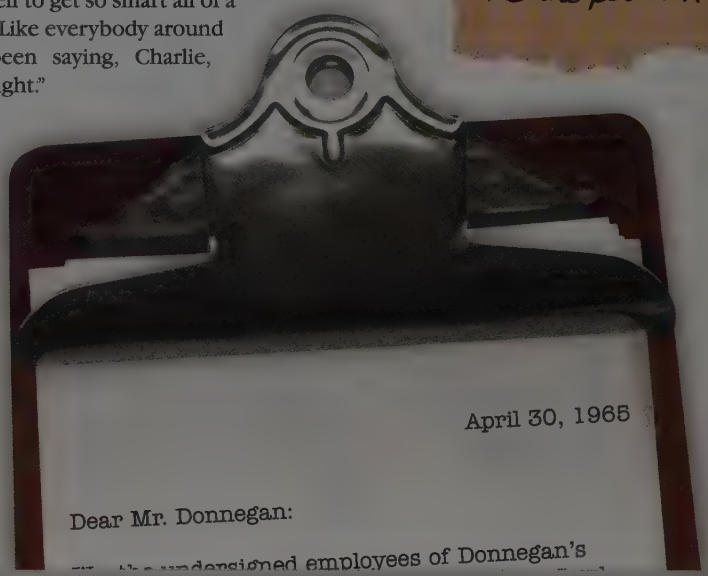
"But how can you say that, Fanny? What's wrong with a man becoming intelligent and wanting to acquire knowledge and understanding of the world around him?"

She stared down at her work and I turned to leave. Without looking at me, she said: "It was evil when Eve listened to the snake and ate from the tree of knowledge. It was evil when she saw that she was naked. If not for that none of us would ever have to grow old and sick, and die." (C)

Once again now I have the feeling of shame burning inside me. This intelligence has driven a wedge between me and all the people I once knew and loved. Before, they laughed at me and despised me for my ignorance and dullness; now, they hate me for my knowledge and understanding. What in God's name do they want of me?

They've driven me out of the factory. Now I'm more alone than ever before . . . (D)

Mr. Donnegan showed me the petition.



Assessing Learning

Check Test: Short Answers

1. **What did Charlie see when he first took the Rorschach test?** [nothing but inkblots]
2. **Why has Miss Kinnian recommended Charlie for the experiment?** [A hard worker, he really wants to learn.]
3. **Who is Algernon?** [the white mouse used in the experiment]
4. **What does it mean to "pull a Charlie Gordon"?** [to do something embarrassing or make a mistake]
5. **After the operation, how do Charlie's feelings for Miss Kinnian change?** [He falls in love with her.]

Standardized Test Preparation

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 4

Making Meanings (Part 1)

First Thoughts

[respond]

1. Reread your Quickwrite; then, add two or three sentences connecting what you wrote earlier with your thoughts about the story.

Reading Check

a. What is the operation meant to do for Charlie?

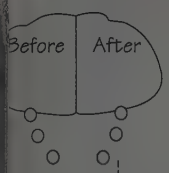
b. Why does Dr. Strauss think Charlie would be a good subject for the experiment?

c. Who is Algernon? What happens when Charlie first races Algernon?

d. What are some signs that Charlie is changing after the operation?

Shaping Interpretations

[interpret]



2. Draw a thought bubble and divide it in half, so that it looks like the one on the left. Fill the left side with words and symbols that describe or suggest what Charlie is like before the operation. On the right, fill in words and symbols that describe or suggest what Charlie is like as he becomes more intelligent.

[infer]

3. Go back to Charlie's March 7 entry (pages 47–48). What **context clues** did you use to figure out what "crazy tests" Charlie is taking (such as the *"amazed"* with Algernon the rat)? Give some other examples of how you used context clues to figure out what Charlie is reporting.

[interpret]

4. Reread Fanny's comments about the changes in Charlie (page 60). How are Charlie's experiences similar to those of Adam and Eve? (Look especially at Charlie's entry for April 20. You may want to compare his description with the Biblical account, in Genesis 2:25–3:24.)

[analyze]

5. Charlie writes, "I think it's a good thing about finding out how everybody laughs at me" (page 55). Do you agree? Why or why not?

[interpret]

6. Early in the story, Dr. Strauss tells Dr. Nemur that Charlie's learning to read and write is as much of an achievement as their learning a difficult scientific theory without help would be (page 48). What does he mean? Challenge or defend his statement.

[apply]

7. Does Charlie have "somebody to lean on"? Explain.

Extending the Text

[connect]

8. Think about the last few lines in Part 1. Why do people often dislike anyone who is different from them? What do you think of such attitudes?

Challenging the Text

[evaluate]

9. Why do almost all the workers in the factory sign the petition to have Charlie fired? Is their behavior believable? Explain.

Reading Check

a. It is supposed to make him smart.

b. He is strongly motivated and works hard.

c. Algernon, a white mouse, has already had the operation and has become smarter. Algernon beats Charlie the first time they race.

d. His writing improves; he becomes more aware of what people think; he recognizes images in the Rorschach test.

Making Meanings (Part 1)

First Thoughts

1. Possible responses: When Charlie was popular, he felt he had friends; when he was intelligent, he solved problems, earned a bonus at work, and learned interesting subjects. To fit in, Charlie let his co-workers make fun of him. Being unusual made Charlie the butt of jokes, but it also brought him Miss Kinnian's admiration.

Shaping Interpretations

2. Before—motivated, friendly, trusting, hard-working, competitive; broom, mop, his poor spelling. After—motivated, hard-working, competitive, hopeful, intelligent; inkblots, maze, books.
3. Possible context clues include *pictures* and *make up storys* (Thematic Apperception); *race, box with a lot of twists and turns, amazed, mice* (maze).
4. Like Adam and Eve, Charlie is eager for knowledge but feels shame, rejection, and isolation after he possesses it.
5. Some students may say that it is best to know how people really feel. Others may argue that knowledge that causes pain is not worth having.
6. He means it is difficult for a person who is mentally impaired to learn to read and write. His statement is validated by the amount of time it takes Charlie to learn.
7. Charlie has only Miss Kinnian, and she is not a close friend.

Extending the Text

8. People are often afraid of the unknown or of things they do not understand. This attitude is regrettable and comes from ignorance.

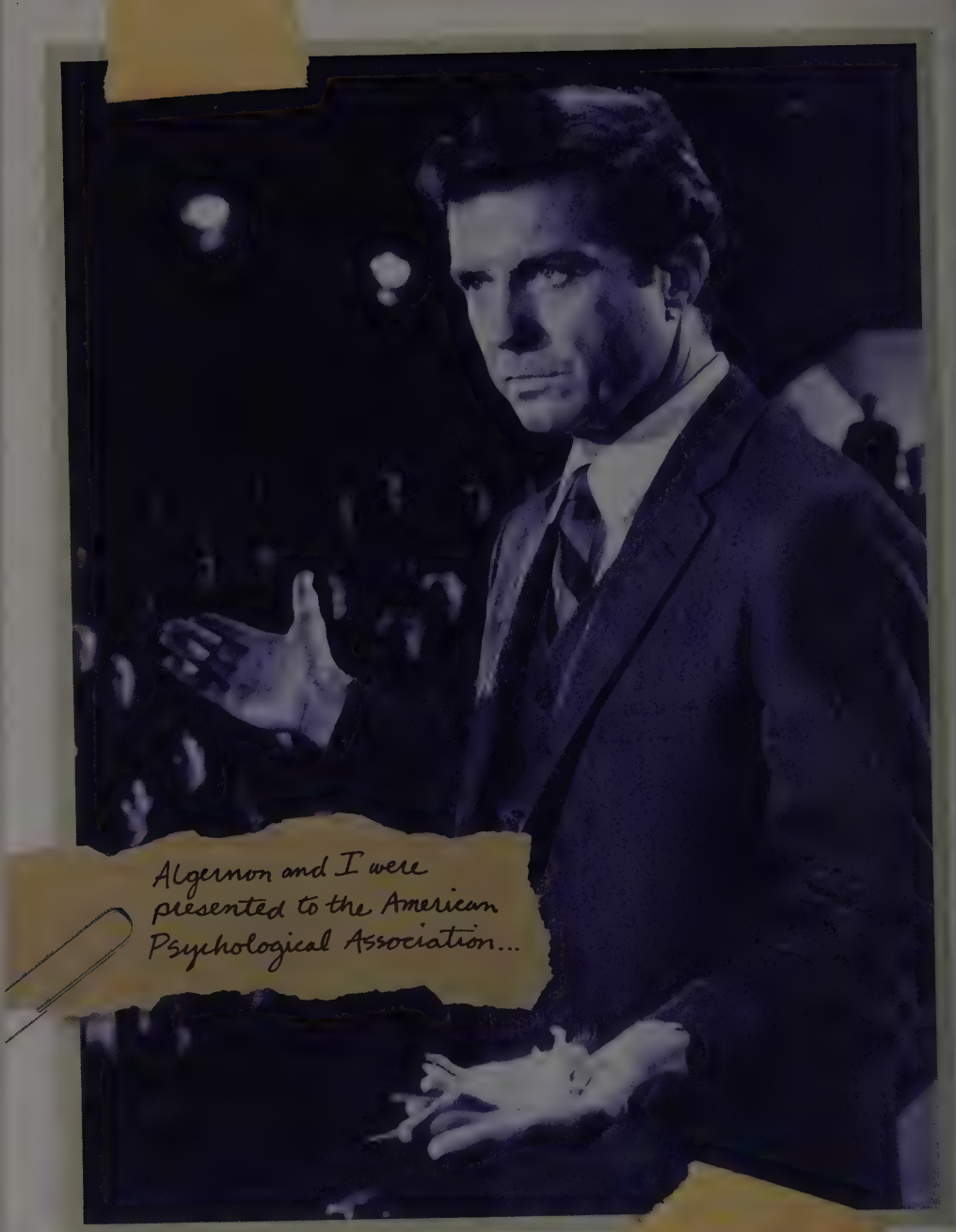
Challenging the Text

9. Probably the workers are frightened by the change in Charlie and are threatened by his newfound intelligence.

Critical Thinking

Analyzing Photographs

Point out to students that in this photograph, Charlie's appearance has changed dramatically. His hair is neatly combed, he wears a suit and tie, he holds himself proudly. As a result, he looks serious, professional, and intelligent. Ask students to compare and contrast this photograph with the one of Charlie on p. 45. How has his appearance changed? How does this reflect a change in his intellectual level? [Possible response: In the photo on p. 45, Charlie is sloppily dressed in work clothes and is laughing. Since he is on a swing, he seems very childlike. In this photograph, on the other hand, he is dressed in a suit and tie and appears serious and adult. As Charlie grows more intelligent, his appearance and behavior become more formal and serious.]



62 WE ALL NEED SOMEBODY TO LEAN ON

Reaching All Students

Struggling Readers

At the beginning and end of this story, Charlie's spelling is based on how words sound to him. Readers can understand his spelling by sounding out the words and by using context clues. Have students choose a passage of text such as the one beginning *If you ever reed* on p. 72. Have students correct the spelling of words such as *reed, don't, Im, chanse, becaus, lerned, new,* and *littel.* Urge them to note any context clues that helped them identify the words.

English Language Learners

Have students make a "report card" to evaluate the characters in the story. (Students might work in groups to choose qualities and assign grades.) Their "report cards" might look like the one begun below:

Character	Understanding	Kindness	Compassion
Dr. Nemur	C–	C	D
Miss Kinnian	A		
Joe Carp	C		
Fanny	B		

Advanced Learners

Charlie learns a great deal in a very short time. Does he learn the things he needs to know? Have students list things they think Charlie—and any well-educated person—should know to be happy and successful in life, drawing from foreign languages, music, literature, science, popular culture, sports, travel, geography, politics, economics, and interpersonal relationships.

2

May 15 Dr. Strauss is very angry at me for not having written any progress reports in two weeks. He's justified because the lab is now paying me a regular salary. I told him I was too busy thinking and reading. When I pointed out that writing was such a slow process that it made me impatient with my poor handwriting, he suggested that I learn to type. It's much easier to write now because I can type nearly seventy-five words a minute. Dr. Strauss continually reminds me of the need to speak and write simply so that people will be able to understand me.

I'll try to review all the things that happened to me during the last two weeks. Algernon and I were presented to the American Psychological Association sitting in convention with the World Psychological Association last Tuesday. We created quite a sensation. Dr. Nemur and Dr. Strauss were proud of us.

I suspect that Dr. Nemur, who is sixty—ten years older than Dr. Strauss—finds it necessary to see tangible results of his work. Undoubtedly the results of pressure by Mrs. Nemur.

Contrary to my earlier impressions of him, I realize that Dr. Nemur is not at all a genius. He has a very good mind, but it struggles under the specter of self-doubt. He wants people to take him for a genius. Therefore, it is important for him to feel that his work is accepted by the world. I believe that Dr. Nemur was afraid of further delay because he worried that someone else might make a discovery along these lines and take the credit from him.

Dr. Strauss on the other hand might be called a genius, although I feel that his areas of knowledge are too limited. He was educated in the tradition of narrow specialization; the broader aspects of background were neglected far more than necessary—even for a neurosurgeon.

I was shocked to learn that the only ancient languages he could read were Latin, Greek, and Hebrew, and that he knows almost nothing of mathematics beyond the elementary levels of the calculus of variations. When he admitted this to me, I found myself almost annoyed. It was as if he'd hidden this part of himself in order to deceive me, pretending—as do many people, I've discovered—to be what he is not. No one I've ever known is what he appears to be on the surface.

Dr. Nemur appears to be uncomfortable around me. Sometimes when I try to talk to him, he just looks at me strangely and turns away. I was angry at first when Dr. Strauss told me I was giving Dr. Nemur an inferiority complex. I thought he was mocking me and I'm oversensitive at being made fun of.

How was I to know that a highly respected psychoexperimentalist like Nemur was unacquainted with Hindustani and Chinese? It's absurd when you consider the work that is being done in India and China today in the very field of his study.

I asked Dr. Strauss how Nemur could refute Rahajamati's attack on his method and results if Nemur couldn't even read them in the first place. That strange look on Dr. Strauss's face can mean only one of two things. Either he doesn't want to tell Nemur what they're saying in India, or else—and this worries me—Dr. Strauss doesn't know either. I must be careful to speak and write clearly and simply so that people won't laugh.

May 18 I am very disturbed. I saw Miss Kinnian last night for the first time in over a week. I tried to avoid all discussions of intellectual concepts and to keep the conversation on a simple, everyday level, but she just stared at me blankly and asked me what I meant about

WORDS TO OWN

tangible (tan′jə·bəl) *adj.*: capable of being felt, observed, or understood.
refute (ri·fyo͞ot′) *v.*: prove wrong with evidence.

A Critical Thinking
Extending the Text

? As Charlie grows smarter, he becomes less connected to other people and more involved with his own thoughts. **Is it inevitable that smart people feel isolated?** [Many intelligent people have rich friendships. But Charlie's social skills did not develop along with his intelligence.]

B Elements of Literature
Irony

? **What is ironic about Dr. Strauss's reminder?** [Possible response: Before the operation, Charlie was able to write only simple sentences; now, he is so smart that he must remember to write simply so that his complicated thoughts can be understood by others.]

C Critical Thinking
Evaluating

? **Why does Charlie feel that no one he's never known "is what he appears to be on the surface"?** [Possible response: Charlie has been consistently disappointed. His "friends" from the factory betrayed him by using him as the butt of their jokes; his boss caved in to their demands and fired him. Similarly, Dr. Nemur and Dr. Strauss are not as intelligent as Charlie first assumed.]

D Reading Skills and Strategies
Using Context Clues

? **How can you figure out the meaning of *Hindustani*?** [It must be a language, since it is paired with Chinese.]

Using Students' Strengths

Interpersonal Learners

Ask students to work in pairs or groups to provide a title for each progress report as if it were a chapter in a book. Remind them that a good title is catchy and alerts readers to the main idea in the following section of text. A few examples are "Meet Charlie Gordon" (March 5), "The Chosen One" (March 8), "The Retreat of an Intelligent Man" (May 18), and "Moving Beyond Humiliation" (July 28).

A Elements of Literature

Irony

? How is Charlie even worse off now than he was before the operation? [Even though Charlie is a genius, no one can understand him. Before the surgery, in contrast, people could follow his train of thought and communicate with him.] **What is ironic about his plan to review "Vrostadt's equations on *Levels of Semantic Progression*"?** [In his quest to communicate more simply and directly, Charlie plans to consult what sounds like a scholarly treatise on linguistic theory.]

Critical Thinking

Analyzing Illustrations

? What do the broken plates on this page illustrate? [Possible response: the plates that the dishwasher broke.] **What might these broken plates represent on a symbolic level?** [They might symbolize how Charlie's life has shattered since the surgery: He has lost his friends, his job, and his place in the world.]

B Reading Skills and Strategies

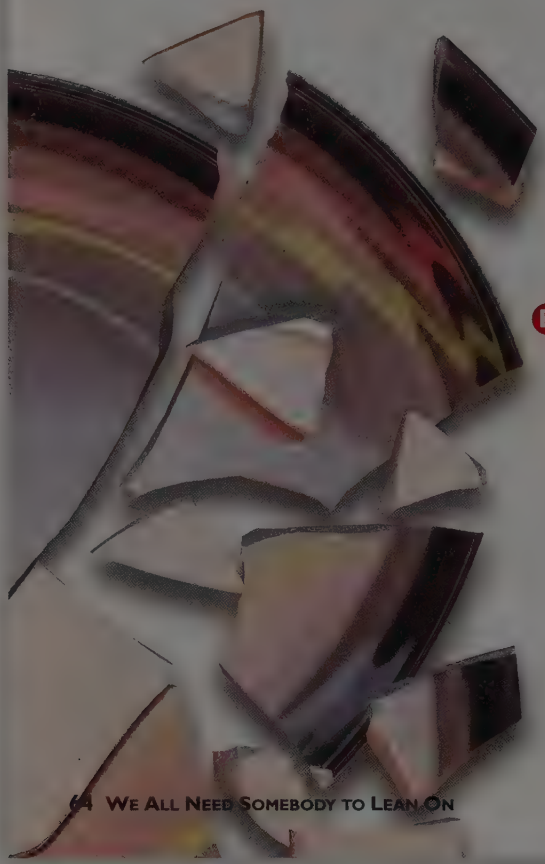
Making Connections

? In what ways is the man in the restaurant like Charlie before the surgery? [He is clumsy, confused, and fearful. He is the object of jokes, and does not understand what is happening.]

the mathematical variance equivalent in Dorbermann's Fifth Concerto.

When I tried to explain she stopped me and laughed. I guess I got angry, but I suspect I'm approaching her on the wrong level. No matter what I try to discuss with her, I am unable to communicate. I must review Vrostadt's equations on *Levels of Semantic Progression.* I find that I don't communicate with people much anymore. Thank God for books and music and things I can think about. I am alone in my apartment at Mrs. Flynn's boardinghouse most of the time and seldom speak to anyone.

May 20 I would not have noticed the new dishwasher, a boy of about sixteen, at the corner diner where I take my evening meals if not for the incident of the broken dishes.





They crashed to the floor, shattering and sending bits of white china under the tables. The boy stood there, dazed and frightened, holding the empty tray in his hand. The whistles and catcalls[1] from the customers (the cries of "Hey, there go the profits!" . . . "Mazel tov!"[2] . . . and "Well, *be* didn't work here very long . . ." which invariably seem to follow the breaking of glass or dishware in a public restaurant) all seemed to confuse him.

When the owner came to see what the excitement was about, the boy cowered as if he

1. **catcalls:** shouts and whistles made to express disapproval or ridicule, so called because people used to make noises like a cat's cry to show disapproval.
2. **Mazel tov** (mä′zəl tōv′): Yiddish expression meaning "Congratulations!"

WORDS TO OWN

invariably (in·ver′ē·ə·blē) *adv.*: always.

Crossing the Curriculum

Drama

Have students imagine that they are casting a new movie version of "Flowers for Algernon." Invite them to list the actors they would select to play each character in the story. Next to each name on the list, have students write a few sentences explaining why they think that actor is ideal for the role.

Art

To demonstrate how drawing can reflect intellectual development, invite students to bring in and analyze examples of their own (or others') artwork from preschool, elementary, and middle school grades. Encourage them to note differences such as varying attention to detail, awareness of size and proportion, and competence with depth perception. To round out the activity, consider inviting students to create original art (using their current skills) that relates to or illustrates the story.

expected to be struck and threw up his arms as if to ward off the blow.

"All right! All right, you dope," shouted the owner, "don't just stand there! Get the broom and sweep that mess up. A broom . . . a broom, you idiot! It's in the kitchen. Sweep up all the pieces."

The boy saw that he was not going to be punished. His frightened expression disappeared and he smiled and hummed as he came back with the broom to sweep the floor. A few of the rowdier customers kept up the remarks, amusing themselves at his expense.

"Here, sonny, over here there's a nice piece behind you . . ."

"C'mon, do it again . . ."

"He's not so dumb. It's easier to break 'em than to wash 'em . . ."

As his vacant eyes moved across the crowd of amused onlookers, he slowly mirrored their smiles and finally broke into an uncertain grin at the joke which he obviously did not understand.

I felt sick inside as I looked at his dull, vacuous smile, the wide, bright eyes of a child, uncertain but eager to please. They were laughing at him because he was mentally retarded.

And I had been laughing at him too.

Suddenly, I was furious at myself and all those who were smirking at him. I jumped up and shouted, "Shut up! Leave him alone! It's not his fault he can't understand! He can't help what he is! But for God's sake . . . he's still a human being!"

The room grew silent. I cursed myself for losing control and creating a scene. I tried not to look at the boy as I paid my check and walked out without touching my food. I felt ashamed for both of us.

How strange it is that people of honest feelings and sensibility, who would not take advantage of a man born without arms or legs or eyes—how such people think nothing of abusing a man born with low intelligence. It infuriated me to think that not too long ago I, like this boy, had foolishly played the clown.

And I had almost forgotten.

I'd hidden the picture of the old Charlie Gordon from myself because now that I was intelligent it was something that had to be pushed out of my mind. But today in looking at that boy, for the first time I saw what I had been. *I was just like him!*

Only a short time ago, I learned that people laughed at me. Now I can see that unknowingly I joined with them in laughing at myself. That hurts most of all.

I have often reread my progress reports and seen the illiteracy, the childish naiveté,[3] the mind of low intelligence peering from a dark room, through the keyhole, at the dazzling light outside. I see that even in my dullness I knew that I was inferior, and that other people had something I lacked—something denied me. In my mental blindness, I thought that it was somehow connected with the ability to read and write, and I was sure that if I could get those skills I would automatically have intelligence too.

Even a feeble-minded man wants to be like other men.

A child may not know how to feed itself, or what to eat, yet it knows of hunger.

This then is what I was like. I never knew. Even with my gift of intellectual awareness, I never really knew.

This day was good for me. Seeing the past more clearly, I have decided to use my knowledge and skills to work in the field of increasing human intelligence levels. Who is better equipped for this work? Who else has lived in both worlds? These are my people. Let me use my gift to do something for them.

Tomorrow, I will discuss with Dr. Strauss the manner in which I can work in this area. I may be able to help him work out the problems of

3. **naiveté** (nä·ēv·tā'): simplicity; foolish innocence.

C Elements of Literature
Theme

? How would you express the theme of this short story? [Possible response: All people, no matter what their abilities, deserve to be treated with respect.]

D Reading Skills and Strategies


Using Context Clues

? What does *infuriated* mean? How can you combine context clues with what you already know to figure out the meaning of the word? [*Infuriated* means "very angry." Students can infer this from Charlie's outburst and from what they already know about the degrading way he was treated before the operation.]

E Advanced Learners
Making Inferences

? What does Charlie mean by this statement? Who is the "child"? What is the "hunger"? [Possible response: He means that even if you don't know exactly what you want, you know what you are missing. A person who is mentally impaired, like Charlie or the dishwasher, has a hunger for knowledge and intelligence, even if he or she is not sure exactly what it is.]

F Critical Thinking
Analyzing

? Why does Charlie decide to work to increase human intelligence? In what way is Charlie's decision a significant step forward in his personal development? [Because he has experienced both a low and a high level of intelligence, Charlie wants to use his knowledge and understanding to help others. His decision is significant especially because it shows him moving beyond self-involvement and reaching out to others.]

Skill Link

Reading: Recognizing and Analyzing Plot

Students may already know that a **plot** is the series of related events that make up a story. A traditional plot structure is constructed from these basic elements:

- *Exposition:* Introduces the characters, setting, and conflict
- *Complications:* Arise when characters take steps to resolve the conflict
- *Climax:* Occurs at the most exciting or engaging moment of the story, when the outcome is decided one way or another
- *Resolution:* Resolves the conflict and ties up the story's loose ends

Activities

1. Have students work in small groups to isolate the key events in the plot. These events can then be arranged on a diagram to show how they relate to the plot elements described above.
2. Ask students to imagine that the story ends happily. Invite them to list the events that must be changed for the conflict to be resolved in a different, more positive fashion. Students can then decide which ending they like better and why.

A Reading Skills and Strategies
Making Predictions

Point out that this change in Algernon's behavior may have deeper implications for Charlie. Invite students to predict what will happen in the story. [Students might suggest that Charlie could also become "disturbed and vicious."]

B Struggling Readers
Rereading

Encourage students to reread the previous paragraph. Using information you find in that paragraph, why do you think the doctors want Charlie to stop coming to the lab? [Possible responses: They believe that Algernon's regression shows that the experiment is failing; they don't want Charlie to be influenced by Algernon's behavior; they do not want Charlie to be upset.]

C Critical Thinking
Interpreting

? Why has time become important for Charlie? [Possible response: If the experiment fails, he may lose his intelligence quickly.]

D Reading Skills and Strategies
Using Context Clues

? What is a *cot*? How do you know from the word's context? [A *cot* is "a narrow collapsible bed." Charlie would need a bed because he is "working day and night" in his lab.]

E Elements of Literature
Character

? What is driving Charlie? [Possible response: It is the same force that propelled him to work so hard when he was mentally impaired: a strong desire to succeed, to get ahead, to make the most of himself. In the present instance, however, he realizes that time is running out for him.]

widespread use of the technique which was used on me. I have several good ideas of my own.

There is so much that might be done with this technique. If I could be made into a genius, what about thousands of others like myself? What fantastic levels might be achieved by using this technique on normal people? On *geniuses*?

There are so many doors to open. I am impatient to begin.

PROGRESS REPORT 13

May 23 It happened today. Algernon bit me. I visited the lab to see him as I do occasionally, and when I took him out of his cage, he snapped at my hand. I put him back and watched him for a while. He was unusually disturbed and vicious.

May 24 Burt, who is in charge of the experimental animals, tells me that Algernon is changing. He is less cooperative, he refuses to run the maze any more; general motivation has decreased. And he hasn't been eating. Everyone is upset about what this may mean.

May 25 They've been feeding Algernon, who now refuses to work the shifting-lock problem. Everyone identifies me with Algernon. In a way we're both the first of our kind. They're all pretending that Algernon's behavior is not necessarily significant for me. But it's hard to hide the fact that some of the other animals who were used in this experiment are showing strange behavior.

Dr. Strauss and Dr. Nemur have asked me not to come to the lab anymore. I know what they're thinking but I can't accept it. I am going ahead with my plans to carry their research forward. With all due respect to both of these fine scientists, I am well aware of their limitations. If there is an answer, I'll have to find it out for myself. Suddenly, time has become very important to me.



May 29 I have been given a lab of my own and permission to go ahead with the research. I'm on to something. Working day and night. I've had a cot moved into the lab. Most of my writing time is spent on the notes which I keep in a separate folder, but from time to time I feel it necessary to put down my moods and my thoughts out of sheer habit.

I find the *calculus of intelligence* to be a fascinating study. Here is the place for the application of all the knowledge I have acquired. In a sense it's the problem I've been concerned with all my life.

May 31 Dr. Strauss thinks I'm working too hard. Dr. Nemur says I'm trying to cram a lifetime of research and thought into a few weeks. I know I should rest, but I'm driven on by something inside that won't let me stop. I've got to find the reason for the sharp regression in Algernon. I've got to know *if* and *when* it will happen to me.

June 4

LETTER TO DR. STRAUSS *(copy)*

Dear Dr. Strauss:

Under separate cover I am sending you a copy of my report entitled, "The Algernon-Gordon Effect: A Study of Structure and Function of Increased Intelligence," which I would like to have you read and have published.

As you see, my experiments are completed. I have included in my report all of my formulae, as well as mathematical analy-

WORDS TO OWN

regression (ri·gresh'ən) *n.*: return to an earlier or less advanced condition.

Crossing the Curriculum

Science

To learn more about the scientific method, invite a science teacher or parent who works in a field of science to demonstrate a format for writing a laboratory analysis of Charlie's progress reports. Suggest that students ask about what the doctors would be looking for and what they would record. Allow interested students to prepare a section of a lab analysis to show to the class.

Psychology

As Charlie's intelligence increases, he comes to see that the people he thought were his friends were, in fact, often using him as the butt of jokes. Have students make a list of the qualities they think define a true friend. Students should include at least ten qualities on their lists. Next to each quality, have students give an example of a person who demonstrates it. The examples can be drawn from students' own experiences, the media, or literature.

sis in the appendix. Of course, these should be verified.

Because of its importance to both you and Dr. Nemur (and need I say to myself, too?) I have checked and rechecked my results a dozen times in the hope of finding an error. I am sorry to say the results must stand. Yet for the sake of science, I am grateful for the little bit that I here add to the knowledge of the function of the human mind and of the laws governing the artificial increase of human intelligence.

I recall your once saying to me that an experimental *failure* or the *disproving* of a theory was as important to the advancement of learning as a success would be. I know now that this is true. I am sorry, however, that my own contribution to the field must rest upon the ashes of the work of two men I regard so highly.

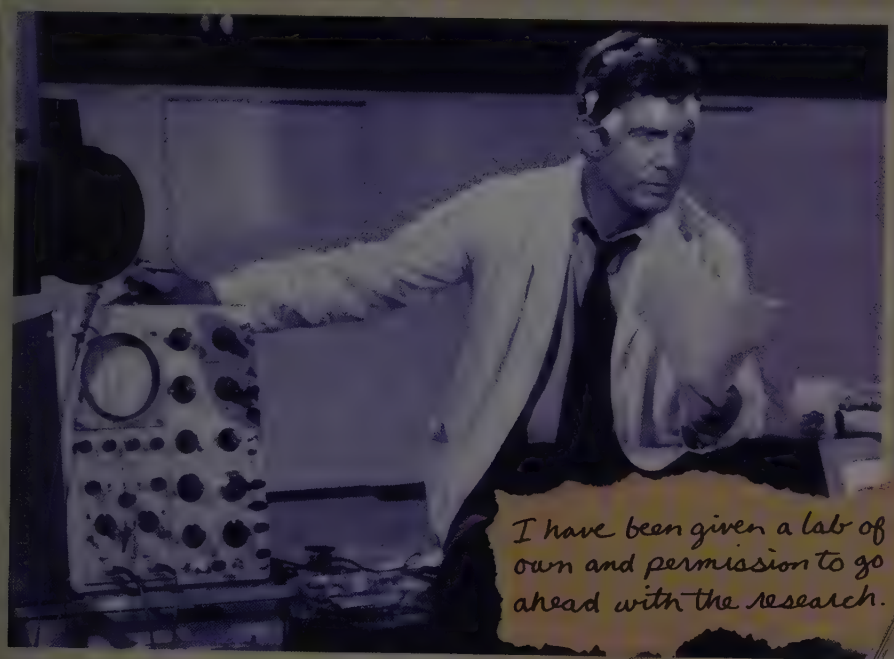
Yours truly,
Charles Gordon

encl.: rept

WORDS TO OWN

verified (ver′ə·fīd′) *v.*: checked or tested for correctness; confirmed.

e Algernon-Gordon Effect:
Study of Structure and Function
of Increased Intelligence



I have been given a lab of my own and permission to go ahead with the research.

F Appreciating Language

Connotations

? In addition to *denotations*, or their dictionary meanings, words also have *connotations*. Connotations are the feelings or ideas associated with words, in addition to their denotations. What are the connotations of the names *Charlie* and *Charles*? [*Charles* is a more professional, formal, and mature name than *Charlie*. The latter is more youthful and informal.]

G Struggling Readers

Noting Details

Briefly point out to students the parts of this business letter (greeting, body, closing) and the punctuation after the greeting and after the closing.

A Reading Skills and Strategies

Making Inferences

? Why does Charlie feel that he must not become emotional at this time? [Possible response: He does not want to lose control, because he wants to record information as long as possible. This will be his legacy to the program and a way to help others.]

B Struggling Readers

Summarizing

? How is Algernon deteriorating? [He is losing his mental and physical skills. His body is weakening, and he is losing his memory.]

C English Language Learners

Paraphrasing

Guide students to put this difficult sentence in their own words. [Possible response: The more artificial intelligence you gain, the faster you lose it.] **Help students understand that—according to the hypothesis—Charlie's intelligence will decrease rapidly because he gained so much so quickly.**

D Critical Thinking

Analyzing

? Why is Charlie so upset when Algernon dies? [Possible responses: He identifies with Algernon; Algernon's death foreshadows his own mental and physical decline and death.]

June 5 I must not become emotional. The facts and the results of my experiments are clear, and the more sensational aspects of my own rapid climb cannot obscure the fact that the tripling of intelligence by the surgical technique developed by Drs. Strauss and Nemur must be viewed as having little or no practical applicability (at the present time) to the increase of human intelligence.

As I review the records and data on Algernon, I see that although he is still in his physical infancy, he has regressed mentally. Motor activity is impaired; there is a general reduction of glandular activity; there is an accelerated loss of coordination.

There are also strong indications of progressive amnesia.

As will be seen by my report, these and other physical and mental deterioration syndromes can be predicted with statistically significant results by the application of my formula.

The surgical stimulus to which we were both subjected has resulted in an intensification and acceleration of all mental processes. The unforeseen development, which I have taken the liberty of calling the *Algernon-Gordon Effect,* is the logical extension of the entire intelligence speed-up. The hypothesis here proven may be described simply in the following terms: Artificially increased intelligence deteriorates at a rate of time directly proportional to the quantity of the increase.

I feel that this, in itself, is an important discovery.

As long as I am able to write, I will continue to record my thoughts in these progress reports. It is one of my few pleasures. However, by all indications, my own mental deterioration will be very rapid.

I have already begun to notice signs of emotional instability and forgetfulness, the first symptoms of the burnout.

June 10 Deterioration progressing. I have become absent-minded. Algernon died two days ago. Dissection shows my predictions were right. His brain had decreased in weight and there was a general smoothing out of cerebral convolutions as well as a deepening and broadening of brain fissures.[4]

I guess the same thing is or will soon be happening to me. Now that it's definite, I don't want it to happen.

I put Algernon's body in a cheese box and buried him in the back yard. I cried.

June 15 Dr. Strauss came to see me again. I wouldn't open the door and I told him to go away. I want to be left to myself. I have become touchy and irritable. I feel the darkness closing in. It's hard to throw off thoughts of suicide. I keep telling myself how important this introspective journal will be.



4. **brain fissures** (fish'ərz): grooves in the surface of the brain.

WORDS TO OWN

obscure (əb·skyoor') *v.*: hide.
deterioration (dē·tir'ē·ə·rā'shən) *n.* used as *adj.*: worsening; decline.
hypothesis (hī·päth'ə·sis) *n.*: explanation or theory to be proved.
introspective (in'trō·spek'tiv) *adj.*: looking inward; observing one's own thoughts and feelings.

Skill Link

Reading: Literary Forms

Explain that "Flowers for Algernon" is science fiction, a type of writing that involves science or technology. Though science fiction is often set in a future time in distant worlds, it can be set also in a commonplace, contemporary setting. Jules Verne was the first major science fiction writer; H. G. Wells is classified as the "father of modern science fiction"; other authors in this genre include Ray Bradbury, Isaac Asimov, Arthur C. Clarke, and Ursula LeGuin.

Activities

1. Have students work in pairs to identify which elements of "Flowers for Algernon" involve scientific fact and which elements are fictional.
2. Explain that science fiction deals with events that did not happen or have not yet happened. Divide students into two teams to debate whether the fictional events in "Flowers for Algernon"—Charlie's surgery and its after-effects—could actually happen now or in the future.
3. Explain that science fiction often deals with issues of morality, human identity, the benefits and drawbacks of technology, and other social and psychological effects of science. Invite students to discuss how any of these issues relate to "Flowers for Algernon."

It's a strange sensation to pick up a book that you've read and enjoyed just a few months ago and discover that you don't remember it. I remembered how great I thought John Milton was, but when I picked up *Paradise Lost* I couldn't understand it at all. I got so angry I threw the book across the room.

I've got to try to hold on to some of it. Some of the things I've learned. Oh, God, please don't take it all away.

June 19 Sometimes, at night, I go out for a walk. Last night I couldn't remember where I lived. A policeman took me home. I have the strange feeling that this has all happened to me before—a long time ago. I keep telling myself I'm the only person in the world who can describe what's happening to me.

June 21 Why can't I remember? I've got to fight. I lie in bed for days and I don't know who or where I am. Then it all comes back to me in a flash. Fugues of amnesia.[5] Symptoms of senility—second childhood. I can watch them coming on. It's so cruelly logical. I learned so much and so fast. Now my mind is deteriorating rapidly. I won't let it happen. I'll fight it. I can't help thinking of the boy in the restaurant, the blank expression, the silly smile, the people laughing at him. No—please—not that again . . .

June 22 I'm forgetting things that I learned recently. It seems to be following the classic pattern—the last things learned are the first things forgotten. Or is that the pattern? I'd better look it up again. . . .

I re-read my paper on the *Algernon-Gordon Effect* and I get the strange feeling that it was written by someone else. There are parts I don't even understand.

5. **fugues** (fyōōgz) **of amnesia** (am·nē′zhə): temporary states of disturbed consciousness. A person who experiences fugues has no memory of them afterward.

Motor activity impaired. I keep tripping over things, and it becomes increasingly difficult to type.

June 23 I've given up using the typewriter completely. My coordination is bad. I feel that I'm moving slower and slower. Had a terrible shock today. I picked up a copy of an article I used in my research, Krueger's *Uber psychische Ganzheit,* to see if it would help me understand what I had done. First I thought there was something wrong with my eyes. Then I realized I could no longer read German. I tested myself in other languages. All gone.

June 30 A week since I dared to write again. It's slipping away like sand through my fingers. Most of the books I have are too hard for me now. I get angry with them because I know that I read and understood them just a few weeks ago.

I keep telling myself I must keep writing these reports so that somebody will know what is happening to me. But it gets harder to form the words and remember spellings. I have to look up even simple words in the dictionary now and it makes me impatient with myself.

Dr. Strauss comes around almost every day, but I told him I wouldn't see or speak to anybody. He feels guilty. They all do. But I don't blame anyone. I knew what might happen. But how it hurts.

July 7 I don't know where the week went. Todays Sunday I know becuase I can see through my window people going to church. I think I stayed in bed all week but I remember Mrs. Flynn bringing food to me a few times. I keep saying over and over Ive got to do something but then I forget or maybe its just easier not to do what I say Im going to do.

I think of my mother and father a lot these days. I found a picture of them with me taken at a beach. My father has a big ball under his arm and my mother is holding me by the hand.

E Literary Connections

John Milton (1608–1674) published his epic masterpiece *Paradise Lost* in 1667. The poem begins:

"Of man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden . . ."

Although it is passed off with an air of casualness, this allusion to Milton's poem is hardly accidental: Keyes implies an analogy between Satan's illicit offer of knowledge to Eve and the scientists' offer of intelligence to Charlie.

F Reading Skills and Strategies



Using Context Clues

? What is the meaning of the word *senility*? What words or phrases help you define the word? [*Senility* means "mental impairment brought on by old age." Context clues include *amnesia, second childhood,* and *mind is deteriorating.*]

G Elements of Literature

Figures of Speech

? What is the figure of speech in this passage? What does it suggest about Charlie's mental powers? ["It's slipping away like sand through my fingers" is a simile that suggests Charlie still retains the power of abstract thought though his intelligence and skills are rapidly disappearing.]

H Struggling Readers

Summarizing

Ask students to summarize the ways that Charlie has changed between June 15 and June 30. [Possible responses: June 15, "touchy and irritable"; June 19, begins to forget where he lives; June 21, notices rapid losses, then remembers; June 22, last facts learned are the first forgotten, showing short-term memory loss; June 23, lack of coordination forces him to give up typing; June 30, most books too difficult for him to read now.]

Getting Students Involved

Cooperative Learning

Friendship Checklist. The story ends with Charlie writing, "Its easy to make frends if you let pepul laff at you. Im going to have lots of frends where I go." Arrange students in a round-table format to discuss how the people in Charlie's life could have been true friends to him. Each group can develop a Friendship Chart to display their suggestions. Group members might assume such roles as discussion moderator, note taker, and chart designer.

Friendship Chart

1=most important 5=least important

Quality	*Rating*
dependable	
generous	
compassionate	
caring	
helpful	
trustworthy	

I dont remember them the way they are in the picture. All I remember is my father drunk most of the time and arguing with mom about money.

He never shaved much and he used to scratch my face when he hugged me. My mother said he died but Cousin Miltie said he heard his mom and dad say that my father ran away with another woman. When I asked my mother she slapped my face and said my father was dead. I dont think I ever found out which was true but I don't care much. (He said he was going to take me to see cows on a farm once but he never did. He never kept his promises . . .)

July 10 My landlady Mrs Flynn is very worried about me. She says the way I lay around all day and dont do anything I remind her of her son before she threw him out of the house. She said she doesn't like loafers. If Im sick its one thing, but if Im a loafer thats another thing and she wont have it. I told her I think Im sick.

I try to read a little bit every day, mostly stories, but sometimes I have to read the same thing over and over again because I dont know what it means. And its hard to write. I know I should look up all the words in the dictionary but its so hard and Im so tired all the time.

Then I got the idea that I would only use the easy words instead of the long hard ones. That saves time. I put flowers on Algernons grave about once a week. Mrs Flynn thinks Im crazy to put flowers on a mouses grave but I told her that Algernon was special.

July 14 Its sunday again. I dont have anything to do to keep me busy now because my television set is broke and I dont have any money to get it fixed. (I think I lost this months check from the lab. I dont remember)

I get awful headaches and asperin doesnt help me much. Mrs Flynn knows Im really sick and she feels very sorry for me. Shes a wonderful woman whenever someone is sick.

July 22 Mrs Flynn called a strange doctor to see me. She was afraid I was going to die. I told the doctor I wasnt too sick and that I only forget sometimes. He asked me did I have any friends or relatives and I said no I dont have any. I told him I had a friend called Algernon once but he was a mouse and we used to run races together. He looked at me kind of funny like he thought I was crazy.

He smiled when I told him I used to be a genius. He talked to me like I was a baby and he winked at Mrs Flynn. I got mad and chased him out because he was making fun of me the way they all used to.

July 24 I have no more money and Mrs Flynn says I got to go to work somewhere and pay the rent because I havent paid for over two months. I dont know any work but the job I used to have at Donnegans Plastic Box Company. I dont want to go back there because they all knew me when I was smart and maybe theyll laugh at me. But I don't know what else to do to get money.

July 25 I was looking at some of my old progress reports and its very funny but I cant read what I wrote. I can make out some of the words but they dont make sense.

Miss Kinnian came to the door but I said go away I dont want to see you. She cried and I cried too but I wouldnt let her in because I didn't want her to laugh at me. I told her I didn't like her any more. I told her I didnt want to be smart any more. Thats not true. I still love her and I still want to be smart but I had to say that so shed go away. She gave Mrs Flynn money to pay the rent. I dont want that. I got to get a job.

Please . . . please let me not forget how to read and write . . .

July 27 Mr Donnegan was very nice when I came back and asked him for my old job of janitor. First he was very suspicious but I told him

A Critical Thinking

Speculating

? Why might Charlie think of his parents at this point in the story? [Possible responses: He realizes as he becomes increasingly childlike that he needs someone to take care of him, and naturally he thinks of his parents. However, like the doctors, his father made promises that he did not keep. Charlie has come to realize that he has no one to depend on but himself.]

B Reading Skills and Strategies

Comparing and Contrasting

? What makes both Algernon and Charlie special? [Possible responses: Both Algernon and Charlie were singled out and used by the scientists.]

C Advanced Learners

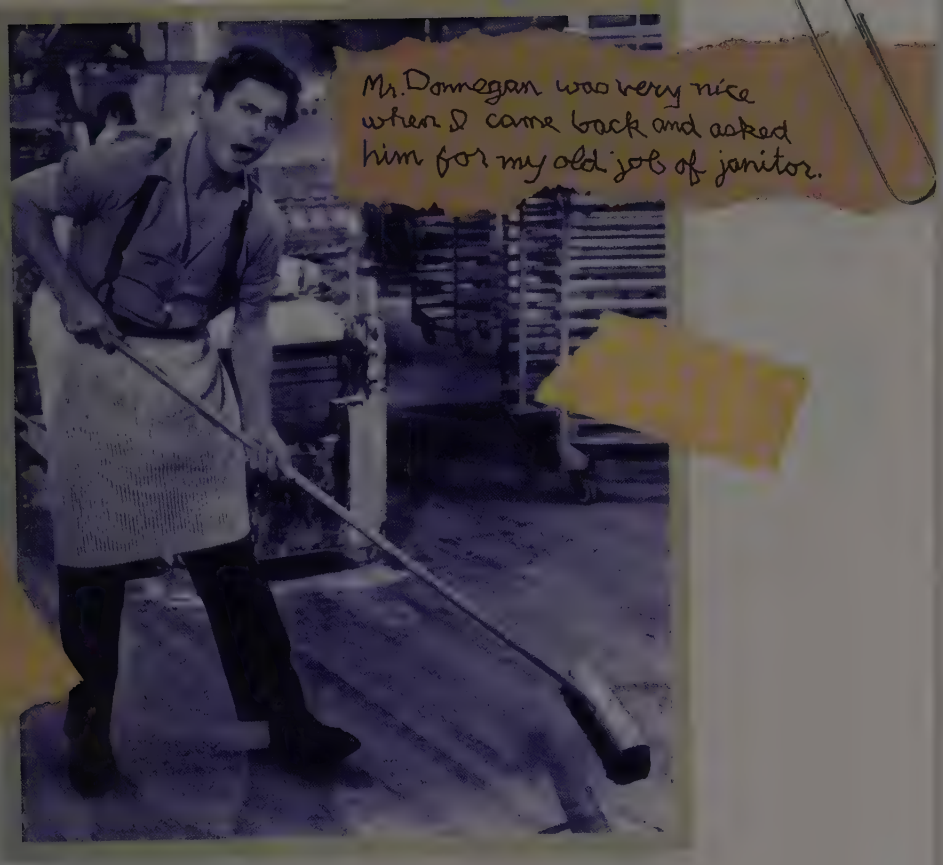
Finding Details

? How does Charlie's writing reveal that he is regressing? [He no longer uses apostrophes in contractions and possessives.]

D Elements of Literature

Character

? Why does Charlie send Miss Kinnian away? What does this reveal about his character? [Even though he desperately needs her assistance, Charlie sends Miss Kinnian away because he wants to maintain his self-respect. He emerges as proud, hard-working, and admirable.]



what happened to me then he looked very sad and put his hand on my shoulder and said Charlie Gordon you got guts.

Everybody looked at me when I came downstairs and started working in the toilet sweeping it out like I used to. I told myself Charlie if they make fun of you dont get sore because you remember their not so smart as you once thot they were. And besides they were once your friends and if they laughed at you that doesnt mean anything because they liked you too.

One of the new men who came to work there after I went away made a nasty crack he said hey Charlie I hear your a very smart fella a real quiz kid. Say something intelligent. I felt bad but Joe Carp came over and grabbed him by the shirt and said leave him alone you lousy cracker or Ill break your neck. I didn't expect Joe to take my part so I guess hes really my friend.

Later Frank Reilly came over and said Charlie if anybody bothers you or trys to take advantage you call me or Joe and we will set em straight. I said thanks Frank and I got choked up so I had to turn around and go into the supply room so he wouldnt see me cry. Its good to have friends.

E English Language Learners

Idioms

? Help students understand that *having guts* means "having courage." Whom do you admire for "having guts"? [Students might cite various friends, siblings, their parents, athletes, or people who deal with disabilities.]

F Cultural Connections

Beginning in the 1930s on American radio and extending to the present on television, quiz shows (also known as game shows) are broadcast programs in which ordinary people participate in games that test their memory, intelligence, skill, or luck. Early quiz shows included *Information, Please* and *The Quiz Kids*, the latter featuring brilliant children and young adults. The enormous popularity of quiz shows featuring big money prizes was halted in 1958 by a scandal involving "unfair practices" by the producers of *Twenty-One*. In order to increase the excitement and popularity of their programs, these producers were found to have fixed the results of games by briefing certain contestants beforehand.

G Reading Skills and Strategies

Identifying Cause and Effect

? Why are the factory workers nice to Charlie and protective of him when he returns? [Possible responses: They feel sorry for him; they admire his bravery; they recognize his desperation; they welcome the chance to feel superior to him once again.]

Using Students' Strengths

Intrapersonal Learners

What would happen if the scientists decided to try the same procedure on another patient? Have students suppose that Charlie learns at the end of July that another person with mental retardation has a chance to undergo the same surgery. Ask students to have Charlie write a letter to the person, explaining his thoughts and feelings about what has happened to him, as well as noting whether or not anyone else should undergo the experiment.

A Reading Skills and Strategies

Drawing Conclusions

? Why does Miss Kinnian start crying and run out of the room when Charlie returns to her class by mistake? [Possible response: For the first time, she sees that he has lost all the intelligence he gained, and she is unable to control her sorrow and pity.]

B Critical Thinking

Evaluating

? Some people say that "it is better to have loved and lost than never to have loved at all." Was it better that Charlie got smarter and then lost his intelligence rather than never having undergone the experiment? Why or why not? [Possible responses: Charlie is glad he had a shot at brilliance, and he probably did get some ultimate benefit from the experience; no, he is far worse off now for realizing what he has had and lost.]

C Reading Skills and Strategies



Using Context Clues

? What words are *agen*, *enuff*, and *practis*? [Context clues such as *dumb*, *try hard*, and *very hard* can help students recognize the words are *again*, *enough*, and *practice*.]

D Elements of Literature

Theme

? What does this story suggest about the power of knowledge? [Possible responses: It suggests that intelligence does not automatically bring happiness; heroism takes many forms, and it is not linked to knowledge or intelligence.]

Resources



Selection Assessment

Formal Assessment

- Selection Test, pp. 8, 10

Test Generator

- Selection Test

July 28 I did a dumb thing today I forgot I wasnt in Miss Kinnians class at the adult center any more like I use to be. I went in and sat down in my old seat in the back of the room and she looked at me funny and she said Charles. I dint remember she ever called me that before only Charlie so I said hello Miss Kinnian Im redy for my lesin today only I lost my reader that we was using. She startid to cry and run out of the room and everybody looked at me and I saw they wasnt the same pepul who used to be in my class.

Then all of a suddin I rememberd some things about the operashun and me getting smart and I said holy smoke I reely pulled a Charlie Gordon that time. I went away before she come back to the room.

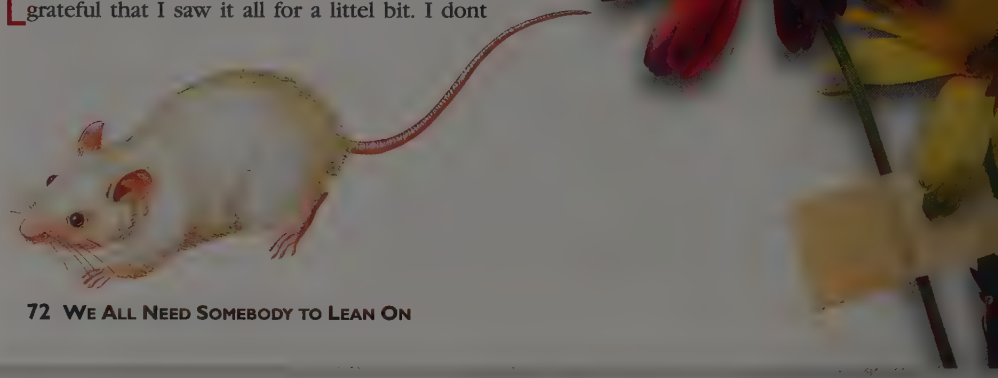
Thats why Im going away from New York for good. I dont want to do nothing like that agen. I dont want Miss Kinnian to feel sorry for me. Evry body feels sorry at the factery and I dont want that eather so Im going someplace where nobody knows that Charlie Gordon was once a genus and now he cant even reed a book or rite good.

Im taking a cuple of books along and even if I cant reed them Ill practise hard and maybe I wont forget every thing I lerned. If I try reel hard maybe Ill be a littel bit smarter then I was before the operashun. I got my rabits foot and my luky penny and maybe they will help me.

If you ever reed this Miss Kinnian dont be sorry for me Im glad I got a second chanse to be smart becaus I lerned a lot of things that I never even new were in this world and Im grateful that I saw it all for a littel bit. I dont know why Im dumb agen or what I did wrong maybe its becaus I dint try hard enuff. But if I try and practis very hard maybe Ill get a littl smarter and know what all the words are. I remember a littel bit how nice I had a feeling with the blue book that has the torn cover when I red it. Thats why Im gonna keep trying to get smart so I can have that feeling agen. Its a good feeling to know things and be smart. I wish I had it rite now if I did I would sit down and reed all the time. Anyway I bet Im the first dumb person in the world who ever found out somthing importent for sience. I remember I did somthing but I dont remember what. So I gess its like I did it for all the dumb pepul like me.

Good-by Miss Kinnian and Dr Strauss and evreybody. And P.S. please tell Dr Nemur not to be such a grouch when pepul laff at him and he woud have more frends. Its easy to make frends if you let pepul laff at you. Im going to have lots of frends where I go.

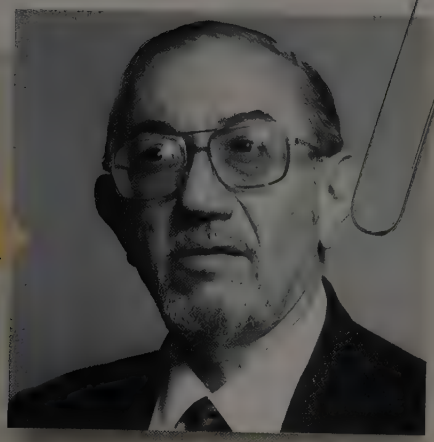
P.P.S. Please if you get a chanse put some flowrs on Algernons grave in the bak yard . . .



Making the Connections

Connecting to the Theme: "We All Need Somebody to Lean On"

Like each of us Charlie Gordon needs someone to lean on. Before the operation, he relies on his friends in the factory, even though they can be cruel and condescending. After the effects of the surgery have deteriorated, he finds that his friends have suddenly become kind and protective, but he is unable to accept their pity. Lead a discussion of how the collection theme relates to Charlie's relationships with Miss Kinnian, the two doctors, Mrs. Flynn, Frank Reilly, and other characters.



MEET THE WRITER

Fascinated by the Human Mind

Daniel Keyes (1927–) says that he is "fascinated by the complexities of the human mind." Many people share his interest, as the enormous popularity of "Flowers for Algernon" shows. The story won the 1959 Hugo Award, given by the Science Fiction Writers of America, and it has been widely translated. Keyes expanded it into a novel, which won another science fiction prize, the Nebula Award, in 1966. The story was also made into a movie, *Charly,* a television play, *The Two Worlds of Charlie Gordon,* and even a Broadway musical, *Charlie and Algernon.*

Daniel Keyes was born in Brooklyn, New York. He has worked as an English teacher, a merchant seaman, an editor, and a fashion photographer.

BROWSING IN THE FILES

About the Author. Keyes achieved success in 1959 with "Flowers for Algernon," written while he was a high school English teacher. The book has never gone out of print and has earned Keyes visits on television's *The Today Show, 20/20,* and *Larry King Live.* Currently on extended leave from his position as an English professor at Ohio University, Keyes has lectured at more than sixty American universities. His other books include *The Minds of Billy Milligan* (1982), about a man with twenty-four different personalities, and *Unveiling Claudia: A True Story of Serial Murder* (1986), about a woman who falsely confessed to three murders.

About his most famous work, Keyes has noted, "The idea for *Flowers for Algernon* came to me many years before I wrote the story or the novel. 'What would happen if it were possible to increase human intelligence artificially?' The idea for the character came about four years later when I met and spoke to a retarded young man and thought how wonderful it would be if such a technique were available to help the mentally disadvantaged. But Charlie Gordon is not real, nor is he based on a real person; he is imagined or invented, probably a composite of many people I know—including a little bit of me. After a great many false starts, I discovered the technique of the Progress Reports. With these three elements: the idea, the character, and the narrative strategy, I was well on my way."

Adapted from *Algernon, Charlie and I: A Writer's Journey* by Daniel Keyes. Copyright © 1999 by **Daniel Keyes.** Published by Challenge Press, Inc., Boca Raton, FL. Reprinted by permission of the author.

Assessing Learning

Check Test: Short Answers

1. **Why does Charlie learn to type?** [He will be able to write his reports more easily]
2. **Briefly describe Dr. Nemur as Charlie sees him on May 15.** [Not a genius, he is full of self-doubt, pressured by his wife, and in a hurry for results.]
3. **Why does Charlie have difficulty communicating after his intelligence increases?** [He is so much smarter than other people.]
4. **What is significant to Charlie about the dishwasher who shatters some plates?** [He is just like Charlie used to be.]

Making Meanings

First Thoughts

1. He may die soon, as Algernon did. Perhaps he finds another job, and his life is as it was before the experiment.

Shaping Interpretations

2. Charlie identifies with Algernon because the mouse has gone through the same experiences he has.
3. First, Charlie wants to be smart and accepted by people. Then, he wants to be able to communicate with people, learn more, be respected, and help the retarded. Finally, he wants to be smart, to be accepted by others, and to have friends.
4. The black cat foreshadows the experiment's failure, and Algernon's death foreshadows Charlie's death. The foreshadowing makes readers feel sad and sorry for Charlie.
5. Possible response: The knowledge he gained was not worth the sorrow and loss he felt at the end. So, I think he would have been better off without the operation.

Connecting with the Text

6. Students are likely to see that few friendships have an equal footing, but humiliation is not a solid foundation for any relationship.
7. Possible response: Human engineering helps people improve but also raises questions involving tampering with nature and eliminating valuable differences among people.

Challenging the Text

8. The story accurately shows how some people treat the mentally challenged. Further, it is likely that science will be able to increase intelligence artificially in the future. There are likely to be far more experiments and controls than were shown in the story. Moreover, Charlie would probably not be allowed to live alone; rather, he might be monitored closely.

Making Meanings (Part 2)

First Thoughts

[speculate] 1. What do you think becomes of Charlie after the story ends? Why?

Shaping Interpretations

[interpret] 2. Why is Algernon important to Charlie?

[infer] 3. What does Charlie want most
- when we first meet him?
- after he becomes intelligent?
- after his intelligence declines?

Fill in a chart like the one below to show how Charlie's goals change.

	March 5–April 18	April 20–June 15	June 19–July 28
What Charlie wants			

[respond] 4. In the April 9 entry in Part 1 (page 53), Charlie's comments while reading *Robinson Crusoe* **foreshadow,** or hint at, how he will later find himself abandoned and alone. (For more about foreshadowing, see page 170 and the Handbook of Literary Terms.) What other examples of foreshadowing do you find in "Flowers for Algernon"? How did that foreshadowing make you feel?

[conclude] 5. Would Charlie's situation be better or worse if he had not had the operation? Support your opinion with evidence from the story.

Connecting with the Text

[connect] 6. At the end of the story, Charlie writes, "Its easy to make frends if you let pepul laff at you." Do you agree or disagree with this statement? Explain.

[respond] 7. Describe your feelings about "human engineering"—for example, using science to change a person's intelligence or personality.

Challenging the Text

[evaluate] 8. Comment on whether you find the story believable. (Do you think it shows how people really behave toward those who are mentally challenged? Do you think people will be able to increase intelligence through scientific means someday?)

Reading Check

a. At the beginning of Part 2, what **conflicts** is Charlie having with the doctors? with himself?

b. How does Charlie react when the boy in the diner drops the dishes?

c. What does Charlie's research reveal about the results of the experiment?

d. List several signs of Charlie's mental decline.

e. At the end of the story, why does Charlie decide to leave New York?

Reading Check

a. Charlie has a conflict with the doctors because he hasn't written a progress report in two weeks. He has an internal conflict because writing by hand is too slow, and his handwriting is poor.

b. At first, he laughs just like everyone else; then he becomes furious.

c. Intelligence gained in the experiment does not last.

d. He becomes forgetful, absent-minded, touchy, and irritable.

e. He does not want people to feel sorry for him.

CHOICES: Building Your Portfolio

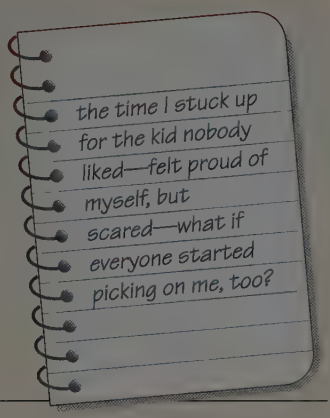
Writer's Notebook

1. Collecting Ideas for an Autobiographical Incident



Freewrite about a time when you

- suddenly understood something that had been too hard for you (as Charlie does on page 55)
- were rejected by or excluded from a group
- made fun of someone, or defended someone whom other people were making fun of
- outgrew a friend or felt that you couldn't communicate with him or her anymore



Creative Writing

2. Dear Diary . . .

This story is made up of Charlie's progress reports, which are like a diary. Pick another character from the story, and write a diary entry for him or her corresponding to one of Charlie's reports. For example, what might Miss Kinnian have written the night she and Charlie had dinner? What might Frank have written the day Charlie returned to work at the factory?

Use the first-person pronoun *I* to write from your character's **point of view.**

Research/Science

3. What Is Intelligence?

Make a list of questions about intelligence and intelligence tests. Conduct research to find the answers, using printed materials, databases, the Internet, and other sources. Then, if possible, arrange to interview an expert—such as a psychiatrist or a guidance counselor—in person, by phone, or by electronic mail. Prepare a list of questions you couldn't answer using other resources, and add any new questions that your research has raised.

Present your findings to the class in a creative format (for example, as a TV news report or a poster).

Learning for Life

4. Position Wanted

With a potential employer as your audience, write one of these items to help Charlie get a new job:

- a character reference from Mrs. Flynn
- a recommendation letter from Mr. Donnegan or Miss Kinnian
- a medical report from Dr. Strauss explaining Charlie's condition and capabilities

Grading Timesaver



Rubrics for each Choices assignment appear on p. 109 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Invite students to consider recent experiences as well as those from their younger years.
2. **Creative Writing** Suggest that students first work in pairs to interview the character to discover how he or she views the events being described. Students can jot down responses for use in the diary entries.
3. **Research/Science** Have students explore World Wide Web sites that deal with the study of ways that people learn. Examples include the Center for Teaching and Learning at Duke University, http://www.ctl.duke.edu. Students should look for information about recent theories on intelligence, such as Gardner's concept of multiple intelligences. Students might publish their findings in the school newspaper or on the school's Web page. Preview any Internet activity that you suggest to students. Because the Web is unfiltered, its content is unpredictable.
4. **Learning for Life** If possible, give students sample letters to use as models. Remind them to follow the correct format for a business letter.

Grammar Link

On the chalkboard, jot down the four rules for writing dialogue provided on the pupil page. Then have students select from their portfolios a piece of writing that contains dialogue. Ask them to trade papers with a partner to check that they have correctly punctuated all the dialogue they used.

Try It Out

Possible Answers

Examples from the story:

1. "Hey, there go the profits." (p. 64)
2. "Well, *he* didn't work here very long." (p. 64)
3. I jumped up and shouted, "Shut up! Leave him alone!" (p. 65)
4. "Here, sonny, over here there's a nice piece behind you . . ."
 "C'mon, do it again . . ."
 "He's not so dumb. It's easier to break 'em than to wash 'em . . ." (p. 65)

Models of students' dialogue:

1. "I think I understand now," I said.
2. "What a mess!" she replied.
3. "Let's clean it up," he whispered.
4. "Did you do your homework?" Mom asked.
 "Yes," Matt replied.
 "That's good," she answered.

Vocabulary

1. obscure
2. refute
3. verified
4. regression
5. invariably
6. hypothesis
7. introspective
8. tangible
9. misled
10. deterioration

Resources

Grammar

- *Grammar and Language Links*, p. 7

Vocabulary

- *Words to Own*, p. 3

Grammar Link MINI-LESSON

Dialogue in Your Writing

Language Handbook HELP

See Quotation Marks, pages 805–807.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: quotation marks.*

1. Put quotation marks around *direct* quotations of words spoken aloud.

 EXAMPLES The man explained, "People see all sorts of things in these inkblots." [Sentence contains a direct quotation.]

 The man explained that people see all sorts of things in these inkblots. [Sentence does not contain a direct quotation.]

2. Begin a quoted remark with a capital letter.

 EXAMPLE Charlie said, "Why didn't I realize how beautiful Miss Kinnian was?"

3. Use a comma, a question mark, or an exclamation point (but not a period) to set off a quotation from the rest of the sentence.

 EXAMPLE "What is the matter with Algernon?" Charlie asked.
 "He won't run the maze anymore," Burt responded sadly.

4. Begin a new paragraph whenever the speaker changes. (See the example just above.)

Try It Out

Find examples from the story to illustrate each of the four rules. Then, applying the rules, write four lines of dialogue that you could use in a piece of writing you are working on.

Vocabulary HOW TO OWN A WORD

Word Bank

misled
tangible
refute
invariably
regression
verified
obscure
deterioration
hypothesis
introspective

Word Analogies: Perfect Pairs

An **analogy** is a word puzzle with two pairs of words that have the same relationship. They might have the same meaning or an opposite meaning, or they might share some other relationship, such as cause and effect or whole to part. For example, in the analogy "*Start* is to *stop* as *hate* is to _____," *start* and *stop* are opposites, so the word that will show the same relationship in the second pair is *love*, the opposite of *hate*. Complete each analogy below with a word from the Word Bank.

1. *Open* is to *close* as *reveal* is to _____.
2. *Defend* is to *protect* as *disprove* is to _____.
3. *Asked* is to *inquired* as *confirmed* is to _____.
4. *Forward* is to *progression* as *backward* is to _____.
5. *Sometimes* is to *occasionally* as *always* is to _____.
6. *Likeness* is to *similarity* as *theory* is to _____.
7. *Noisy* is to *quiet* as *outgoing* is to _____.
8. *See* is to *visible* as *touch* is to _____.
9. *Pretended* is to *imagined* as *deceived* is to _____.
10. *Ugly* is to *beautiful* as _____ is to *improvement*.

Grammar Link Quick Check

Have students add the correct punctuation to each sentence.

1. I don't understand the test said Charlie.
2. Miss Kinnian said I'm proud of you, Charlie.
3. Pick up the pieces the restaurant owner shouted.
4. Will you buy us a paper Reilly asked.
5. And pick up two cups of coffee added Joe Carp.

Answers

1. "I don't understand the test," said Charlie.
2. Miss Kinnian said, "I'm proud of you, Charlie."
3. "Pick up the pieces!" the restaurant owner shouted.
4. "Will you buy us a paper?" Reilly asked.
5. "And pick up two cups of coffee," added Joe Carp.

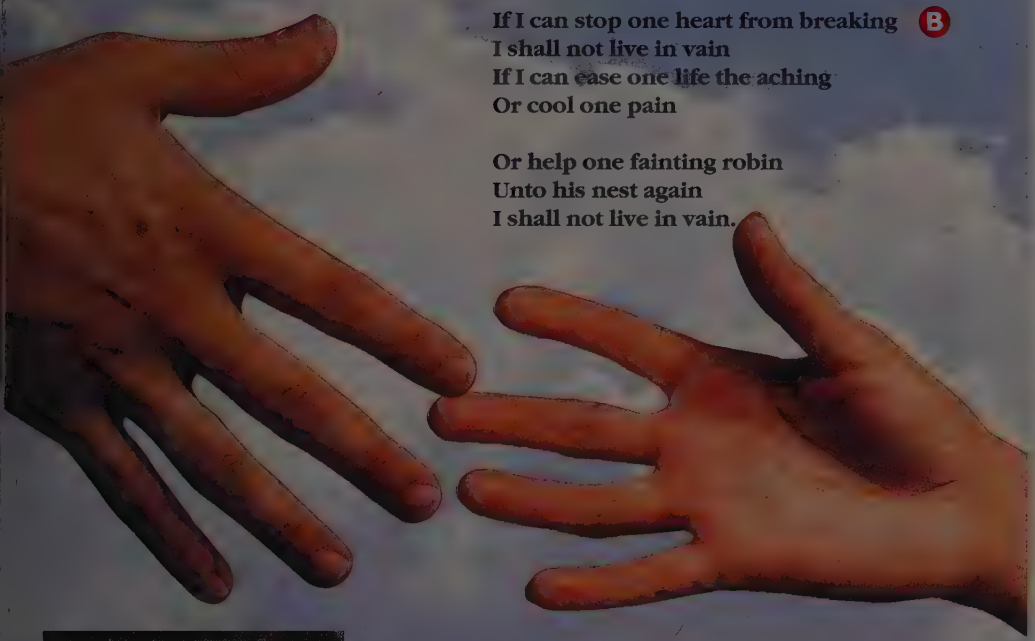
No Questions Asked

If I Can Stop One Heart from Breaking

Emily Dickinson

If I can stop one heart from breaking
I shall not live in vain
If I can ease one life the aching
Or cool one pain

Or help one fainting robin
Unto his nest again
I shall not live in vain.





Meet the Writer

A Hidden Talent

Although **Emily Dickinson** (1830–1886) is one of the most respected American poets today, she was almost completely unknown during her lifetime. Dickinson led an extremely private, quiet life in her family home in Amherst, Massachusetts. After she died, her sister, Lavinia, discovered the almost seventeen hundred poems Dickinson had written on envelopes and bits of newspaper and gathered into handmade booklets.

HRW go.hrw.com
LE0 8-1

Making the Connections

Connecting to the Theme: "We All Need Somebody to Lean On"

Invite students to discuss how Dickinson's poem relates to the collection theme. Have students work in small groups to list ways that the speaker could help others. If feasible, have them plan a strategy to implement some of the groups' suggestions, such as contributing food and clothing to a charity or beautifying the community.

OBJECTIVES
1. Read and enjoy the poem
2. Relate the poem to the collection theme

No Questions Asked

The literature in No Questions Asked gives students the chance to read a selection for enjoyment and enrichment as they further explore the collection theme. Annotated questions in the margins of the Teacher's Edition should be considered optional. No follow-up questions will appear after the selection.

In Dickinson's poem the speaker declares that life has meaning if one can help others.

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Resources

Listening

Audio CD Library

A recording of this poem is provided in the *Audio CD Library*:
- Disc 1, Track 7

Viewing and Representing

Fine Art Transparency

Pareja con Pared (Couple with a Wall) by Almado M. Peña, Jr., evokes aspects of the collection theme, especially as they are expressed in Dickinson's poem.
- Transparency 2
- Worksheet, p. 8

A English Language Learners

Explain that the idiom "a broken heart" means a feeling of great sadness as a result of some loss—death, separation, break-up, or failure.

B Critical Thinking

Challenging the Text

? Do you think the speaker can actually "stop one heart from breaking"? [Possible response: She can't control the event that leads to the distress, but she can offer hope, support, and comfort to ease the pain.]

Student to Student

In this short piece, a student describes a homeless woman whom she and her friends pass every morning on the way to school. The speaker and her friends feel sorry for the bedraggled woman. One morning they anonymously leave some necessities in the cardboard box that is her home. That afternoon the woman smiles at the speaker and her friends on their way home from school.

A Reading Skills and Strategies

Making Inferences

? **Who is the "she" the speaker describes?** [She is a homeless woman.]

B Advanced Learners

? **Why does the writer not reveal the woman's identity?** [Possible response: This device increases suspense and sparks interest by forcing the reader to make inferences.]

C Reading Skills and Strategies

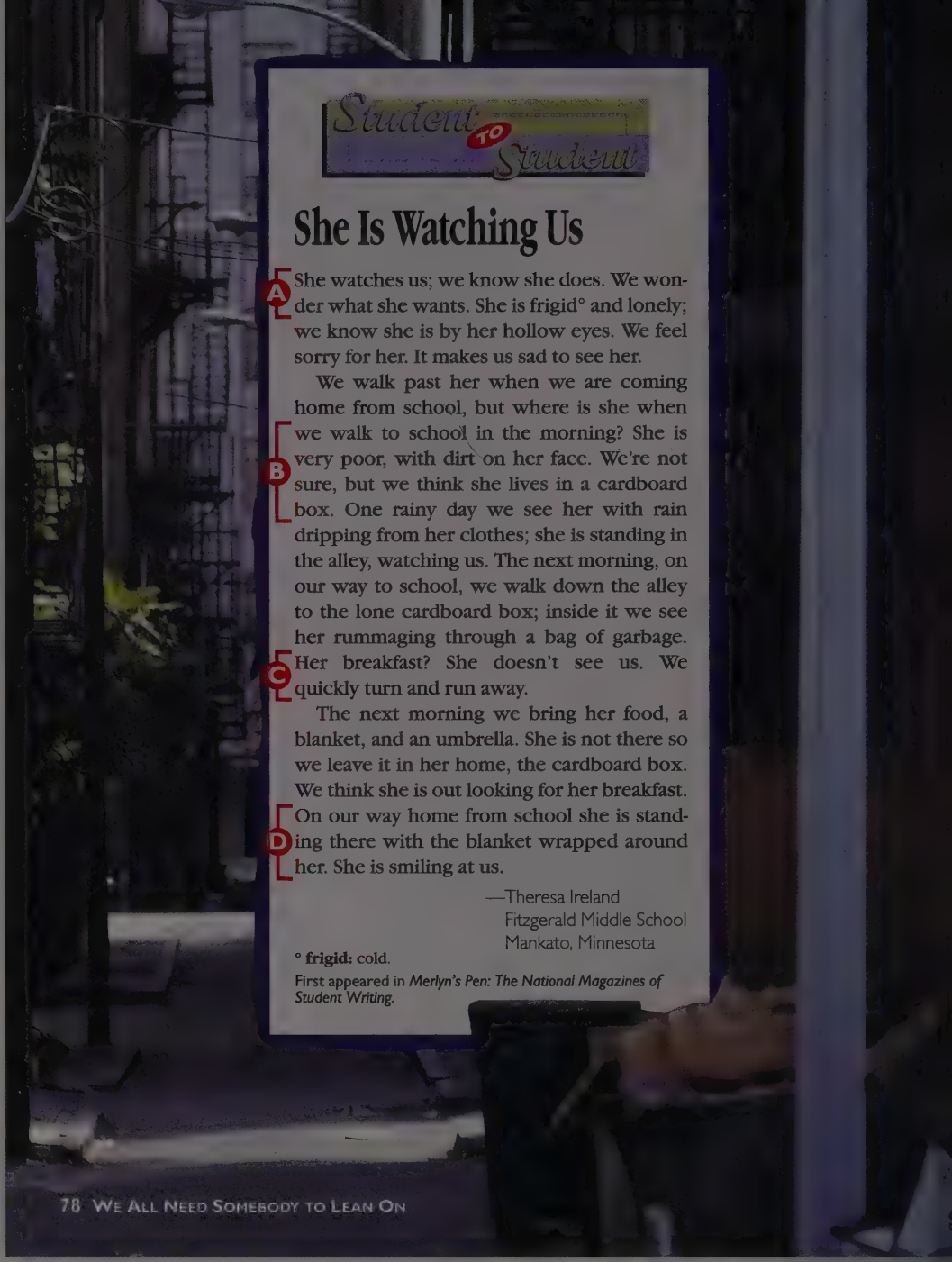
Making Inferences

? **Why do the speaker and her companions quickly turn and run away?** [Possible responses: They might be embarrassed to see her digging through trash or afraid that she will see them watching her; they don't know how to respond, and they fear her response.]

D Critical Thinking

Interpreting

? **Why does the woman smile?** [Possible responses: Her basic needs are met for she is now warm, dry, and fed; her smile indicates that she knows who left the gifts, and she is thankful for the kindness of these people.]



Student to Student

She Is Watching Us

A She watches us; we know she does. We wonder what she wants. She is frigid° and lonely; we know she is by her hollow eyes. We feel sorry for her. It makes us sad to see her.

We walk past her when we are coming home from school, but where is she when we walk to school in the morning? She is very poor, with dirt on her face. We're not sure, but we think she lives in a cardboard box. One rainy day we see her with rain dripping from her clothes; she is standing in the alley, watching us. The next morning, on our way to school, we walk down the alley to the lone cardboard box; inside it we see her rummaging through a bag of garbage. C Her breakfast? She doesn't see us. We quickly turn and run away.

The next morning we bring her food, a blanket, and an umbrella. She is not there so we leave it in her home, the cardboard box. We think she is out looking for her breakfast. D On our way home from school she is standing there with the blanket wrapped around her. She is smiling at us.

—Theresa Ireland
Fitzgerald Middle School
Mankato, Minnesota

° **frigid:** cold.

First appeared in *Merlyn's Pen: The National Magazines of Student Writing.*

Connecting Across Texts

Connecting with "If I Can Stop One Heart from Breaking"

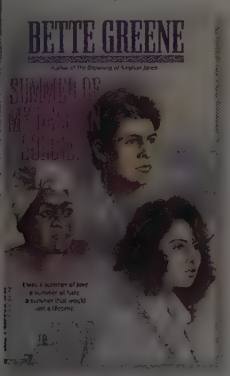
Discuss with the class why this brief poem and this brief essay fit so well with the collection theme, "We All Need Somebody to Lean On." Students can work in Sharing Teams to brainstorm ways to help the homeless locally. Each team might have three or four members who rotate roles as Sharer (responds to the question, issues, or problem), Stretcher (asks questions to elicit more information), and Supporter (compliments speakers on insightful points). It may be possible for students to work with a service organization such as Rotary International or the Kiwanis Club to implement their ideas in the community.

READ ON



Unlikely Acquaintances

You know her: the new kid in class no one wants for a friend. In *The Friends* by Rosa Guy (Bantam), the new girl is Phyllisia Cathy, from the West Indies. The only person who will befriend her is Edith, a Harlem-born girl trying to keep her family together despite the hardships of poverty.



Forbidden Friendship

It's World War II and everyone knows Nazis are the enemy—so why does Patty Bergen, a Jewish girl in Arkansas, take a risk by hiding a young German prisoner of war from the FBI? In *Summer of My German Soldier* by Bette Greene (Dell), Patty learns compassion from a stranger.

With a Little Help from Our Friends



It's important to have friends to lean on—especially if you don't have a family. This is painfully true for Buddy, street kid by day, mentor to other inner-city orphans by night, in Virginia Hamilton's *The Planet of Junior Brown* (Aladdin Books).

Other Picks

- Elizabeth Borton de Treviño, *I, Juan de Pareja* (Farrar, Straus & Giroux). A historical novel about the friendship between an enslaved artist and the great seventeenth-century Spanish painter Diego Velázquez
- Katherine Paterson, *Bridge to Terabithia* (Harper Trophy). A classic novel of friendship. Published in Spanish as *Un puente hasta Terabithia* (Alfaguara)

Sustained Silent Reading

These **independent-level materials** can be used by students of various levels of ability for sustained silent reading. Based on the Bormuth formula, *Bridge to Terabithia* scores at the lowest level and *I, Juan de Pareja* at the highest. In terms of suspense, *Summer of My German Soldier* has been known to hold the attention of even the most reluctant readers. To encourage independent reading in challenging but manageable texts, at the start of the year establish a reading area in the classroom. Students should note in their reading logs how long they spend in sustained silent reading; they should be encouraged to read for increasingly longer periods of time. As students read silently, move around the room, noting those who are having trouble sustaining attention. Watch body positions and eye movements. Watch for students who are mouthing words, tracking texts with their fingers, or leafing through the book to see how many more pages remain to be read.

READ ON

These reading suggestions provide additional insight into the theme "We All Need Somebody to Lean On." They highlight ways in which people give and receive offers of kindness and friendship during difficult times.

Portfolio Assessment Options
The following projects can help you evaluate the reading your students do outside class. Students might add videotapes, audiotapes, transcripts, or other representations of their work to their portfolios.

- **Role-Play an Interview** This activity is suitable for pairs of students who have read the same book and wish to role-play character interviews. One student can prepare and ask questions based on the book; the other student, role-playing an appropriate character in the book, responds to the questions. If audio or video equipment is available, classmates can take turns taping the interviews.
- **Research a Historical Period** Students who read *Summer of My German Soldier* can do simple research—using a book, an encyclopedia, or the Internet—on anti-German attitudes in the United States during World War II. After they complete the research, invite students to analyze whether Greene's story is a believable portrayal of the period.
- **Create a Poster** After they have read one of the books, ask students to create a poster to promote the work. Suggest that they include drawings or clippings to illustrate some of the characters and the setting. They might also write a brief, appealing caption, giving the gist of the plot and stimulating classmates' interest in the book.

OBJECTIVES

1. Use appropriate body language to communicate ideas effectively
2. Demonstrate confidence as a communicator by making eye contact with listeners and by avoiding filler words
3. Become an active listener by providing feedback to the speaker and by sharing appropriate information and ideas

Resources

Performance Rubric

- *Portfolio Management System,* p. 110

Introducing the Speaking and Listening Workshop

- Discuss with students the importance of clear interpersonal communication. Volunteers might describe examples of interpersonal communication, such as conversations between a teenager and a friend's parent or between a teenager and a young child. If possible, have students role-play these conversations and record them on audio- or videotape.
- Have students think about the importance of eye contact and tone of voice in conversation. Suggest that students listen carefully to themselves in conversation, to be on the alert for filler expressions such as *like* and *you know*. In role-play, students might devise ways to avoid these expressions.
- Ask students how they can learn to be active listeners. What is the difference between a one-way and a two-way conversation? How can both participants contribute to making a conversation two-way?

Try It Out

Group members can take turns acting out the emotions. You might wish to establish a supportive, cooperative atmosphere by demonstrating one emotion yourself or by having the class convey one emotion in unison. Students who are reluctant to act out the emotions can describe them or illustrate them instead.

BUILDING YOUR PORTFOLIO

Speaking and Listening Workshop

INTERPERSONAL COMMUNICATION

It's Not Just What You Say, It's How You Say It

Think back to when you first met your best friend. What do you remember most clearly? What usually makes the strongest impression at first is **body language**—looks, clothing, posture, gestures, and facial expressions.

Being Clear: Avoiding Mixed Signals

"Pleased to meet you," Duane mumbles, jamming his fists into his pockets and staring at his feet.

Are you convinced that he means what he says? Probably not. We interpret both the **verbal** and **nonverbal** parts of a speaker's message. If our words send one message but our body language sends another, people will be less likely to believe what we say.

Being Confident: Assertive Communication

People who communicate clearly and confidently show that they like other people and expect other people to like them, too. Frowning and looking away may just mean you're shy—but your listener may think it means you don't like him or her.

Confident speakers *look* like this:

- They stand or sit up straight, with their shoulders back and their heads up.
- They look at their listeners frequently. (If you're not comfortable making eye contact, try looking at the bridge of your listener's nose—the person won't be able to tell the difference.)

Confident speakers *sound* like this:

- They make statements that sound like statements, not questions. When you ask a question, your voice rises at the end of the sentence. When you make a statement, your voice falls. A

Try It Out

Form a group with two or three classmates. Using *only* **body language** (movements, gestures, facial expressions, and posture), convey a feeling to your group. Make your movements and expressions obvious and exaggerated—try to help the group identify the emotion as quickly as possible. Some ideas:

- anger
- boredom
- joy
- surprise
- shyness
- confusion
- embarrassment
- fear
- exhaustion

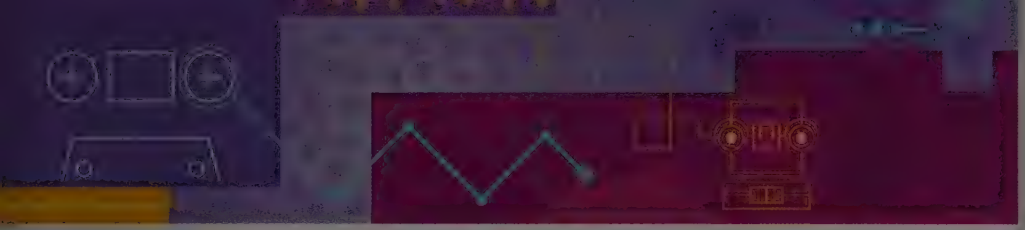
Using Students' Strengths

Musical Learners

Some students may feel more comfortable participating in a group sing as a way to practice making eye contact and maintaining good posture. These students might get together to plan a brief musical presentation (perhaps one or two can accompany the singers with a guitar); they might choose show tunes, folk songs, spirituals, or other traditional favorites. Encourage them to follow the suggestions given for interpersonal communication.

Intrapersonal Learners

Students who are shy might write or draw brief scenes of interpersonal communication; they can describe or illustrate such features as tone of voice, eye contact, and confident-looking posture. Encourage the students to follow up by acting out their descriptions or drawings, with you or a student partner as audience.



statement that sounds like a question is unclear and shows a lack of confidence.

- They avoid "filler" words and sounds. Listen to any conversation, and you'll probably hear these common fillers:

like	kind of	maybe	uh
you know	sort of	just	um

Instead of using your favorite filler, try pausing. You'll sound more thoughtful and sure of yourself.

Try It Out

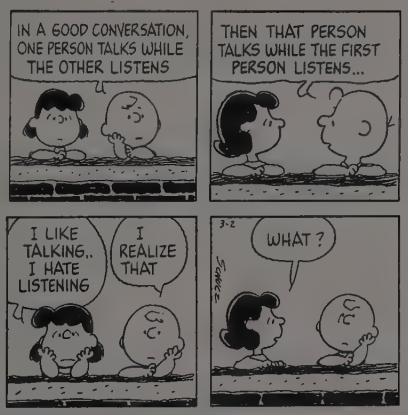
Often we're not aware of how other people see us. Ask a friend to observe you in a social situation and to tell you about habits that keep you from communicating clearly and confidently.

Active Listening

Try this with a classmate: Take a few minutes to describe your favorite activity or something that happened to you. Your listener should give *no feedback:* no nodding, shaking the head, changes in facial expression, or speaking. Then, switch roles, and repeat. When you and your partner have finished, discuss how it felt not to give or receive any feedback.

Most people find it difficult to talk to an unresponsive listener. They assume that someone who is not giving feedback is not interested in listening to them. As an active listener, you can give positive feedback by looking and sounding interested.

- Look frequently at the person who is speaking.
- Smile and nod when appropriate.
- Lean slightly toward the speaker.
- Let the speaker know that you're following by using such expressions as "Yes," "I know," "Right," and "I see."
- Ask questions or share similar experiences of your own.



Peanuts reprinted by permission of UFS, Inc.

Try the listening exercise with your partner again. This time, give positive feedback as you listen. Discuss the difference between the feedback and no-feedback rounds. How did your partner's active listening make you feel as a speaker? Did active listening help you "hear" more of your partner's message?

Teaching the Speaking and Listening Workshop

- In pairs or small groups, students can brainstorm to create brief skits in which they use interpersonal communication. Examples include a customer buying an expensive item in a store, a young person applying for an after-school or summer job, a political candidate talking to a voter, a new student meeting other students on the first day of school, spectators at an exciting sports event, or a participant in a television game show; or students might act out a comic strip or brief story or poem.
- Students can perform their skits for the rest of the class. After each skit, audience members and the players themselves can critique the performance for appropriate posture, eye contact, and absence of filler words.
- As closure to this activity, students can discuss the following questions:
 1. What did I learn about interpersonal communication from this activity?
 2. What particular problems did I have in performing the skit? How might I improve my speaking and listening skills?
 3. What tips could I give to a younger person to help him or her develop confidence in speaking?

Reaching All Students

English Language Learners

Pairs of students might perform very simple skits, such as acting out familiar classroom procedures. Other students might memorize brief sentences so they can concentrate on their posture, intonation, eye contact, and so on. Or one student can ask an easy question and another can answer it. Some students might be more comfortable performing skits in their native languages.

Advanced Learners

Ask interested students to watch the news for several days and to write comments on different speakers in the news. Students should concentrate on observing speech mannerisms. If possible, videotape news shows for the class to analyze; then you can play a single scene more than once, as necessary.

MAIN OBJECTIVE
Write an autobiographical incident

PROCESS OBJECTIVES
1. Use appropriate prewriting techniques to identify and develop a topic
2. Create a first draft
3. Use Evaluation Criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- or peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **One-Stop Planner**
 CD-ROM with Test Generator

BUILDING YOUR PORTFOLIO

Writer's Workshop

Technology HELP

See Writer's Workshop 1 CD-ROM. *Assignment: Autobiographical Incident.*

ASSIGNMENT
Write a narrative describing an experience you have had.

AIM
To express yourself; to inform.

AUDIENCE
Your teacher, classmates, family, and friends; other people who were involved in the incident.

A play by Paul Zindel, Let Me Hear You Whisper, *appears on page 297.*

NARRATIVE WRITING

AUTOBIOGRAPHICAL INCIDENT

Most of us love to tell about ourselves—our experiences, our feelings and memories, the details of our lives. When you write an **autobiographical incident** (also called a personal narrative), you'll recount an important experience you've had and describe how you felt about it.

Professional Model

Nonno Frankie and Nonno Mamie had made the best meal I had ever seen or eaten on earth. Mom, Betty, me, and the twins sat around the big kitchen table while Connie and her mother and father put a breathtaking Sicilian gourmet feast before us. After the eel appetizer came large hot plates of spaghetti with shimmering lakes of tomato sauce ladled out from a ten-gallon pot bubbling on top of the stove. Nonno Frankie ran around with a big slab of Parmesan cheese, rubbing it like crazy against a metal-toothed rack. I had never seen fresh-grated cheese before.	*First line grabs our attention.* *Background information—setting and people—is provided.* *Detailed description of the food appeals to our senses of taste and smell and makes us feel as if we were there.*
"Ho! Ho! Ho! What's a ghost's favorite food?" he quizzed. None of us knew. "Spookghetti!" he howled. *"Spookghetti!"*	*Writer tells us what he was thinking.* *Dialogue brings the experience to life and reveals character.*

—Paul Zindel, from *The Pigman and Me*

Resources: Print and Media

Writing and Language

- *Portfolio Management System*
 Prewriting, p. 111
 Peer Editing, p. 112
 Assessment Rubric, p. 113
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 1
 Revision Strategy Transparencies 1, 2
- *Writer's Workshop 1 CD-ROM*
 Autobiographical Incident



Prewriting

1. Writer's Notebook



Go back to your Writer's Notebook entries for this collection. Would you like to write further about an incident you described in one of these entries? If not, freewrite from one or more of the prompts that follow or on another topic of your choice.

2. Freewriting

a. Write freely for two minutes about one or two of the topics listed below. Write without stopping.

chores • standing up for yourself • confidence • loss • showing off • surprises • competition • peer pressure • waiting • tense moments • making new friends • friendly visits • a time to talk • first love

b. Finish one of these starters in as many ways as you can:

- I get upset just thinking about the time . . .
- I really learned something when . . .
- The best thing that ever happened to me was . . .

3. Choosing a Topic

Your next step is to choose one of these incidents as your topic. See the box on the right for some help in choosing.

4. What Does This Incident Mean to Me?

You chose your incident because it had a special meaning for you. If your writing doesn't make the significance of the incident clear, your reader will say, "So what?"

Explain what the incident means to you in a sentence or two—for example, *I disappointed myself by not being a hero when my cousin was in trouble.* As you draft, keep looking back at this statement to see whether what you've written is in line with it. If not, either rewrite your draft or rethink your statement.

Choosing a Topic

Ask yourself these questions as you think about which incident you want to write about:

- Does my mind keep going back to one particular incident?
- Does one of my freewrites suggest a conflict or a surprise?
- Do any of the incidents reveal something special about my personality?
- Am I willing to share any of these incidents with an audience?

The Good and the Bad

Few experiences are either all good or all bad; we often have mixed feelings. Your readers will get a more complete picture of what really happened to you if you **compare and contrast** both the good and the bad—the positive and the negative things—about your incident.

Introducing the Writer's Workshop

- Read the Professional Model on p. 82 as the students follow along. Be sure that students understand the side-margin comments.
- Point out the writer's use of vivid and humorous language. In what way is "Mom, Betty, me, and the twins sat" not grammatical? What would be the correct form? Why do you think the writer used this wording?
- Ask students to point out phrases in the model that appeal to the senses of taste, sight, smell, and touch.
- What features of the model might students want to try using? (An attention-grabbing opening, clear details that enable the reader to visualize the scene).
- You might encourage students to recall a pleasant memory from their own lives.
- Discuss with students what makes a good autobiographical incident:
 1. The incident has special meaning for the writer.
 2. The essay lets the reader know why the incident was important to the writer.
 3. The essay is written in vivid language that makes the incident come alive for the reader.

Remind students to choose a situation that they will not mind sharing with others.

Teaching the Writer's Workshop

Prewriting

Have students use the techniques suggested on p. 83 (or any others that may be helpful to them) to come up with ideas.

Using Students' Strengths

Auditory Learners

Students may recall more details if they talk about their experiences and take notes as new details come to mind. They can do this with peers, or, to maintain privacy, they can use a tape recorder.

Visual Learners

Some students might have more success creating an autobiographical collage. These visual compositions can include a collection of drawings, pictures, and appropriate memorabilia, displayed thematically or chronologically. Students can write captions to explain some or all of the items.

Drafting

- If you have not yet taught the Student Model (pp. 85–86), do so before students begin their drafts.
- Remind students to double-space when they write their drafts. They should also leave extra space in the right margin for comments and editing marks.

Student Model

As class members read the Student Model (on p. 85), be sure they understand the side notes. Since the model shows an original and a revised version, ask students to speculate on possible reasons for the revisions. You can extend the discussion by having students focus on questions like these:

? What makes the revised introduction more exciting than the original one? What does the first revised paragraph tell the reader about the writer's feelings?

? Why do you think the writer has kept most of the information from the original first paragraph?

? In revising her conclusion, Alison Conway has shifted the setting. What change has she made? What is the effect of the change in setting? Why does she "play a scene" in her mind and then "replay" the scene? Is this behavior believable? Explain.

? Both the original and the revised last paragraphs contain a realization the writer had. How would you explain the difference between the two realizations?

Strategies for Elaboration

Exercises in Observation and Description

By including **images,** or **sensory details,** you help your readers see, hear, feel, smell, and even taste what you experienced.

Close your eyes and pretend that you are back in the **setting** (time and place) of your incident. Look to your left. What do you see? Open your eyes and write it down. Be specific. Repeat the procedure, using these prompts:

- Look to your right.
- Look in front of you.
- Look above you.
- Look behind you.

Now, close your eyes again, and try to capture details of sound, smell, touch, and taste.

Writing tip. Most writers relate their autobiographical incidents in **chronological order,** from beginning to end. One alternative to consider is starting with the most important moment, then telling the rest in **flashback,** as Alison Conway does in the Student Model on pages 85–86.

Drafting

A first draft is a discovery piece, an experiment to find out what you have to say about your topic.

Take a blank sheet of paper, and begin to tell your story. What happened? Where were you? Who was involved? Get your thoughts down as quickly as you can.

Evaluating and Revising

1. Elaborating with Description

Look over your first draft. You have your basic narrative—the people, places, and events that made up the incident—on paper. Now you're ready to fill in the details that will make your narrative come alive.

a. Reconstruct the event in your imagination. What were you thinking at the time? Do you recall what people said or movements, gestures, postures, or expressions (your own or others')? Ask a friend to record your thoughts in *your* Writer's Notebook as you think aloud, or take a break every few minutes to jot down your recollections yourself.

If possible, also use these strategies:

b. Return to the spot where the incident took place. Bring along your Writer's Notebook to record details. If just being there doesn't bring details to mind, try jogging your memory by acting out the scene.

c. Talk to people who were directly involved in the incident or whom you told about it. Record *their* memories. You may even be able to capture bits of remembered dialogue.

d. Gather objects that remind you of the incident—souvenirs, photographs, letters, diaries. What memories or feelings do they trigger? Write down anything you remember.

Sift through the material you have gathered, and decide what you can use in your second draft. Remember, it is easier to write out of abundance than out of poverty. You can always weed out unnecessary details.

2. Writing Your Second Draft

The excerpts on pages 85–86 are from the first and second drafts of an autobiographical incident.

Crossing the Curriculum

Health and Safety

Safety First. Perhaps your students don't go horseback riding, but some may participate in dangerous sports and other recreational activities. The class might invite a representative from a local Y, Red Cross, hospital, or other agency to talk to the class about sports injuries. In preparation, students can make a list of questions about safety in sports and in activities like hiking, swimming, or camping. The speaker might also discuss simple steps in first aid. If no speaker is available, students might do simple research in a safety manual or on the Internet. Students who have experience in giving first aid can share information with the class.

Social Studies

Use Your Noodle. If Paul Zindel's description of the Sicilian gourmet feast (Professional Model, p. 82) makes students' mouths water, the class might look into the history of pasta. This staple of Italian cuisine may have been brought to Europe by Marco Polo (1254–1324), a Venetian who traveled to China. Students might compare recipes featuring pasta in Chinese, Italian, and other cookbooks (you can bring photocopies of recipes to class). For instance, kreplach, dough pockets stuffed with meat or vegetables, are traditional in soups made by Eastern Europeans and are similar to the won ton popular in Chinese soups. Encourage students to display the recipes, pictures, and information they gather.

Student Model

Original title: Round and Round

Redraft title: Horsing Around

Original introduction:
As usual, every summer I take a trip to New Jersey to visit my cousins and grandmother. These trips are usually restful and not particularly exciting, but one summer it took a startling turn.

I was horseback riding with my cousin Alaina when it all began. We were to take the horses out and ride.

Redraft introduction:
"Help! Help!" Her cries pulled at my already flustered heart. I knew she was in danger, and I had to help!

Attention-grabbing opener.

I was at my grandmother's house in New Jersey, where I go almost every summer to visit my cousins and grandmother. These trips are usually restful and not particularly exciting, but this summer my rest and relaxation took a startling turn.

Background information.

Original conclusion:
Finally, after what seemed like ages, the horse slowed, probably from pure exhaustion. Slowly, shakily, Alaina climbed down off the back of the horse.

"W-why didn't you help me?" she weakly inquired as she checked her body for any visible damage. Finding none, she looked at me for an answer.

My reply was more regret than I had realized. "I couldn't," I stuttered.

(continued on next page)

Framework for an Autobiographical Incident

What the incident means to me: _____

Introduction (in the words you'll actually use):

Order of events:

1. _____
2. _____
3. _____
4. _____

Conclusion (in the words you'll actually use, if possible):

■ ***Evaluation Criteria***

A good autobiographical incident

1. *focuses on a single incident*
2. *is usually narrated in chronological order*
3. *includes enough background information to let the reader understand the story*
4. *includes sensory details that make the people, places, and events described seem real*
5. *uses dialogue to reveal character*
6. *conveys what the incident means to the writer*

Evaluating and Revising

Have students use the Evaluation Criteria on p. 85 to review their drafts and determine needed revisions. Students can also use Kenneth Burke's Pentad to revise their essays. They start by drawing a large five-pointed star as a visual aid. In the center of the star, they write a sentence summarizing the significance of their autobiographical incident. Then they label each point of the star with a question: *Who* did the action? *What* was the action? *When* and *where* was it done? *How* was it done? *Why* was it done? Students should revise their essay to make sure that all the "points" are answered.

Reaching All Students

English Language Learners

Preparation for the writing task might include practice in using verb tenses—especially to recognize the difference between the past, the present perfect, and the past perfect: I *lived*; I *have lived* ; I *had lived*. Students can get more practice in using verb tenses in the Language Handbook, pp. 754–759.

As a group, students might create sentences to illustrate the various tenses. Examples include "Yesterday I *went* to the movies. I *enjoyed* the show because I *had read* the book already." "She *has* not *finished* her homework. I *finished* mine an hour ago." "We *have lived* in Arizona for two years."

Advanced Learners

Students can try writing sequels to their autobiographical incidents. They might look again at the redraft conclusion, paragraph 1, of the Student Model. Just as Alison Conway has created two versions, students might think of an alternative outcome to their incident and create a story for that imaginary ending. Or students might turn the incident into a historical or a science fiction narrative by imagining that the events took place in the past or in the future. As a group, students can brainstorm ways to develop a sequel (or a "prequel," if they prefer).

Proofreading

Have students proofread their own work first and then exchange papers with other students. For this assignment, remind students to be particularly careful in the correct use of verb forms and verb tenses.

If time permits, the final copy should be put aside for at least a day before it is proofread for the final time by the author.

Remind students that they must spell accurately in final drafts. Suggest that they use a spelling checker if they are using a computer that has one. Make sure students understand that a spelling checker will not alert them to usage errors, such as the misuse of *it's* for *its*.

Publishing

Students might share their autobiographical incidents with family members and friends, especially any who are referred to in the essays. To preserve their essays for future generations, students might bind the pages between handsomely illustrated covers made of sturdy material.

Reflecting

Students can prepare brief reflections on their experiences in writing the autobiographical incident. They might complete one or two of these starters:

- The most helpful step in the process of writing the narrative was . . . because . . .
- Writing this narrative showed me that I'm good at . . . but I need to work on . . .

Resources

Peer Editing Forms and Rubrics

- *Portfolio Management Systems*, p. 112

Revision Transparencies

- *Workshop Resources*, p. 1

Grading Timesaver

Rubrics for this Writer's Workshop assignment appear on p. 113 of the *Portfolio Management System.*

Sentence Workshop HELP

Sentence fragments: page 87.

Language/Grammar Link HELP

Common proofreading problems: pages 14, 27, 40, and 76.

Proofreading Tip

If you're working on a computer, use the spelling checker to catch spelling mistakes. It won't catch any words that are spelled correctly but used in the wrong way, however (see the Language / Grammar Links in this collection). Reread your final draft carefully.

Communications Handbook HELP

See Proofreaders' Marks.

Student Model (continued)

Redraft conclusion:

That night I sat in bed wide awake, even though I had long since been sent to bed. I replayed in my mind the day's course. I slowly played a scene where I was the hero. Then I replayed the scene that had actually happened. I was so angry with myself for not doing anything to help my cousin.

Slowly, a little unsurely, I began to realize that I would have to accept what had happened. I let myself fall asleep with that thought.

—Alison Conway
Wellesley Middle School
Wellesley, Massachusetts

Description of feelings and insights the writer had at the time of the incident.

Now you're ready to redraft your narrative, adding many of the *significant* details you've gathered. Filling in a writing framework like the one on page 85 will help you organize your second draft. You can make changes to this framework later, but at this stage it will give force and direction to your narrative.

3. Peer Editing

Read your draft to a small group of classmates. Ask the members of your group to tell you what they liked best about your paper. Then, ask them to complete one or more of these starters:

- I wanted to know more about . . .
- I didn't understand . . .
- How did you feel when . . .
- What happened after . . .

4. Self-Evaluation

Remember that revision is re-vision: seeing again. Ask yourself whether your narrative has the characteristics of a good autobiographical incident. (See the Evaluation Criteria on page 85.) Add, delete, or rearrange details, and make other necessary changes in wording or organization.

BUILDING YOUR PORTFOLIO

Sentence Workshop

Sentence Fragments

A **complete sentence** is a group of words that has a subject and a verb and expresses a complete thought. A **sentence fragment** is a group of words that has been punctuated as if it were a complete sentence but is really only part of a sentence.

FRAGMENT Always wanted to be smarter. [The sentence's subject is missing. *Who* always wanted to be smarter?]

SENTENCE Charlie always wanted to be smarter.

FRAGMENT Alfonso's brother on his bicycle. [The sentence's verb is missing. What did Alfonso's brother *do* on the bicycle?]

SENTENCE Alfonso's brother arrived on his bicycle.

FRAGMENT After Squeaky won the race. [This group of words has a subject and a verb, but it does not express a complete thought. *What happened* after Squeaky won the race?]

SENTENCE After Squeaky won the race, she smiled at Gretchen.

Sometimes writers chop off part of a sentence by putting in a period and a capital letter at the wrong point:

Marguerite was thrilled. **When Mrs. Flowers invited her over for cookies.**

The fragment in heavy type should actually be a part of the sentence that comes before it:

Marguerite was thrilled when Mrs. Flowers invited her over for cookies.

Writer's Workshop Follow-up: Proofreading

Take out your autobiographical incident, and exchange papers with a classmate. Circle any sentence fragments (except in dialogue), and suggest a correction for each. Exchange papers again, and revise any fragments your partner found in your paper.



Language Handbook HELP

See The Sentence, page 779.



Technology HELP

See Language Workshop CD-ROM. *Key word entry: sentence fragment.*

Try It Out

Copy the following paragraph onto a separate sheet of paper, correcting any sentence fragments.

Emily Dickinson saw friends and went on outings. When she was a child. She had changed. By her late twenties. She hardly spoke with her family. Instead sent them letters and packages of cookies. She would talk from behind a door. When visitors came. Dressed in white and rarely left her house. Now we know she spent her time writing poetry.

OBJECTIVES

1. Distinguish between sentence fragments and complete sentences
2. Correct sentence fragments by adding a subject, verb, or complete sentence (independent clause)

Resources



Workshop Resources

- Worksheet, p. 41

Language Workshop CD-ROM

- Sentence Fragment

Try It Out

Remind students that fragments may be corrected in more than one way. Students may combine a dependent-clause fragment with an independent clause or insert a missing subject or verb.

Possible Response

When Emily Dickinson was a child, she saw friends and went on outings. By her late twenties she had changed. She hardly spoke with her family and instead sent them letters and packages of cookies. When visitors came, she would talk from behind a door. She dressed in white and rarely left her house. Now we know she spent her time writing poetry.

Assessing Learning

Quick Check: Sentence Fragments

Eliminate all sentence fragments by adding words, linking clauses, or changing the punctuation.

Sometimes we don't realize that we need each other. Until something sad happens to us. Maybe a disappointment at school. Or a serious illness. A good friend there to comfort us or just to listen. The friend will be there. Because he or she cares about us. [Possible response: Sometimes we don't realize that we need each other until something sad happens to us. Maybe it is a disappointment at school or a serious illness. A good friend will be there to comfort us or just to listen. The friend will be there because he or she cares about us.]

OBJECTIVES
1. Review types of graphic organizers
2. Select the most appropriate graphic organizer
3. Create a topic outline

Using the Strategies

1. Possible response:
 C. Personification
 1. Gives human qualities to nonliving things
 2. Can express a humorous or a serious idea
 3. Occurs often in ordinary conversation
 D. Symbol
 1. May be a person, a place, an object, or an event
 2. Signifies, or stands for, something besides itself
 3. Is often developed by a writer to enlarge the meaning of a work
 4. May be given broader meaning by readers, according to their own experiences
2. Answers will vary but should demonstrate a careful comparison of the two outlines.
3. Possible answer: to use in studying for a test or in writing a paper on figurative language

Reading for Life

Making Outlines and Graphic Organizers

Situation

Suppose you want to teach a group of fourth-graders how to write poems. To make sure you can explain figures of speech clearly, you reread pages 41–42. You want to put the ideas in a form you can review quickly.

Strategies

Find a form that fits.

- **Graphic organizers** show information visually. For example, a **time line** (see pages 344–345) shows events in the order in which they take place. A **Venn diagram** (see page 92) shows similarities and differences. A **cluster map** shows connected ideas and can help you brainstorm and organize your ideas (see page 676). For more on the use of visual aids, check page 137.
- A **topic outline** lists the main ideas in the order in which the writer presents them. A topic outline works especially well with nonfiction writing that divides a broad topic into subtopics. The essay on pages 41–42 divides figures of speech into subtopics, so you could put these ideas in the form of a topic outline.

Sample Outline for Page 41

Figures of Speech

I. Uses
 A. In everyday language
 B. In writing

II. Types
 A. Simile
 1. Compares two unlike things
 2. Uses *like*, *as*, *than*, or *resembles*
 B. Metaphor
 1. Compares two unlike things directly
 2. Does not use *like*, *as*, *than*, or *resembles*
 3. Can be extended to develop the comparison further

Speak for yourself.

- Don't just copy the writer's words. Instead, **paraphrase** them—that is, put the ideas into your own words.
- When you write a topic outline, use only as many entries, and only as many words for each entry, as you need to make the outline clear.

Focus on the outline's framework.

- In a topic outline, use **Roman numerals** (I, II, III, etc.) for the main ideas. Indicate subtopics with **capital letters** (A, B, C, etc.), then with **Arabic numerals** (1, 2, 3, etc.), and then with **lowercase letters** (a, b, c, etc.)—in that order. Use a period after all numerals and letters.
- Never use just one subtopic. Use two (or more) or none.

Using the Strategies

1. Continue the outline above by rereading and outlining page 42.
2. Compare your outline with a classmate's. How similar are they?
3. Suggest at least one other way you could use your outline.

Extending the Strategies

Review and outline a section of your science textbook.

Getting Students Involved

Cooperative Learning

Back to the Future. Once they have prepared their outlines, class members might enjoy teaching fourth-graders how to write poetry. If arrangements can be made for the project, students should prepare a lesson plan. You might divide your class into small groups, with each group responsible for a small group in the fourth-grade class. Encourage students to choose a single topic to teach, such as one of the four types of figurative language. The lesson should last no longer than 15–20 minutes, and the younger students might be expected to write a few lines of poetry. After the activity, encourage members of your class to discuss what they learned from the project and what they think (or hope) the fourth-graders learned.



Learning for Life

Conflict Resolution

Problem

Conflict is a natural part of life as well as of literature. Conflict can help bring about positive changes, but it often leads to anger and violence instead. How can people resolve disagreements constructively?

Project

Discuss effective ways to handle disagreement, and creatively share what you have learned.

Preparation

Problem-Solving Plan

1. The people involved in the conflict decide together what the problem is.
2. Each person presents his or her view of the problem, using "I" statements ("*I* feel bad when you make fun of me") rather than "you" statements criticizing the other person ("*You* are always picking on me").
3. Each person summarizes what the other person said to show that it was understood.
4. Both people brainstorm and discuss possible solutions until they can agree about one.

A **mediator**—someone who is not involved in a conflict and who listens to both sides—can often help people arrive at a fair solution.

Procedure

1. List examples of conflicts in the news, in movies, or from your own experience (for instance, a time when your partner on a class assignment left most of the work to you).

 Discuss with your classmates how these disagreements were handled and how they could have been handled better.
2. With a classmate, role-play a solution to one of these conflicts for the class, using the problem-solving plan. Afterward, ask the class to comment on how successful you and your partner were in resolving the conflict.
3. Adapt the problem-solving plan, making changes suggested by the discussion and the role-play.

Presentation

Complete one of the following activities (or another that your teacher approves).

1. Role-Play

With a group of classmates, act out several conflicts for a group of younger students. Ask them what they would do in each situation. Then, act out a solution, using the problem-solving plan you and your class developed. After you and your group present a solution, discuss what makes it effective.

2. Poster

Design a poster illustrating one or more steps of the problem-solving plan. You may want to include a slogan of your own or a quotation by a famous person promoting peaceful conflict-resolution. Display your poster in your classroom or school hallway.

3. Song

Write and perform a song that explains the steps of the problem-solving plan, to convince your audience to try it.

Processing

Discuss these questions with a group of classmates: What did you like best about this project? What did you like least? Tell the group about one thing you learned.

OBJECTIVES

1. Discuss ways to deal with conflict
2. Work together to determine the source of disagreement
3. Brainstorm possible solutions
4. Choose and complete a project (role-playing, designing a poster, writing and performing a song) to demonstrate understanding of conflict resolution

Resources

Viewing and Representing

HRW Multimedia Presentation Maker

Students may wish to use the *Multimedia Presentation Maker* to create a poster.

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 114 of the *Portfolio Management System.*

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Processing information • Interpreting information • Working well with people	• Acquiring data • Communicating ideas and information • Thinking creatively • Making decisions • Working well with people • Exhibiting social responsibility	• Making decisions • Evaluating data • Communicating ideas and information

Collection Two

From Generation to Generation

Theme

Zap the Generation Gap *Relationships that cross generational lines have the potential to connect young people with their families and cultural histories. The works in this collection spotlight characters who've been inspired by their relatives' examples or have felt the important influence of elders in their community.*

Reading the Anthology

Reaching Struggling Readers



The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T89C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas and offers the following options:

- Mini**Read** MiniReads are short, easy texts that give students a chance to practice a particular skill and strategy before reading selections in the Pupil's Edition. Each MiniRead Skill Lesson can be taught independently or used in conjunction with a Selection Skill Lesson.
- **Selection Skill Lessons** Selection Skill Lessons allow students to apply skills introduced in the MiniReads. Each Selection Skill Lesson provides reading instruction and practice specific to a particular piece of literature in the Pupil's Edition.

Reading Beyond the Anthology

Read On Collection Two includes an annotated bibliography of books suitable for extended reading. The suggested books are related to works in this collection by theme, by author, or by subject. To preview the Read On for Collection Two, please turn to p. T159.

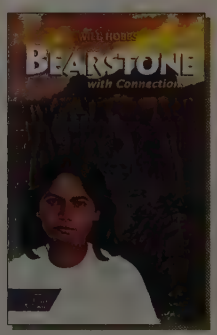
HRW Library The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. Each book in the *HRW Library* is also accompanied by a Study Guide that provides teaching suggestions and worksheets. For Collection Two, the following titles are recommended.

THE CAY
Theodore Taylor



A boy develops a more tolerant perspective on age and race when he is stranded on a cay with a resourceful West Indian man in his seventies.

BEARSTONE
Will Hobbs



Cloyd Atcitty longs for a real father and a "normal" family life. When he is taken in by an elderly rancher, he discovers that love and guidance can come from the most surprising sources.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
The Treasure of Lemon Brown (p. 92) Walter Dean Myers	Monitor Comprehension, pp. 92, 103 Use a Venn Diagram, p. 92	Character, pp. 92, 103 Persuade, p. 104	The Word *Said* in Dialogue, p. 105	Vocabulary for the Workplace, p. 105	Describe a Keepsake, p. 104 Write a Dialogue, p. 104	Perform a Dialogue, p. 104 Present an Oral Report on Blues Music, p. 104	
Elements of Literature: Character (p. 106)		Character, p. 106					
The Courage That My Mother Had (p. 108) Edna St. Vincent Millay **Legacy II** (p. 109) Leroy V. Quintana		Rhythm, pp. 108, 111 Concrete Poem, p. 111			Collect Ideas for an Essay, p. 111 Write a Thank-You Note, p. 111 Write a Concrete Poem, p. 111		
The Secret Heart (p. 112) Robert P. Tristram Coffin		Symbol, pp. 112, 114 Rhyme, p. 114 Rhythm, p. 114			Write a Poem About a Memory, p. 114	Prepare a Choral Reading, p. 114	
A Smart Cookie/Bien águila (p. 115) Sandra Cisneros		Idiom, pp. 115, 118			Freewrite, p. 118 Interview, p. 118	Interview a Family Member, p. 118	Draw or Sculpt a Scene, p. 118
The Medicine Bag (p. 119) Virginia Driving Hawk Sneve	Compare and Contrast, pp. 119, 131 Brainstorm, p. 132	Dynamic Character, pp. 119, 131 Static Character, p. 119	Choose Precise Words, p. 133	Track Word Origins, p. 133 Etymology, p. 133 Root, p. 133	Support a Point of View, p. 132 Describe an Item, p. 132	Role-Play a Scene, p. 131 Create a Presentation, p. 132	Design a T-Shirt or Jacket, p. 132
Grandma Ling (p. 134) Amy Ling		Imagery, pp. 134, 136			Freewrite About Culture, p. 136	Oral Interpretation, p. 136 Communicate with Someone Who Speaks a Different Language, p. 136	Draw Yourself in the Future, p. 136
Reading Skills and Strategies: "Help! I'm Stuck!" (p. 137)	Understand Text, p. 137 Use Graphics to Show Text Organization, p. 137						
The Moustache (p. 138) Robert Cormier	Draw Inferences, pp. 138, 149 Use a Double-Entry Journal, p. 149	Found Poem, p. 150	Connotations and Denotations, p. 151 Thesaurus, p. 151	Greek and Latin Roots, p. 151 Etymology, p. 151	Write a Position Statement, p. 150 Write a Found Poem, p. 150 Write a Character Sketch, p. 150	Perform a Tableau, p. 150	Create a Cluster Map, p. 138
No Questions Asked: The Wise Old Woman (p. 152) *Japanese, retold by* Yoshiko Uchida	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.						
Writer's Workshop: Supporting a Position (p. 160)		Tone, p. 162	Loaded Words, p. 162		Persuasive Writing: Support a Position, pp. 160–164		
Sentence Workshop: Run-on Sentences (p. 165)			Correct Run-on Sentences, p. 165		Revise Run-on Sentences, p. 165		
Reading for Life: Reading to Take Action (p. 166)	Gather Information to Take Action, p. 166						Record Data on a Chart, p. 166
Learning for Life: Generations Interview (p. 167)					Write a Q-and-A Report, p. 167	Perform a Monologue, p. 167	Draw a Cover for a Tape Recording, p. 167

Objectives

1. Read literature in different genres on the theme "From Generation to Generation"
2. Interpret literary elements with special emphasis on character
3. Apply a variety of reading strategies, particularly monitoring comprehension, making inferences, and using graphic organizers
4. Respond to the literature in a variety of modes
5. Learn and use new words
6. Plan, draft, revise, proofread, and publish a persuasive essay
7. Recognize and revise run-on sentences
8. Demonstrate the ability to gather information to research an issue and make a recommendation
9. Explore through a variety of projects how to strengthen relationships between generations

Introducing the Theme

Explain to the class that each of the stories and poems in this collection explores the exchange of information and values between young people and members of older generations. Point out that several of the selections show how an older individual persuades or influences a young relative or friend to think or act differently. As students read the selections, remind them to examine the ways in which new values and outlooks are presented persuasively.



Collection of Federal Reserve Bank of Dallas. © 1993 Carmen Lomas Garza (reg. 1994). Photo credit: M. Lee Fatherree

Barbacoa para cumpleaños (*Birthday Barbecue*) by Carmen Lomas Garza. Alkyds on canvas (36" × 48").



Collection Two

From Generation to Generation

A traveler met an old man planting a tree.

"How foolish!" the traveler scoffed. "Surely you don't expect to live long enough to eat the fruit of that tree."

"Just as I found fruit trees when I came into the world," the old man replied, "so I am now planting trees for my children and grandchildren to enjoy."

—Jewish folk tale

Writing Focus: Supporting a Position

The following **Work in Progress** assignments build to a culminating **Writer's Workshop** at the end of Collection 2.

• The Treasure of Lemon Brown	Find issues or positions to support (p. 104)
• The Courage That My Mother Had / Legacy II	Give supporting evidence for a position (p. 111)
• The Secret Heart	Freewrite responses to issues (p. 114)
• A Smart Cookie / Bien águila	Respond to an opinion (p. 118)
• The Medicine Bag	Support a point of view (p. 132)
• Grandma Ling	Freewrite about an issue (p. 136)
• The Moustache	Write a position statement (p. 150)

Writer's Workshop: Persuasive Writing / Supporting a Position (p. 160)

Responding to the Quotation

The old man in the anecdote is planting trees for future generations. Ask students what else an older generation would want to pass on to a younger generation. [peace, values, a healthy environment, respect for learning, survival skills, and so on]

Responding to the Art

Carmen Lomas Garza (1948–) lives in San Francisco but focuses on her hometown of Kingsville, Texas, in her paintings. She has produced several highly praised illustrated books for children. Lomas Garza's meticulous illustrations record details of Mexican American lifestyle in Texas—including food, celebrations, family life, land, and housing.

Activity. Test how much your students actually see. Ask them to write down all the details they see in this painting. Have them also describe what is happening here. Be sure to let them compare details. Then discuss the content of the painting. What would children learn from gatherings like this one?

Writer's Notebook

Have students draw a rough outline of a tree and, across the trunk, write the name of a person from another generation who is important to them. On the branches, they should write the reasons they chose this person.

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 89

Formal Assessment
- Reading Application Test, p. 32

Test Generator
- Collection Test

Cross-Curricular Activities
- Teaching Notes, p. 7

OBJECTIVES

1. Read and interpret the story
2. Identify and analyze character
3. Monitor comprehension
4. Express understanding through persuasive and descriptive writing, role-playing, or research/music
5. Identify and use substitutes for *said*
6. Understand and use new words

SKILLS

Literary
- Identify and analyze character

Reading
- Monitor comprehension

Writing
- Collect ideas for a persuasive essay
- Write a description
- Write a dialogue

Speaking/Listening
- Present an oral report
- Perform a dialogue

Grammar/Language
- Identify and use synonyms for *said*

Vocabulary
- Understand and use new words

Music
- Research blues music for a report

Viewing and Representing
- Interpret the title of a painting (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

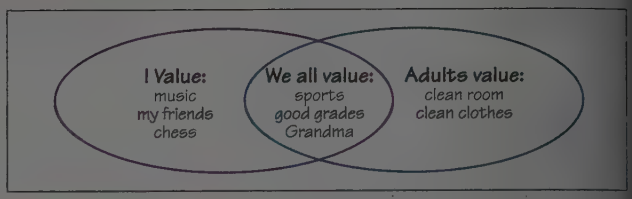
THE TREASURE OF LEMON BROWN

Make the Connection

Generation Gap

Like many adults and teenagers, the father and son in the story you are about to read have some differences of opinion on what is important.

Make a Venn diagram like the one on the right, showing what is important to you, what is important to the adults in your family, and what is important to both you and them.



Elements of Literature

Character

Myers creates detailed pictures of the **characters** in this story—how they look, how they act, what they say, and how others react to them. As you read, think about your responses to these characters.

> A **character** is a person or an animal who takes part in the action of a story.
>
> *For more on Character, see pages 106–107 and the Handbook of Literary Terms.*

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Reading Skills and Strategies

Dialogue with the Text: Monitoring Your Comprehension

Monitoring your comprehension means being aware of your reading process and of how well you are understanding a text. Here are some strategies that can help you:

- **Respond to the text.** Write down your responses to what you are reading. "I like this." "I don't get that."
- **Reread.** If you get stuck, go back over the text to see if you missed some important information.
- **Question.** As you read, ask yourself questions about what you don't understand.

As you read this story, keep a notebook or sheet of paper next to the page you're on. Jot down your questions and thoughts. Pay special attention to your responses to the characters. One student's comments appear on the first page as an example.

Background

Literature and Geography

"The Treasure of Lemon Brown" takes place in Harlem, a famous section of New York City. Walter Dean Myers, who grew up in Harlem during the 1940s, describes it this way:

"Thinking back to my boyhood days, I remember the bright sun on Harlem streets, the easy rhythms of black and brown bodies moving along the tar-and-asphalt pavement, the sounds of hundreds of children streaming in and out of red-brick tenements . . . I remember playing basketball in Morningside Park until it was too dark to see the basket and then climbing over the fence to go home.

"Harlem was a place of affirmation. The excitement of city living exploded in the teeming streets."

Preteaching Vocabulary

Words to Own

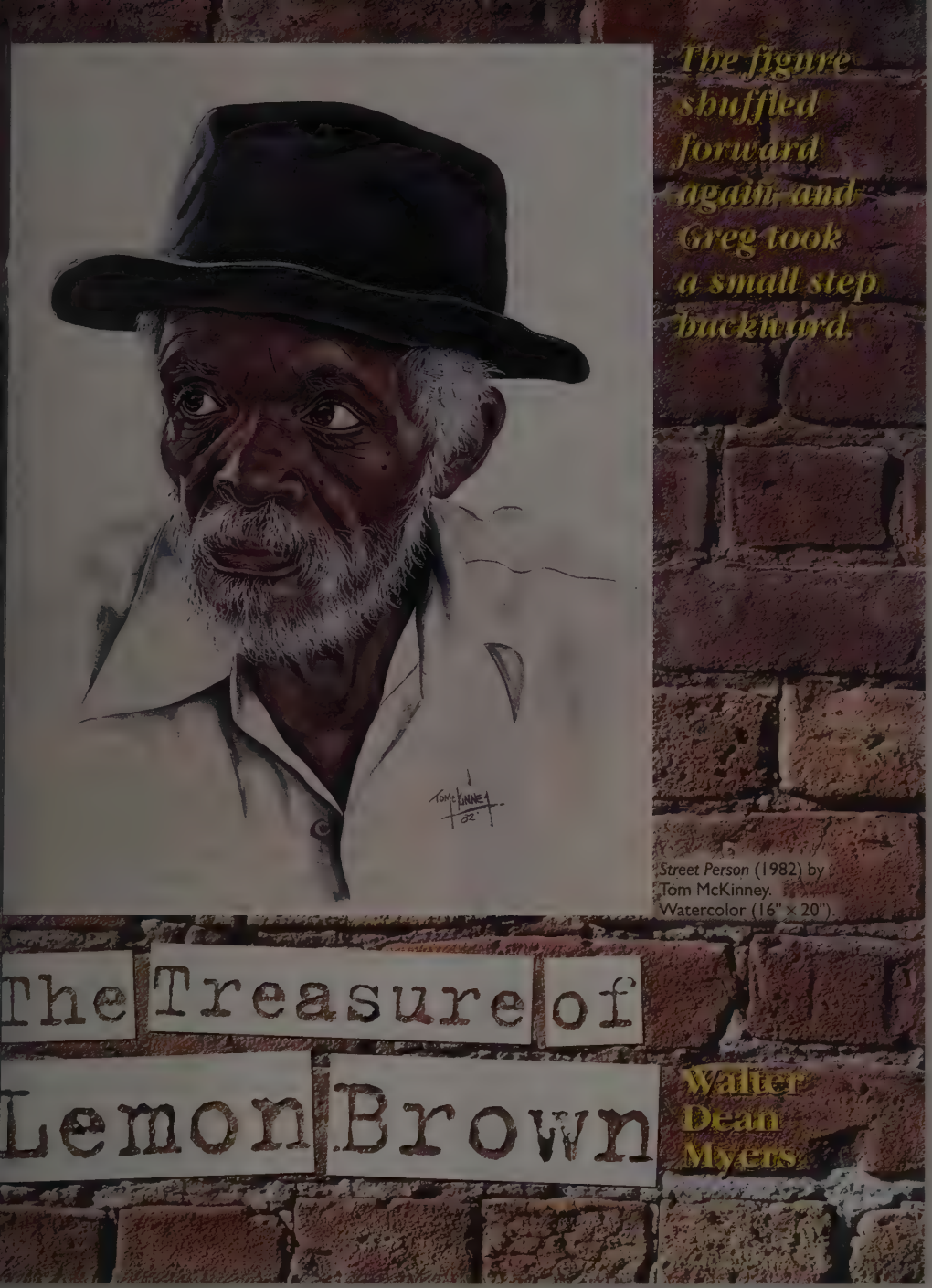
Ask students to look at the Words to Own for the selection before they begin to read. Suggest that volunteers read the words and their definitions aloud.

Activity

Ask students to use the following words to complete the analogies:

brittle intently tentatively
impromptu ominous

1. mushy : oatmeal :: ____ : eggshells [brittle]
2. funny : comedy :: ____ : horror film [ominous]
3. definitely : yes :: _____ : maybe [tentatively]
4. uncertain : certain :: ____ : planned [impromptu]
5. concretely : abstractly :: _____ : casually [intently]



Street Person (1982) by Tom McKinney. Watercolor (16" × 20").

Summary

Two pairs of fathers and sons are the focus of this story set in Harlem. Fourteen-year-old Greg Ridley has lost a coveted chance to play basketball because he's failing math. Resentful and sick of his father's lectures, Greg avoids studying one day, is caught in heavy rain, and takes refuge in an empty tenement. Here the second father appears: elderly, homeless Sweet Lemon Brown. The boy and man talk until they unite against local thugs who try to steal Brown's "treasure." Together Greg and Brown scare them off. The old man then unwraps his treasure, an old harmonica and clippings about his career as a blues musician—his good-bye gifts to a son going to war, gifts the son carried when he was killed. Brown reveals to Greg the title's symbolic treasure: A parent's example is the true wealth to pass on to a child. The generational lesson seems to solve Greg's conflicts. He heads home for his father's lecture, smiling.

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading*, p. 7
- *Words to Own*, p. 4
- *Spelling and Decoding* Worksheet, p. 5
- *Audio CD Library* Disc 2, Track 2

Elements of Literature
- *Literary Elements* Transparency 3 Worksheet, p. 10

Writing and Language
- *Daily Oral Grammar* Transparency 5
- *Grammar and Language Links* Worksheet, p. 9
- *Language Workshop CD-ROM*

Assessment
- *Formal Assessment*, p. 20
- *Portfolio Management System*, p. 115
- *Standardized Test Preparation*, pp. 22, 24
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-2)

From the Editor's Desk

Although stories about secret or lost treasure catch everyone's attention, we chose this story for its title character. Lemon Brown's treasure is his wisdom, and students who read the tale can help themselves to a generous share!

A Reading Skills and Strategies

Monitoring Comprehension

? Picture yourself in Greg's position. How do you feel when you are getting a lecture from an adult for doing something wrong? [Possible responses: angry, sorry, annoyed.]

B Critical Thinking

Speculating

? Complete the rest of Mr. Ridley's sentence. What might he have said? [Possible response: "I'd have completed my high school education and perhaps gone on to college."]

C Elements of Literature

Character

? What words would you use to describe Greg's father? [Possible responses: stern, disciplined, no-nonsense.]

Resources

Listening

Audio CD Library

The *Audio CD Library* provides an engaging recording of the story:

- Disc 2, Track 2

Selection Assessment

Formal Assessment

- Selection Test, p. 20

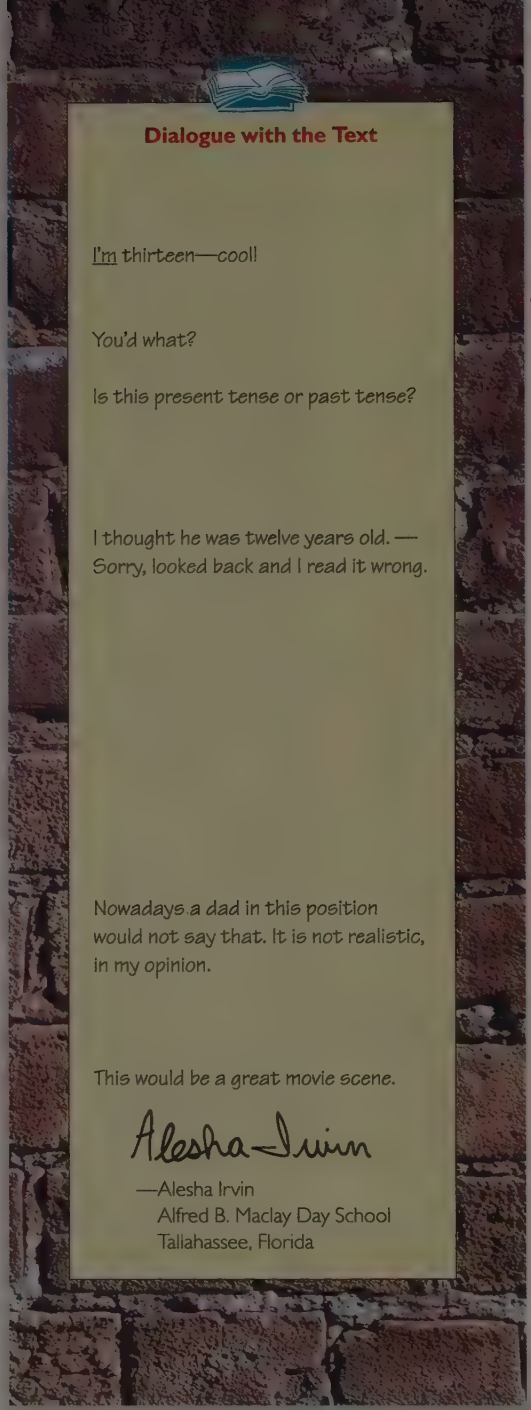
Test Generator

- Selection Test

Elements of Literature

For additional instruction on character, see *Literary Elements*:

- Transparency 3
- Worksheet, p. 10



Dialogue with the Text

I'm thirteen—cool!

You'd what?

Is this present tense or past tense?

I thought he was twelve years old.—Sorry, looked back and I read it wrong.

Nowadays a dad in this position would not say that. It is not realistic, in my opinion.

This would be a great movie scene.

Alesha Irvin

—Alesha Irvin
Alfred B. Maclay Day School
Tallahassee, Florida

The dark sky, filled with angry, swirling clouds, reflected Greg Ridley's mood as he sat on the stoop of his building. His father's voice came to him again, first reading the letter the principal had sent to the house, then lecturing endlessly about his poor efforts in math. A

"I had to leave school when I was thirteen," his father had said; "that's a year younger than you are now. If I'd had half the chances that you have, I'd . . ." B

Greg had sat in the small, pale-green kitchen listening, knowing the lecture would end with his father saying he couldn't play ball with the Scorpions. He had asked his father the week before, and his father had said it depended on his next report card. It wasn't often the Scorpions took on new players, especially fourteen-year-olds, and this was a chance of a lifetime for Greg. He hadn't been allowed to play high school ball, which he had really wanted to do, but playing for the Community Center team was the next best thing. Report cards were due in a week, and Greg had been hoping for the best. But the principal had ended the suspense early when she sent that letter saying Greg would probably fail math if he didn't spend more time studying.

"And you want to play *basketball?*" His father's brows knitted over deep-brown eyes. "That must be some kind of a joke. Now you just get into your room and hit those books." C

That had been two nights before. His father's words, like the distant thunder that now echoed through the streets of Harlem, still rumbled softly in his ears.

It was beginning to cool. Gusts of wind made bits of paper dance between the parked cars. There was a flash of nearby lightning, and soon large drops of rain splashed onto his jeans. He stood to go upstairs, thought of the lecture that probably awaited him if he did anything except shut himself in his room with his math book, and started walking down the

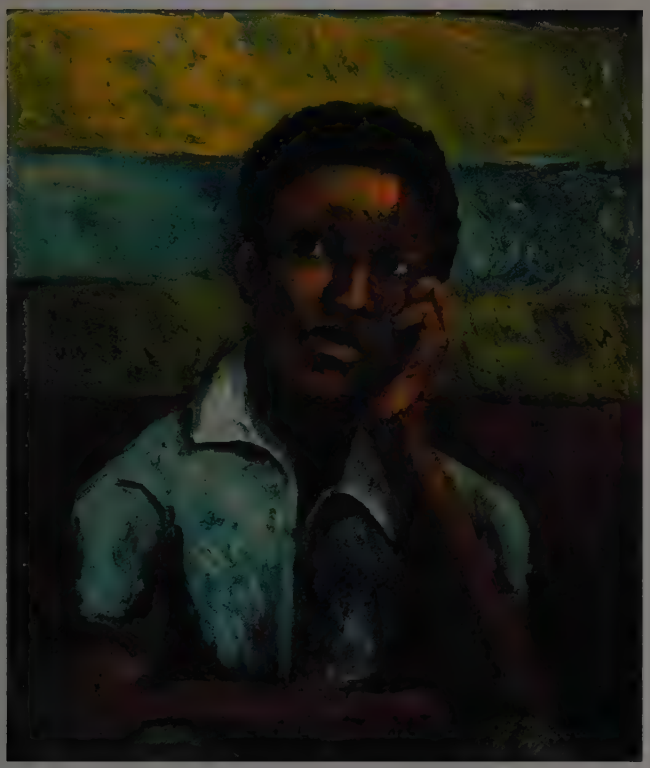
Reaching All Students

Struggling Readers

Give each student a copy of the Think-Aloud Tally Sheet on p. 6 of the *Reading Skills and Strategies* binder. Have students put tally marks next to each type of comment they see in the Reader's Log model in the yellow box above. Types include: statement 1—commenting; statement 2—identifying a problem; statement 3—identifying a problem; statement 4—fixing the problems; statement 5—making comparisons. Have students use the sheet to tally their thoughts as they read the rest of the story.

English Language Learners

To help students understand the urban setting of the story, show pictures of Harlem scenes. Have students make a list of words that describe the setting, such as *stoop, tenement, graffiti,* and *bodega,* and provide definitions or illustrations of the words.



Children and Their Moments Alone Dare (1978) by Gilbert Fletcher.

street instead. Down the block there was an old tenement that had been abandoned for some months. Some of the guys had held an impromptu checkers tournament there the week before, and Greg had noticed that the door, once boarded over, had been slightly ajar.

Pulling his collar up as high as he could, he checked for traffic and made a dash across the street. He reached the house just as another flash of lightning changed the night to day for an instant, then returned the graffiti-scarred building to the grim shadows. He vaulted over the outer stairs and pushed tentatively on the door. It was open, and he let himself in.

The inside of the building was dark except for the dim light that filtered through the dirty windows from the street lamps. There was a room a few feet from the door, and from where he stood at the entrance, Greg could see a squarish patch of light on the floor. He entered the room, frowning at the musty smell. It was a large room that might have been someone's parlor at one time. Squinting, Greg could see an old table on its side against one wall, what

WORDS TO OWN

impromptu (im·prämp′to͞o′) *adj.*: unplanned; made or done without preparation.

tentatively (ten′tə·tiv·lē) *adv.*: in a hesitant or uncertain way.

RESPONDING TO THE ART

Activity. Ask students to share their interpretations of the painting's title, *Children and Their Moments Alone Dare*. Students might speculate on why the boy's face has such a thoughtful expression. Remind students that Greg Ridley is alone right now and daring to do something rather dangerous.

D English Language Learners

Explain to students that a *tenement* is an old, usually overcrowded and run-down apartment house located in the slums of a city.

E Reading Skills and Strategies

Monitoring Comprehension

? Why do you think Greg is going into the old tenement? What have you learned about him that helps explain his action? [Possible responses: He is afraid to go home and confront his father; he needs a place to be alone for a while.]

F Elements of Literature

Imagery

? What images in this passage help you imagine the scene Greg discovers? [Possible responses: dark interior, dim light through dirty windows, patch of light on floor, musty smell.]

Using Students' Strengths

Visual Learners

As visual learners read the story, have them fill in the graphic organizer located on p. 7 in the *Graphic Organizers for Active Reading*.

Auditory Learners

To help students appreciate the music of Lemon Brown, consider playing some traditional blues music before students read the story. If possible, play selections that include the harmonica as an instrument. Possible musicians to include are Leadbelly, Lightnin' Hopkins, or Mississippi John Hurt.

A Reading Skills and Strategies
Drawing Inferences
? Why isn't Greg interested in his father's achievements? [Possible responses: Because he's heard the story so many times, he's bored by it; he isn't able to appreciate all that his father does for him.]

B Elements of Literature
Imagery
? Which details in these paragraphs appeal to your sense of hearing? What is their impact? [Possible responses: The scraping sound by the wall, the rattle of the window glass, and the hiss of the tires all appeal to the sense of hearing and add to the eerie mood in the tenement.]

C Reading Skills and Strategies
Making Predictions
? Who or what do you think is in the room with Greg? [Possible responses: It might be a homeless person, a dog, or a rat.]

"You told me your name was orange or lemon or something like that."

looked like a pile of rags or a torn mattress in the corner, and a couch, with one side broken, in front of the window.

He went to the couch. The side that wasn't broken was comfortable enough, though a little creaky. From this spot he could see the blinking neon sign over the bodega[1] on the corner. He sat awhile, watching the sign blink first green, then red, allowing his mind to drift to the Scorpions, then to his father. His father had been a postal worker for all Greg's life and was proud of it, often telling Greg how hard he had worked to pass the test. Greg had heard the story too many times to be interested now.

For a moment Greg thought he heard something that sounded like a scraping against the wall. He listened carefully, but it was gone.

Outside, the wind had picked up, sending the rain against the window with a force that shook the glass in its frame. A car passed, its tires hissing over the wet street and its red taillights glowing in the darkness.

Greg thought he heard the noise again. His stomach tightened as he held himself still and listened intently. There weren't any more scraping noises, but he was sure he had heard something in the darkness—something breathing!

He tried to figure out just where the breathing was coming from; he knew it was in the room with him. Slowly he stood, tensing. As he turned, a flash of lightning lit up the room, frightening him with its sudden brilliance. He saw nothing, just the overturned table, the pile of rags, and an old newspaper on the floor. Could he have been imagining the sounds? He continued listening, but heard nothing and thought that it might have just been rats. Still, he thought, as soon as the rain let up he would leave. He went to the window and was about to look out when he heard a voice behind him.

"Don't try nothin', 'cause I got a razor here sharp enough to cut a week into nine days!"

Greg, except for an involuntary tremor in his knees, stood stock-still. The voice was high and brittle, like dry twigs being broken, surely not one he had ever heard before. There was a shuffling sound as the person who had been speaking moved a step closer. Greg turned, holding his breath, his eyes straining to see in the dark room.

The upper part of the figure before him was still in darkness. The lower half was in the dim rectangle of light that fell unevenly from the window. There were two feet, in cracked, dirty shoes from which rose legs that were wrapped in rags.

"Who are you?" Greg hardly recognized his own voice.

"I'm Lemon Brown," came the answer. "Who're you?"

"Greg Ridley."

"What you doing here?" The figure shuffled forward again, and Greg took a small step backward.

WORDS TO OWN
intently (in·tent'lē) *adv.*: with close attention.
brittle (brit'l) *adj.*: sharp and hard. *Brittle* also means "touchy or difficult to deal with."

1. **bodega** (bō·dā'gə): small grocery store.

Crossing the Curriculum

Social Studies
Ask students to find out about the problem of homelessness in their community or a nearby city. Have them focus on how local governments and volunteer organizations attempt to deal with the problem.

Architecture
Encourage students to find out about types of multifamily housing that are available in urban areas. Specifically, ask them to research the types of public housing that have replaced tenements in this century. Ask them to list the advantages and disadvantages of different styles of urban architecture.

Music
Provide several recorded selections by blues artists, or have students bring in CDs. As you play the music, have students listen for various instruments, including the harmonica. Choose two selections as a soundtrack for "The Treasure of Lemon Brown."

"It's raining," Greg said.

"I can see that," the figure said.

The person who called himself Lemon Brown peered forward, and Greg could see him clearly. He was an old man. His black, heavily wrinkled face was surrounded by a halo of crinkly white hair and whiskers that seemed to separate his head from the layers of dirty coats piled on his smallish frame. His pants were bagged to the knee, where they were met with rags that went down to the old shoes. The rags were held on with strings, and there was a rope around his middle. Greg relaxed. He had seen the man before, picking through the trash on the corner and pulling clothes out of a Salvation Army box. There was no sign of the razor that could "cut a week into nine days."

"What are you doing here?" Greg asked.

"This is where I'm staying," Lemon Brown said. "What you here for?"

"Told you it was raining out," Greg said, leaning against the back of the couch until he felt it give slightly.

"Ain't you got no home?"

"I got a home," Greg answered.

"You ain't one of them bad boys looking for my treasure, is you?" Lemon Brown cocked his head to one side and squinted one eye. "Because I told you I got me a razor."

"I'm not looking for your treasure," Greg answered, smiling. "*If* you have one."

"What you mean, *if* I have one," Lemon Brown said. "Every man got a treasure. You don't know that, you must be a fool!"

"Sure," Greg said as he sat on the sofa and put one leg over the back. "What do you have, gold coins?"

"Don't worry none about what I got," Lemon Brown said. "You know who I am?"

"You told me your name was orange or lemon or something like that."

"Lemon Brown," the old man said, pulling back his shoulders as he did so, "they used to call me Sweet Lemon Brown."

"Sweet Lemon?" Greg asked.

"Yessir. Sweet Lemon Brown. They used to say I sung the blues so sweet that if I sang at a funeral, the dead would commence to rocking with the beat. Used to travel all over Mississippi and as far as Monroe, Louisiana, and east on over to Macon, Georgia. You mean you ain't never heard of Sweet Lemon Brown?"

"Afraid not," Greg said. "What . . . what happened to you?"

"Hard times, boy. Hard times always after a poor man. One day I got tired, sat down to rest a spell and felt a tap on my shoulder. Hard times caught up with me."

"Sorry about that."

"What you doing here? How come you didn't go on home when the rain come? Rain don't bother you young folks none."

"Just didn't." Greg looked away.

"I used to have a knotty-headed boy just like

"I sung the blues so sweet that if I sang at a funeral, the dead would commence to rocking with the beat."

D Elements of Literature

Character

? What does this description tell you about Lemon Brown? [Possible responses: He is very poor and probably homeless; he probably does not pose a threat to Greg.]

E Critical Thinking

Analyzing

? What do you think Lemon Brown means when he says that everyone has a treasure? [Possible responses: He might mean that everyone has at least one thing of great personal importance; everyone values something highly.]

F English Language Learners

Make sure students understand that Lemon Brown uses a form of figurative language—personification—when he describes "hard times" as a person who is after him. This adds color and humor to his dialogue.

Skill Link

Decoding: Homographs

Explain that *homographs* are words that are spelled alike but have different meanings. Some homographs have the same pronunciation, and some are pronounced differently. *Bat,* the object used in baseball, and *bat,* the flying rodent, are examples of homographs that sound alike. *Close* /klōz/ and *close* /klōs/ are examples of homographs that are pronounced differently. Readers need to rely on context to determine a homograph's pronunciation and meaning.

Activities

1. Read the following sentences aloud. Discuss the meaning of the homograph *stoop* in each sentence, and have students explain how the context helps them recognize which meaning of the word applies:
 He thought about it until he reached his stoop.
 His stoop revealed he was a man of great age.
 He had to stoop to pick up the newspaper.
2. Write these sentences on the board. Ask volunteers to read them aloud, identify the homographs, and explain their meanings.
 1. He wound a bandage around the wound.
 2. The builder could tap a beam and tell from the sound if the wood was rotten or sound.
 3. Wind the balloon string around your wrist so the wind doesn't carry it away.

A Advanced Learners

Creating Definitions

Point out that Lemon Brown's dialogue is peppered with colorful words and phrases, such as "knotty-headed" and "moon eyes." Suggest that students compile a list of these and create definitions for them.

B Struggling Readers

Paraphrasing

Ask students to explain in their own words Lemon Brown's feelings about the blues. [Possible responses: Blues singers sing about their pain and problems; when a singer is happy and successful, there is no reason to sing the blues.]

C Reading Skills and Strategies

Making Predictions

? What do you think the thugs on the stoop are up to? [Possible response: They are probably the bad boys that Lemon Brown mentioned on p. 97, the ones who want to steal his treasure.]



Studio View (1977) by Gilbert Fletcher (24" × 20").

you." Lemon Brown had half walked, half shuffled back to the corner and sat down against the wall. "Had them big eyes like you got. I used to call them moon eyes. Look into them moon eyes and see anything you want."

"How come you gave up singing the blues?" Greg asked.

"Didn't give it up," Lemon Brown said. "You don't give up the blues; they give you up. After a while you do good for yourself, and it ain't nothing but foolishness singing about how hard you got it. Ain't that right?"

"I guess so."

"What's that noise?" Lemon Brown asked, suddenly sitting upright.

Greg listened, and he heard a noise outside. He looked at Lemon Brown and saw the old man was pointing toward the window.

Greg went to the window and saw three men, neighborhood thugs, on the stoop. One was carrying a length of pipe. Greg looked back toward Lemon Brown, who moved quietly across the room to the window. The old man looked out, then beckoned frantically for Greg to follow him. For a moment Greg couldn't move. Then he found himself following Lemon Brown into the hallway and up darkened stairs. Greg followed as closely as he could. They reached the top of the stairs, and Greg felt Lemon Brown's hand first lying on his

Getting Students Involved

Cooperative Learning

Class Treasures. After students complete the story, have them work in groups of four to create "treasure" collections for a class museum. Ask the groups to decide on a focus for their collections, such as rocks, postcards, or comic books, that all can contribute to. The group members should assign themselves the following roles:
curator—organizes the collection
display manager—creates an appealing display
identifier—writes index cards to identify items
spokesperson—explains the importance of the collection
Have teams conduct tours of their collections.

Enrichment Activity

Dear Lemon, Dear Greg. Pair students to brainstorm and then write about what happens to Lemon Brown and Greg after the end of the story. One partner should write a letter in Greg's voice, and the other should respond as Lemon Brown.

shoulder, then probing down his arm until he finally took Greg's hand into his own as they crouched in the darkness.

"They's bad men," Lemon Brown whispered. His breath was warm against Greg's skin.

"Hey! Ragman!" a voice called. "We know you in here. What you got up under them rags? You got any money?"

Silence.

"We don't want to have to come in and hurt you, old man, but we don't mind if we have to."

Lemon Brown squeezed Greg's hand in his own hard, gnarled fist.

There was a banging downstairs and a light as the men entered. They banged around noisily, calling for the ragman.

"We heard you talking about your treasure." The voice was slurred. "We just want to see it, that's all."

"You sure he's here?" One voice seemed to come from the room with the sofa.

"Yeah, he stays here every night."

"There's another room over there; I'm going to take a look. You got that flashlight?"

"Yeah, here, take the pipe too."

Greg opened his mouth to quiet the sound of his breath as he sucked it in uneasily. A beam of light hit the wall a few feet opposite him, then went out.

"Ain't nobody in that room," a voice said. "You think he gone or something?"

"I don't know," came the answer. "All I know is that I heard him talking about some kind of treasure. You know they found that shopping-bag lady with that money in her bags."

"Yeah. You think he's upstairs?"

"HEY, OLD MAN, ARE YOU UP THERE?"

Silence.

"Watch my back, I'm going up."

There was a footstep on the stairs, and the beam from the flashlight danced crazily along the peeling wallpaper. Greg held his breath. There was another step and a loud crashing noise as the man banged the pipe against the wooden banister. Greg could feel his temples throb as the man slowly neared them. Greg thought about the pipe, wondering what he would do when the man reached them—what he *could* do.

Then Lemon Brown released his hand and moved toward the top of the stairs. Greg looked around and saw stairs going up to the next floor. He tried waving to Lemon Brown, hoping the old man would see him in the dim light and follow him to the next floor. Maybe, Greg thought, the man wouldn't follow them up there. Suddenly, though, Lemon Brown stood at the top of the stairs, both arms raised high above his head.

"There he is!" a voice cried from below.

"Throw down your money, old man, so I won't have to bash your head in!"

Lemon Brown didn't move. Greg felt himself near panic. The steps came closer, and still Lemon Brown didn't move. He was an eerie sight, a bundle of rags standing at the top of the stairs, his shadow on the wall looming over him. Maybe, the thought came to Greg, the scene could be even eerier.

Greg wet his lips, put his hands to his

He was an eerie sight, a bundle of rags standing at the top of the stairs.

D Elements of Literature

Character

? What do Lemon Brown's actions suggest about him? [Possible responses: Although gruff, he is protective toward Greg; he treats Greg like a son.]

E Reading Skills and Strategies



Monitoring Comprehension

? Picture what is happening. Where exactly in the building are Lemon Brown and Greg in this scene? [Lemon and Greg are on the second floor near the stair landing; Greg is looking up the stairs toward the third floor.] Where are the thugs? [The thugs are coming up from the first floor.]

F Critical Thinking

Analyzing

? Why do you think Lemon draws attention to himself in this way? [Possible responses: He may be trying to save Greg by creating a distraction; maybe he is tired of being afraid of the men and has decided to confront them.]

Professional Notes

Cultural Connections: The Harlem Renaissance

An uptown Manhattan neighborhood, Harlem has long been a center of African American literature and was the site of the famous Harlem Renaissance of the 1920s. This section of New York City figured in literature as early as 1912 in James Weldon Johnson's *Autobiography of an Ex-Colored Man.* Claude McKay did much to herald the Harlem awakening with his poetry collection *Harlem Shadows* (1922). Other leading Renaissance authors included Countee Cullen, Jean Toomer, Zora Neale Hurston, and Langston Hughes. In 1929, Wallace Thurman's play *Harlem* sensitively depicted life in the black community to huge Broadway audiences. Influential black magazines were also published in the neighborhood, including *The Crisis* and *Opportunity,* which voiced racial aspirations and hopes. The Great Depression marked the end of the Harlem Renaissance but not literary Harlem. Ann Petry depicted the famous African American neighborhood in her novel *The Street* (1946), and so did James Baldwin in *Go Tell It on the Mountain* (1953).

A Elements of Literature

Character

? **What type of person must Greg be to think of this?** [Possible responses: Greg is quick-thinking and brave; he is resourceful and imaginative.]

B Critical Thinking

Speculating

? **Why do you think Lemon Brown hurls himself at the men?** [Possible responses: It is the only thing he can think of to do to protect his treasure, Greg, and himself; he hopes to frighten the intruders.]

C Reading Skills and Strategies



Monitoring Comprehension

? **Think about your responses to Lemon Brown. As you read more about him, how does your opinion change?** [Possible responses: He becomes more likable and easier to trust; he seems wiser.]

"If you know our papa did something, you know you can do something, too."

mouth, and tried to make a sound. Nothing came out. He swallowed hard, wet his lips once more, and howled as evenly as he could.

"What's that?"

As Greg howled, the light moved away from Lemon Brown, but not before Greg saw him hurl his body down the stairs at the men who had come to take his treasure. There was a crashing noise, and then footsteps. A rush of warm air came in as the downstairs door opened; then there was only an ominous silence.

Greg stood on the landing. He listened, and after a while there was another sound on the staircase.

"Mr. Brown?" he called.

"Yeah, it's me," came the answer. "I got their flashlight."

Greg exhaled in relief as Lemon Brown made his way slowly back up the stairs.

"You OK?"

"Few bumps and bruises," Lemon Brown said.

"I think I'd better be going," Greg said, his breath returning to normal. "You'd better leave, too, before they come back."

"They may hang around outside for a while," Lemon Brown said, "but they ain't getting their nerve up to come in here again. Not with crazy old ragmen and howling spooks. Best you stay awhile till the coast is clear. I'm heading out west tomorrow, out to East St. Louis."

WORDS TO OWN

ominous (äm′ə·nəs) *adj.*: threatening; seeming to indicate that something bad will happen.

"They were talking about treasures," Greg said. "You *really* have a treasure?"

"What I tell you? Didn't I tell you every man got a treasure?" Lemon Brown said. "You want to see mine?"

"If you want to show it to me," Greg shrugged.

"Let's look out the window first, see what them scoundrels be doing," Lemon Brown said.

They followed the oval beam of the flashlight into one of the rooms and looked out the window. They saw the men who had tried to take the treasure sitting on the curb near the corner. One of them had his pants leg up, looking at his knee.

"You sure you're not hurt?" Greg asked Lemon Brown.

"Nothing that ain't been hurt before," Lemon Brown said. "When you get as old as me, all you say when something hurts is, 'Howdy, Mr. Pain, sees you back again.' Then when Mr. Pain see he can't worry you none, he go on mess with somebody else."

Greg smiled.

"Here, you hold this." Lemon Brown gave Greg the flashlight.

He sat on the floor near Greg and carefully untied the strings that held the rags on his right leg. When he took the rags away, Greg saw a piece of plastic. The old man carefully took off the plastic and unfolded it. He revealed some yellowed newspaper clippings and a battered harmonica.

"There it be," he said, nodding his head. "There it be."

Greg looked at the old man, saw the distant

Skill Link

Dialogue Tags

Explain that throughout this story, Myers uses dialogue to advance the action of the plot and to help us better appreciate the traits of Lemon Brown and Greg. Remind students that quotation marks are used to indicate the exact words and that a dialogue tag, such as "Greg said" or "Lemon replied," indicates who is speaking. Explain that *said* is most commonly used in dialogue tags, because it is simple and clear and does not distract readers. Also point out that an author may use such verbs as *asked, shouted, demanded,* or *muttered* in the dialogue. These verbs can be useful to show the character's feelings or reactions in a situation.

Activity

Have students find the verb in the dialogue tag in each of these sentences from the story and then tell if the verb suggests anything about the speaker's feelings.

1. "What's that noise?" Lemon Brown asked, suddenly sitting upright. [asked]
2. "They's bad men," Lemon Brown whispered. [whispered]
3. "There he is!" a voice cried from below. [cried]
4. "Yeah," Greg nodded, not quite really knowing. [nodded]

look in his eye, then turned to the clippings. They told of Sweet Lemon Brown, a blues singer and harmonica player who was appearing at different theaters in the South. One of the clippings said he had been the hit of the show, although not the headliner. All of the clippings were reviews of shows Lemon Brown had been in more than fifty years ago. Greg looked at the harmonica. It was dented badly on one side, with the reed holes on one end nearly closed.

"I used to travel around and make money for to feed my wife and Jesse—that's my boy's name. Used to feed them good, too. Then his mama died, and he stayed with his mama's sister. He growed up to be a man, and when the war come, he saw fit to go off and fight in it. I didn't have nothing to give him except these things that told him who I was, and what he come from. If you know your pappy did something, you know you can do something too.

"Anyway, he went off to war, and I went off still playing and singing. 'Course by then I wasn't as much as I used to be, not without somebody to make it worth the while. You know what I mean?"

"Yeah," Greg nodded, not quite really knowing.

"I traveled around, and one time I come home, and there was this letter saying Jesse got killed in the war. Broke my heart, it truly did.

"They sent back what he had with him over there, and what it was is this old mouth fiddle and these clippings. Him carrying it around with him like that told me it meant something to him. That was my treasure, and when I give it to him, he treated it just like that, a treasure. Ain't that something?" D

"Yeah, I guess so," Greg said.

"You *guess* so?" Lemon Brown's voice rose an octave[2] as he started to put his treasure back into the plastic. "Well, you got to guess, 'cause you sure don't know nothing. Don't know enough to get home when it's raining."

"I guess . . . I mean, you're right."

"You OK for a youngster," the old man said as he tied the strings around his leg, "better than those scalawags what come here looking for my treasure. That's for sure." E

"You really think that treasure of yours was worth fighting for?" Greg asked. "Against a pipe?"

"What else a man got 'cepting what he can pass on to his son, or his daughter, if she be his oldest?" Lemon Brown said. "For a big-headed boy, you sure do ask the foolishest questions." F

Lemon Brown got up after patting his rags in place and looked out the window again.

"Looks like they're gone. You get on out of here and get yourself home. I'll be watching from the window, so you'll be all right."

Lemon Brown went down the stairs behind Greg. When they reached the front door, the old man looked out first, saw the street was clear, and told Greg to scoot on home.

"You sure you'll be OK?" Greg asked.

"Now, didn't I tell you I was going to East St. Louis in the morning?" Lemon Brown asked. "Don't that sound OK to you?"

"Sure it does," Greg said. "Sure it does. And you take care of that treasure of yours."

"That I'll do," Lemon said, the wrinkles about his eyes suggesting a smile. "That I'll do."

The night had warmed and the rain had stopped, leaving puddles at the curbs. Greg didn't even want to think how late it was. He thought ahead of what his father would say and wondered if he should tell him about Lemon Brown. He thought about it until he reached his stoop, and decided against it. Lemon Brown would be OK, Greg thought, with his memories and his treasure.

Greg pushed the button over the bell marked "Ridley," thought of the lecture he knew his father would give him, and smiled. G

2. **octave** (äk'tiv): eight whole notes.

D Struggling Readers

Summarizing

Ask students to sum up why the newspaper clippings and harmonica are Lemon Brown's treasure. [Possible response: The clippings and harmonica represent Lemon Brown's past fame as a musician and also symbolize the respect and love that Lemon's son, Jesse, felt for his father.]

E English Language Learners

Make sure students understand that a *scalawag* is a scoundrel or disreputable person.

F Reading Skills and Strategies

Responding to the Text

? How do you think this statement by Lemon might affect Greg, considering his present problem with his father? [Possible responses: Greg might now view his father more sympathetically; he will realize how important it is to his father to pass something down to him.]

G Elements of Literature

Character

? Based on the fact that Greg is smiling at the thought of a lecture, how do you think he has changed? [Possible response: The experience with Lemon has led Greg to see his father in a new and more generous light.]

Making the Connections

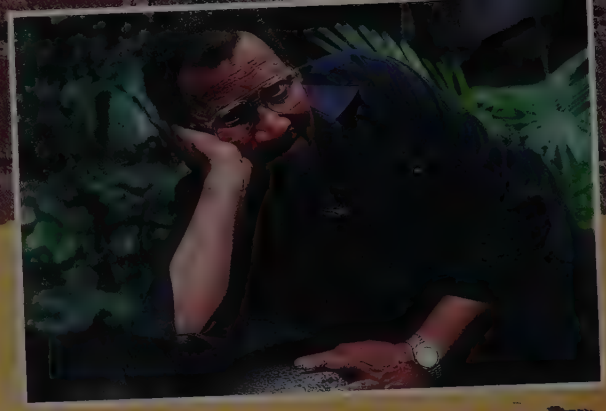
Connecting to the Theme: "From Generation to Generation"

Ask students why they think "The Treasure of Lemon Brown" is grouped in a collection entitled "From Generation to Generation." [Possible response: The story centers on a conflict between a father and his son, Greg. The resolution comes about through the wisdom Greg receives from an older man who recalls the relationship he had with his own son. The story shows that the values and accomplishments of a parent tend to inspire and encourage children.] **Have students suggest titles of other stories they have read having to do with the theme of interaction between different generations.**

Browsing in the Files

About the Author. Raised in Harlem by foster parents, Walter Dean Myers remembers that their guidance helped him through the crises of adolescence and taught him to appreciate both storytelling and education. Myers believes the works of writer Langston Hughes showed him how to write with care and sensitivity about African Americans. Although best known for novels that explore the lives of young people in his boyhood community, Myers has also written fairy tales, nonfiction, mysteries, ghost stories, and adventure sagas. A common theme of Myers's work is that young people must face the reality of growing up and persevere against the odds to reach success. Myers found that writing for black children "meant understanding the nuances of value, of religion, of dreams. It meant capturing the subtle rhythms of language and movement and weaving it all, the sound and the gesture, the sweat and the prayers, into the recognizable fabric of black life."

Critic's Comment. In an article in the *Dictionary of Literary Biography*, critic Carmen Subryan writes: "whether he is writing about the ghettos of New York, the remote countries of Africa, or social institutions, Myers captures the essence of the developing experiences of youth. His tone can be funny or serious, but his concern for young people is clearly demonstrated in the basic themes of each work."



Photograph © 1994 by Jill Krementz.

Meet the Writer

"He Gave Me the Most Precious Gift"

Walter Dean Myers (1937–) was born in Martinsburg, West Virginia; he was one of eight children. Myers's mother died when he was two, and when he was three, his father sent him and two of his sisters to New York City to be raised by foster parents, the Deans. When he became a published writer, Myers added their name to his to show how important they were to him.

"My foster father was a wonderful man. He gave me the most precious gift any father could give to a son: He loved me. . . . My foster mother understood the value of education, even though neither she nor my father had more than a rudimentary education. She also understood the value of story, how it could serve as a refuge for people, like us, who couldn't afford the finer things in life or even all of what came to be the everyday things."

Myers has been an editor and a teacher as well as a writer of books for children and young adults. He says:

"Every time I sit down to write, I think of television as a value setter. I may write about a moral kid. Good. But TV says being tough is better. The TV people know that a certain kind of value system—'cool' masculine—is what sells beer and bluejeans. I have to counter that."

More by Walter Dean Myers

- *Fallen Angels* (Scholastic), a novel about a seventeen-year-old named Richie who leaves New York City to fight in Vietnam
- *Hoops* (Dell), a novel about a Harlem teenager contending for a citywide basketball title against powerful opposition—both on and off the court

Assessing Learning

Check Test: Short Answers

1. **Why is Greg angry at the beginning of the story?** [His father will not allow him to play basketball.]
2. **Where does Greg meet Lemon Brown?** [in an abandoned tenement building]
3. **When does Greg realize he is not alone?** [He hears something breathing in the dark.]
4. **What do the thugs want from Lemon Brown?** [They want money.]
5. **What scares the thugs?** [Greg's howl and Lemon's fall down the stairs]

Standardized Test Preparation

For practice with standardized test formats specific to this selection, see

- *Standardized Test Preparation*, pp. 22, 24

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 5

MAKING MEANINGS

First Thoughts

[infer] 1. Why does Greg smile at the thought of the lecture he will get from his father?

Shaping Interpretations

[interpret] 2. In your opinion, why does Greg decide not to tell his father about Lemon Brown?

[infer] 3. What has Greg learned from Lemon Brown?

[interpret] 4. What does Lemon Brown mean when he says that everyone's got a treasure (page 97)?

[interpret] 5. What do you think is Greg's treasure? What is Greg's father's treasure?

Connecting with the Text

[connect] 6. What do *you* treasure? What does your family treasure? For ideas, look at the Venn diagram you made before you read the story.

[analyze] 7. Lemon Brown says, "If you know your pappy did something, you know you can do something too" (page 101). What does he mean? Do you agree? Explain.

Challenging the Text

[respond] 8. Myers says (page 102) that in his writing he has to "counter" the values conveyed by TV. Do you think that is a worthwhile goal? If Myers asked you if his story presents a strong challenge to the values communicated by TV, what would you tell him?

[evaluate] 9. Do you find these **characters** convincing? That is, do you think they act the way people do in real life? Go back to the text and your reading notes for examples to support your opinion.

Reading Check

a. Why are Greg and his father upset with each other?

b. How did Lemon Brown once make a living?

c. What do the men who enter the building want?

d. How do Lemon Brown and Greg scare them away?

e. What is Lemon Brown's treasure?



Reading Check

a. Greg wants to play basketball with the Scorpions, but his father says Greg cannot play unless he has good grades on his report card.

b. He sang the blues and played the harmonica.

c. The men want to rob Lemon Brown of his treasure.

d. Lemon Brown throws himself down the stairs, and Greg howls like a ghost.

e. Lemon Brown's treasure is his harmonica and old newspaper clippings about him and his work, items that his son carried to war.

MAKING MEANINGS

First Thoughts

1. Possible responses: Greg is looking forward to a better relationship with his father. Greg is more likely to value his father's achievements; he realizes that his father wants to pass this down to him.

Shaping Interpretations

2. Possible responses: Perhaps Greg fears his father will punish him for entering the tenement; maybe Greg decides to keep this experience a secret in order to treasure it more.
3. Possible responses: Greg learns that people are not always what they appear to be. He comes to view the idea of *treasure* in a new light; he realizes that his father wants to pass on something valuable to him.
4. Possible response: Lemon Brown means that everyone has something of personal value, even if it appears worthless to others.
5. Possible responses: Greg's treasure might be a basketball or a newspaper clipping about his performance in a game; Mr. Ridley's treasure might be his success at work, his son, or even a good report card from Greg.

Connecting with the Text

6. Answers will vary. Students should support their responses.
7. Possible response: Brown might mean that the achievements of parents encourage children to achieve. Some students might point out that many individuals are not aware that their parents have achieved great things.

Challenging the Text

8. Some students might say that Myers's goal is worthwhile because his story offers an alternative to tough gang behavior. His story also challenges the common attitude that only expensive objects are treasures.
9. Students should indicate that the characters are convincing. Young people attempt to avoid their parents' lectures; homeless men squat in abandoned buildings; the thugs also are convincing.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 115 in the *Portfolio Management System*.

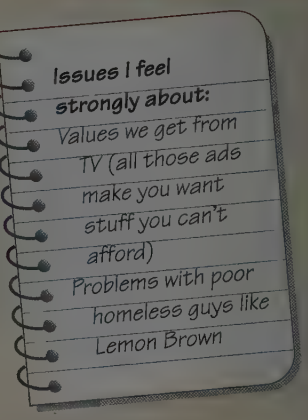
CHOICES: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 160–164.
2. **Writing a Description** Have students create a cluster diagram, placing the name of the prized item at the center. Ask them to list details about the item around the center. These might include the reasons the item is precious, memories about how they acquired the keepsake, or general observations about the item.
3. **Role-Play** Before students prepare the dialogue, have them work out the steps of conflict resolution:
 - define the desired outcome for Greg
 - describe Greg's feelings
 - explain why he feels as he does
 - reverse perspectives to view Greg's father's side
 - generate three possible options for settling the problem to benefit both sides
 - agree on the wisest solution
4. **Research/Music/Oral Presentation** Possible topics for students to research include the early work of W. C. Handy, the relationship of blues and jazz, the traditional subject matter of blues lyrics, and typical blues tempos and moods.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Persuasive Essay



Lemon Brown convinces Greg that his treasure is worth fighting for and passing on.

When you convince other people that something you believe is true, you **persuade** them. You can only persuade people when you feel strongly about some issue and can back up your position with supporting evidence.

What do you believe in strongly? In your Writer's Notebook, jot down some issues or positions you could support. If you're stuck for ideas, look back over the story. Perhaps the story makes you think about the homeless. Maybe details in Walter Dean Myers's biography (page 102) make you think about the values we get from TV.

Writing a Description

2. Family Keepsakes

A keepsake is an item that may not be worth a lot of money but is valued as a reminder of someone or something. Do you or your family have any keepsakes?

Write a description of a keepsake of yours. Imagine that it is found a hundred years from now. What would you want the finder to know about it? What stories in your life does it represent?

You may want to attach a photograph or a drawing of the keepsake.

Role-Play

3. Conflict Resolution

With a classmate, write a **dialogue** between Greg and his father for the scene after Greg returns from his visit with Lemon Brown.

- What does Greg's father say in his lecture?
- How does Greg respond?
- How can they constructively work out their disagreement?
- Is there a solution that will make both of them happy?

Perform the dialogue with your partner for your class.

Research/Music/ Oral Presentation

4. Those Sweet Blues

Research some aspect of blues music that interests you. You might find out about the lives of classic blues musicians like "Sonny Boy" Williamson and Junior Wells, who, like Lemon Brown, were known for their "harp" (harmonica) playing.

Write up your findings, and present them to the class in an **oral report.** Try to get some classic blues recordings by blues greats, and play them for the class as part of your presentation.

Crossing the Curriculum

Music

Blues lyrics and music have been based primarily on African American experience in the United States over the last one hundred fifty years. Blues lyrics, which can express sadness, frustration, and humor, probably developed from *field hollers*, the calls used by African American plantation workers to communicate between the fields. In the late 1800s, the blues developed into solo singing, usually performed by an individual with a guitar for accompaniment. Blues was integrated into jazz music and has influenced many contemporary singers and music groups.

LANGUAGE LINK MINI-LESSON

Style: Don't Dread *Said*

Some inexperienced writers try to avoid using *said* frequently because they don't want their writing to seem boring or repetitive. The result can be clumsy, as this dialogue (*not* written by Myers) shows:

"Did you say your name was Grapefruit?" Greg quizzed.
"Lemon," the old man exclaimed. "I told you my name is Lemon!"
"It was just a mistake," Greg retorted. "You don't have to exclaim."

The use of too many substitutes for *said* can distract the reader. *Said* is an invisible word—it is simple and clear, so we read right past it without noticing how often it's used. If you look at published stories, you'll find that writers use *said* much more often than its substitutes. (Sometimes a writer will simply leave out the phrase identifying the speaker if it's clear who's speaking.)

When you do use replacements for *said*, keep them simple; words like *asked, replied, told, called,* and *shouted* are usually best. Save *bellowed* and *sighed* for occasions when you want to draw attention to the sound of the speaker's voice.

Try It Out

Go back to the text, and count the number of times Myers uses the word *said*. Then, find all the substitutes for *said*. How often does Myers use these substitutes? Would you make the same choices he does?

VOCABULARY HOW TO OWN A WORD

WORD BANK
impromptu
tentatively
intently
brittle
ominous

Vocabulary for the Workplace: The Job Interview

1. Imagine that you have an appointment tomorrow to be interviewed for a job. Will you rehearse what you want to say, or will your remarks to your potential employer be completely impromptu? Explain your decision.
2. Do you think speaking tentatively is likely to make a good impression on an interviewer? Why or why not?
3. As an employer, what would you think of a job candidate who listened intently, took notes, and asked questions?
4. Would you rather hire someone with a brittle personality or an easygoing type? Explain.
5. Which words would sound ominous to a hopeful job seeker: "Don't call us, we'll call you" or "When can you start?" Why?

LANGUAGE LINK

To practice adding lines that identify a speaker, students can return to any item in their portfolio that has dialogue and revise the writing according to the instructions on the pupil's page. If students have not used dialogue in any writing, they can rewrite their dialogues for Choice 3 in the form of short-story dialogue, being sure to add appropriate dialogue tags.

Try It Out

Possible Answers

Said is used in twenty-five dialogue tags, and *answered* in two. Myers uses other words, such as *whispered* or *asked,* a total of thirteen times.

VOCABULARY

Possible Answers

1. You should rehearse some answers to questions you anticipate being asked.
2. No, speaking confidently would be better.
3. I would conclude that the interviewed person is alert and interested in the job.
4. An easygoing person would be preferable because he or she would be flexible.
5. The first choice is ominous because it suggests the person may not get the job.

Resources

Language
- *Grammar and Language Links,* p. 9

Vocabulary
- *Words to Own,* p. 4

Spelling
For related instruction, see
- *Spelling and Decoding,* p. 5

Language Link Quick Check

Change the following sentences from indirect to direct quotations, indicating who made the statement and using an appropriate verb.

1. **Lemon Brown said that his son never came home.** ["My son never came home," Lemon Brown said.]
2. **Greg told Lemon he'd had a fight with his father.** ["I had a fight with my father," Greg said.]
3. **Lemon asked Greg if he wanted to go home.** ["Do you want to go home now, Greg?" Lemon Brown asked.]
4. **Greg whispered that he and Lemon mustn't let the intruders hear them.** ["We mustn't let them hear us," Greg whispered.]
5. **Lemon wondered where the boys had gone.** ["Where do you think the boys have gone?" Lemon asked.]

OBJECTIVES
1. Understand how a writer creates characters
2. Identify methods of characterization
3. Distinguish between dynamic and static characters

Resources

Elements of Literature

For additional instruction on character, see *Literary Elements*:
- Transparency 3

Elements of Literature

This feature focuses on character as a major element of literature. It discusses the ways writers create characters through direct and indirect methods of characterization. It also distinguishes between dynamic and static characters.

Mini-Lesson: Character

You may want to read the first three paragraphs aloud and then call on volunteers to read the remaining sections aloud.

For the section "Methods of Characterization," students might find examples of each method in a story they are reading. When students read the section "Characters Who Change," ask them to name some dynamic characters they have encountered in literature and tell about the significant changes they underwent.

The box on p. 106 provides a short quotation by Robert Cormier, a well-known writer of young-adult fiction. Ask students to speculate on why Cormier is sometimes moved to laughter or tears as he creates his characters. [Possible response: The characters are almost a part of himself, so he is experiencing their joys and sorrows personally.]



CHARACTER: Living Many Lives *by* John Leggett

The Human Experience

Most people are fascinated by human nature. They like to know how other people respond to problems, disappointments, and temptations. A good story, whether it's true, made up, or somewhere in between, reveals some truth about the human experience. It does this through the people who live in its pages—its **characters.**

A well-drawn character comes alive in the reader's mind. When you read a story, you may find yourself thinking that the main character is very much like you or someone you know—or you may wish you could be more like the character. As you read, the characters in the story become your friends or your enemies. You may even lose yourself in a story and begin to think and feel as if you were in a character's shoes.

Some characters become the acquaintances of generations of readers. You may have met famous characters in books that your parents or even your grandparents also loved.

Creating Characters

Creating characters is an important but difficult part of writing. Writers create brand-new people to populate the world portrayed in a story.

How does a writer bring a character to life? First, the writer must be able to imagine the character. He or she may start by picturing the character's appearance, picking colors for the hair and the eyes, and adding a voice and a style of dress. The writer must also invent a whole personality. The character may be snobbish or heroic or happy-go-lucky, or have a mixture of personality traits. The writer must choose from an enormous number of possibilities while trying to put together a believable character.

Sometimes writers are surprised by the way their characters turn out. Some writers say that their characters just seem to create themselves as a story is being written.

A Writer on Character

"Sitting at my typewriter, I have lived many lives—I have been Jerry Renault refusing to sell those chocolates and Kate Forrester trying to start that hostaged bus and Adam Farmer pedaling his bicycle toward an unknown destination. I have both laughed and wept while sitting there."

—Robert Cormier, author of "The Moustache" (page 139)

Characterization: The Breath of Life

The way a writer reveals character is called **characterization.** Poor characterization can make a description of even a real person seem flat and unconvincing. Good characterization can make readers feel that the most unlikely characters—an enormous talking egg, a bumbling teddy bear—live and breathe.

Using Students' Strengths

Verbal Learners

Remind students of the elements that make up a well-drawn character. Then, hold a Round-Robin storytelling period. Start the story with a scene-setting sentence that identifies one or more characters. Then have each student add one sentence, either responding to the previous sentences or adding a new dimension to the characters.

Kinesthetic Learners

Have each student present a pantomime or tableau to create a particular impression about a fictitious character from a familiar film or story. Have classmates share their impressions of the character in a class discussion.

Logical/Mathematical Learners

Ask students to create a chart that presents details about a specific character. To organize the details on the chart, have students use such headings as "What the Character Says," "What the Character Does," "How the Character Appears," and "What Others Say About the Character."



Show, Don't Tell

"Don't say the old lady screamed. Bring her on and let her scream."

—Mark Twain

A writer may simply *tell* us directly that a character is mean-tempered or thrifty or brave or honest. This kind of characterization, called **direct characterization,** was often used by writers before the twentieth century. Present-day writers generally prefer to *show* their characters in action and let readers decide for themselves what kinds of people they are meeting. This method is called **indirect characterization.**

Methods of Characterization

Writers use several methods to reveal what a character is like.

Telling

1. Stating directly what the character is like:

 Sergeant Randolph was the cruelest drillmaster in the regiment.

Showing

2. Describing the appearance of the character:

 The woman's coat was gathered about her thin body and fastened with a safety pin.

3. Showing the character in action:

 Toni glanced around, then tossed her gum wrapper on the grass and kept walking.

4. Allowing the reader to hear the character speak:

 "I don't have to do what you say," declared Darlene, glaring at the new baby sitter.

5. Revealing the character's thoughts and feelings:

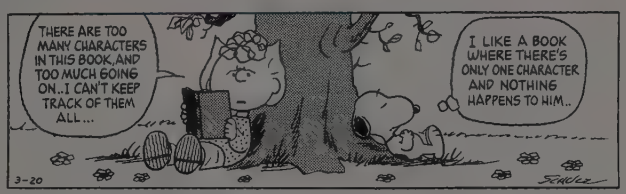
 Tyler didn't like the looks of the squash pudding but decided to eat some to please the cook.

6. Showing how others react to the character:

 "Team up with Erica?" said Jorge. "Well, OK, if you can't get anyone else. But when she was my partner before, I did all the work while she socialized."

Characters Who Change

The main character in a story almost always undergoes a significant change in the course of the story. A character who changes in this way is known as a **dynamic character.** (A character who doesn't change much is called a **static character.**) A dynamic character may grow in some way, gain in understanding, make an important decision, or take a crucial action.



Peanuts reprinted by permission of UFS, Inc.

Applying the Element

After students have read the essay, encourage them to list their favorite TV characters and then answer the following questions about each character:

- Does the character remind you of anyone you know?
- What does the character look like?
- How would you describe this character's personality?
- Can you think of an example of how other characters' actions or words have revealed something about this character?

Finally, have students bring each character to life through a drawing, pantomime, or dramatized scene.

Resources

Assessment

Formal Assessment

- Literary Elements Test, p. 30

OBJECTIVES

The Courage That My Mother Had / Legacy II

1. Read and interpret the poems
2. Identify and analyze rhythm
3. Express understanding through persuasive and creative writing

SKILLS

Literary

- Identify and analyze rhythm

Writing

- Collect ideas for a persuasive essay
- Write a thank-you note
- Write a concrete poem

Viewing and Representing

- Interpret a painting (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Summary

The speaker mourns the loss of her mother's courage, which is buried with her mother. She says that her mother left her a brooch, which she treasures, but she would gladly exchange the jewelry for the courage—which her mother no longer needs and she does.

Resources

Listening

Audio CD Library

A sensitive reading of Millay's poem will be found in the *Audio CD Library:*

- Disc 2, Tracks 3, 4

Before You Read

THE COURAGE THAT MY MOTHER HAD
LEGACY II

Make the Connection

Legacies

What do you know about the word *legacy*? Using a dictionary if necessary, brainstorm with two or three classmates in response to the questions below.

Quickwrite

- Who might leave a legacy?
- How might someone feel about receiving a legacy?
- What are examples of legacies? (Does a legacy have to be something you can see?)

Elements of Literature

Rhythm

Read aloud "The Courage That My Mother Had," and you'll hear a regular rhythm that sounds like poetry. Read aloud "Legacy II," in contrast, and you'll hear the natural rhythms of ordinary speech. How do you know, in each poem, when to pause when you read aloud?

Rhythm is a rise and fall of the voice produced by repeated sound patterns.

For more on Rhythm, see pages 544–545 and the Handbook of Literary Terms.

The Courage That My Mother Had

Edna St. Vincent Millay

The courage that my mother had
Went with her, and is with her still:
Rock from New England quarried;° [3]
Now granite in a granite hill.

The golden brooch° my mother wore [5]
She left behind for me to wear;
I have no thing I treasure more:
Yet, it is something I could spare.

Oh, if instead she'd left to me
The thing she took into the grave!—
That courage like a rock, which she
Has no more need of, and I have.

3. quarried: dug from a quarry, a pit from which building stone or marble is taken.
5. brooch (brōch): large decorative pin, usually worn at the neck.



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LE0 8-2

Resources: Print and Media

Reading

- *Graphic Organizers for Active Reading*, p. 8
- *Audio CD Library*
 Disc 2, Tracks 3, 4

Viewing and Representing

- *Viewing and Representing*
 Fine Art Transparency 3
 Fine Art Worksheet, p. 12

Assessment

- *Formal Assessment*, p. 22
- *Portfolio Management System*, p. 116
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-2)



Spanish Octogenarian by E. Martin Hennings. Oil on canvas.
Stark Museum of Art, Orange, Texas.

Legacy II

Leroy V. Quintana

Grandfather never went to school
spoke only a few words of English

a quiet man; when he talked
talked about simple things
planting corn or about the weather
sometimes about herding sheep as a child

One day pointed to the four directions
taught me their names
El Norte
Poniente Oriente
El Sur

He spoke their names as if they were
one of only a handful of things
a man needed to know

Now I look back
only two generations removed
realize I am nothing but a poor fool
who went to college

trying to find my way back
to the center of the world
where Grandfather stood
that day

Summary

Quintana's free-verse poem is a tribute to his grandfather's simple wisdom, which Quintana didn't recognize when he was younger. His main image is the four compass points, whose names his grandfather taught him and which he represents concretely on the page. The space in their midst, "the center of the world," was where his grandfather stood.

A Elements of Literature

Rhythm

? How would you describe the rhythm of "Legacy II"? [There is no regular pattern of rhythm; the rhythm sounds like everyday speech.]

Responding to the Art

Born in Pennsgrove, New Jersey, **E. Martin Hennings** (1886–1956) grew up in Chicago. After attending the Art Institute, he became a commercial artist and muralist. In 1917, he visited Taos, New Mexico, and became enchanted with the land and its people. His paintings of adobe village life and the Taos Pueblo introduced many Americans and Europeans to a beautiful region of the Southwest.

Activity. Point out the Spanish words that frame the painting, and invite Spanish-speaking students to translate them.

Reaching All Students

Struggling Readers

Suggest that students work together in pairs, one reading a stanza aloud, the other paraphrasing the stanza in his or her own words.

English Language Learners

To increase student knowledge of the difficult sound-spelling relationships in English, write on an index card the final word of each rhyming line of "The Courage That My Mother Had." Ask small groups of students to do a quick match of pairs of rhyming words.

Advanced Learners

Ask students to discuss the meaning of a legacy and suggest why "Legacy" would also be an appropriate title for the Millay poem.

Browsing in the Files

About the Author.
My candle burns at both ends;
It will not last the night;
But ah, my foes, and oh, my
friends—
It gives a lovely light!

This little poem, called "First Fig," is one of Edna St. Vincent Millay's early poems and might be taken as a description of her life. Although primarily a poet (she was the recipient of the 1923 Pulitzer Prize in poetry for *The Harp-Weaver and Other Poems*), she was also an actor and playwright for the Provincetown Players.

About the Author. Leroy V. Quintana's grandparents demonstrated storytelling for him with their *cuentos* (old tales) and stories about sheepherding, witches, and buried treasure. After he returned from Vietnam, Quintana began to write poems about his experiences there. He has taught at the university level and has worked as a journalist and as a counselor. In 1982, *Sangre*, a collection of his poems, won the American Book Award for poetry.

Meet the Writers

Family Ties



Edna St. Vincent Millay (1892–1950) was born and grew up in Rockland, Maine. She started writing poetry as a child. Millay wrote "Renascence" (ri·nas'əns), one of her most famous poems, when she was only nineteen, and published her first book of poetry the year she graduated from Vassar College.

As you might have guessed from "The Courage That My Mother Had," the strength of women is an important theme in Millay's writing. Millay worshiped her mother, a strong New Englander who worked as a practical nurse to support her three daughters after their father deserted the family.



Leroy V. Quintana (1944–) was born in Albuquerque, New Mexico, and raised by his grandparents. Many of his poems contrast his Mexican ancestors' traditional way of life with the way people live in big cities today. "In many ways I'm still basically a small-town New Mexico boy carrying on the oral tradition," he says.

> "I heard Grandmother tell me the old stories hundreds of times, over and over. To me it was like turning on the TV. She had the nuances of language, though she had no education; she knew the inflections, how to tell the story, how to keep you in suspense. You know, that seems to be lost, and I would hope that I could at least put a little bit of that on paper."

"Legacy II" builds on the theme of another poem by Quintana, "A Legacy," about an educated man who longs to return to the time when his grandfather told him *cuentos* (kwen'tôs), Mexican American folk tales.

Assessing Learning

Check Test: Short Answers

"The Courage That My Mother Had"

1. What has the mother left her daughter? [a golden brooch]
2. Where is the mother now? [She has died and is buried.]
3. What does the daughter wish her mother had left her? [courage]

"Legacy II"

4. What kind of education did the grandfather have? [He never went to school.]
5. What impression has the grandfather left on his grandson? [The grandson suggests that his grandfather understood what is important in life.]

Making Meanings

First Thoughts

[respond] 1. Which poem do you like better? Why? Consider the feelings and ideas expressed by the speakers and the **rhythm** you feel in each poem.

Shaping Interpretations

[compare] 2. What legacy did the speaker of each poem receive? What legacy does each speaker want instead?

[interpret] 3. What does Millay compare her mother's courage to? What does her comparison suggest to you about the nature of courage?

[interpret] 4. What do you think the speaker of "Legacy II" means when he says that his grandfather stood at the center of the world that day (lines 20–22)?

Extending the Text

[connect] 5. Review what you wrote about legacies in your Quickwrite. Do you think it's possible for qualities like courage and wisdom to be handed down as legacies? Why or why not?

Choices: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Persuasive Essay

Refer to your Quickwrite notes, and respond to one of these statements:

- The most important legacies are those that can't be seen.
- Anyone—young or old, rich or poor—can leave a legacy.

Write down supporting evidence for your position. Be sure to think about the two poems you've just read.

Creative Writing

2. Thanks a Million

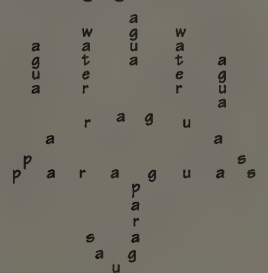
Think of a gift someone gave you that was *not* an object—perhaps knowledge, love, or just attention when you needed someone to listen. Write a **thank-you note** explaining what the gift meant to you.

World Languages

3. Make It Concrete

In a **concrete poem** the arrangement of the words on the page reflects their meaning, the way the placement of the Spanish words for the four directions in "Legacy II" indicates what the words mean.

Write a concrete poem designed to teach a word or a group of words in a language you know (it can be English) to speakers of other languages.



Using Students' Strengths

Interpersonal Learners

After reading the poems, suggest that these students briefly characterize the relationship that Millay might have had with her mother and Quintana with his grandfather. They might also discuss the poets' motivations for writing the poems.

Making Meanings

First Thoughts

1. Many students will choose the Millay poem because they prefer poems with regular rhythm and rhyme. Millay's message is also much more concrete. Others may prefer "Legacy II" because they like free verse and the natural rhythms of the language. Quintana's poem seems simpler, but it is actually much more suggestive than Millay's.

Shaping Interpretations

2. The speaker of Millay's poem received a brooch but wishes she had gotten her mother's courage. The speaker of "Legacy II" received his grandfather's appreciation of simple things and wishes for contentment.
3. By comparing her mother's courage to rock, Millay suggests that courage is strong and long-lasting.
4. The lines might mean that his grandfather was fulfilled and content with his place in the world. The lines might also suggest a kind of balanced life. They might suggest possession of special knowledge.

Extending the Text

5. Many students will suggest that parents and grandparents can hand down traits, such as wisdom and courage, through their behavior and the examples they set for their children and grandchildren.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 116 in the *Portfolio Management System.*

Choices: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 160–164.
2. **Creative Writing** Review the parts of a friendly letter and the punctuation to be used in dates and after the salutation and the closing.
3. **World Languages** Bring in samples of concrete poems for students to study. "Concrete Cat" by Dorthi Charles (X. J. Kennedy) is a favorite with many students. (See *Elements of Literature, Introductory Course.*)

OBJECTIVES

1. Read and interpret the poem
2. Identify and analyze symbols
3. Express understanding through persuasive and creative writing
4. Perform a choral reading

SKILLS

Literary
- Identify and analyze symbols

Writing
- Collect ideas for a persuasive essay
- Write a poem

Performance
- Perform a choral reading of a poem

Viewing/Representing
- Relate a painting to the words of a poem (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Resources

Listening

Audio CD Library

A reading of this poem is available in the *Audio CD Library:*
- Disc 2, Track 5

Selection Assessment

Formal Assessment
- Selection Test, p. 23

Test Generator
- Selection Test

Before You Read

THE SECRET HEART

Make the Connection

Little Things Mean a Lot

Sometimes it's surprising what people remember from their childhood. When the poet Robert P. Tristram Coffin was a little boy, his father came to check on him one night as he lay sick in bed. This simple expression of love meant so much to Coffin that many years later he wrote a poem about it—"The Secret Heart."

Quickwrite

Describe a happy memory from your childhood. Who was there? What happened? Why was it important to you?

Elements of Literature

Symbol

As you read this poem, ask yourself: What does the "secret heart" **symbolize** (represent) for the son?

> A **symbol** is a person, a place, or a thing that has meaning in itself but that stands for something else as well.
>
> *For more on Symbol, see page 42 and the Handbook of Literary Terms.*

The Secret Heart

Robert P. Tristram Coffin

Across the years he could recall
His father one way best of all.

In the stillest hour of night
The boy awakened to a light.

Half in dreams, he saw his sire°
With his great hands full of fire.

The man had struck a match to see
If his son slept peacefully.

He held his palms each side the spark
His love had kindled in the dark.

His two hands were curved apart
In the semblance° of a heart.

He wore, it seemed to his small son,
A bare heart on his hidden one,

A heart that gave out such a glow
No son awake could bear to know.

It showed a look upon a face
Too tender for the day to trace.

One instant, it lit all about,
And then the secret heart went out.

But it shone long enough for one
To know that hands held up the sun.

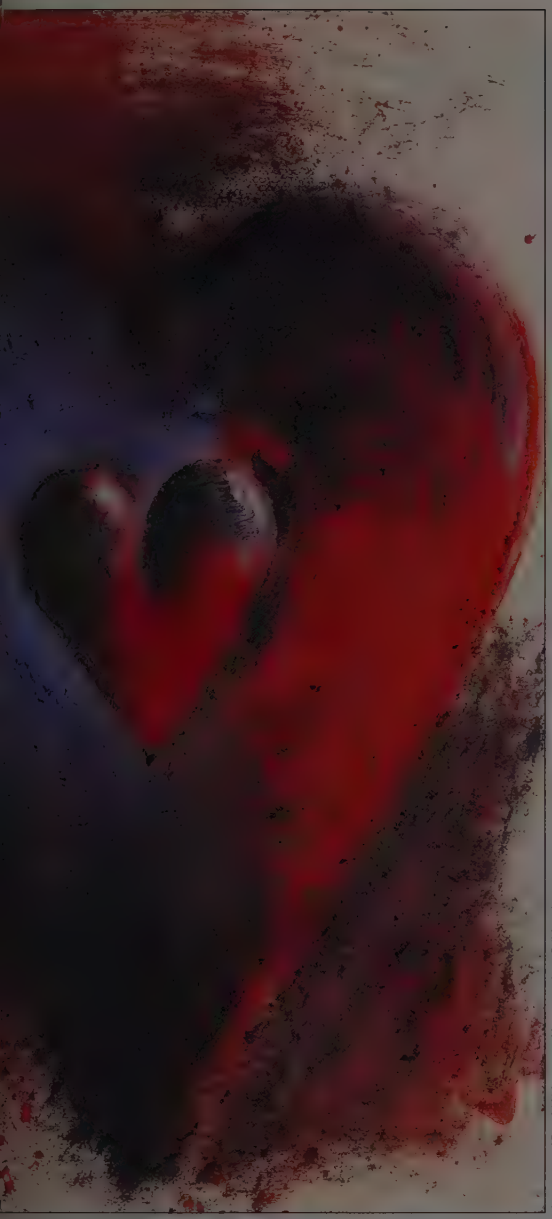
5. sire: father.
12. semblance: form.

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading*, p. 9
- *Audio CD Library*
 Disc 2, Track 5

Assessment
- *Formal Assessment*, p. 23
- *Portfolio Management System*, p. 117
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-2)



Courtesy of PaceWildenstein. Photographer: Bill Jacobson.

The Fire in Time (1993) by Jim Dine. Charcoal, enamel, and watercolor on paper (31 1/2" x 23").

Meet the Writer

"Saying the Best"

Robert P. Tristram Coffin (1892–1955) was born in Brunswick, Maine, and called himself "a New Englander by birth, by bringing up, by spirit." Coffin enjoyed growing up in rural Maine so much that as an adult he bought the red-brick schoolhouse he'd attended, to preserve it in honor of his childhood. (Can you imagine buying your school in thirty years?)

Coffin was an artist as well as a writer and often drew the jacket designs and illustrations for his books. He won a Pulitzer Prize for a book of poetry called *Strange Holiness* (1935). He once said:

> "Poetry is saying the best one can about life."



Summary

The poet uses a lighted match to symbolize a father's love for his son. Lying in bed as a child, the speaker sees his father strike a match to check on him. The first image of "hands full of fire" changes to the symbol of cupped hands, representing a loving heart. In the last line the child realizes that "hands" also "hold up the sun," perhaps a way of saying that the child's feelings about his father's loving care cause him to believe also in a personal God's loving care for the whole universe.

A Elements of Literature

Symbol

? What do you think the father's hands, cupped into the shape of a heart, symbolize? [Possible response: The image symbolizes the father's love for his son.]

Responding to the Art

Hearts are a familiar motif of **Jim Dine** (1935–), an American painter, sculptor, and graphic artist. For him, the heart figure reflects his belief in the ability of art to convey strong emotions. **Activity.** Ask students to share their interpretations of the painting's title and how it relates to the words of the poem. They may also enjoy theorizing about how the heart became a symbol of love.

From the Editor's Desk

We chose this poem, one of our favorites, as a heart-tugger—with an image of heart-shaped hands and flame that lingers in the mind long after the poem is read. We find this portrait of a father's love for his son refreshing in a world increasingly filled with negative images.

Reaching All Students

Struggling Readers

Except for ll. 13–16, each couplet in the poem is a full sentence. Have students read the poem as a series of sentences.

English Language Learners

Explore the meaning of challenging words and phrases in the poem. Point out that *across the years* means "for a long, long time"; *struck a match* means "lit a match"; and *kindled* means "set fire to." Also point out that the word *trace* in l. 18 means "outline" or "depict."

Advanced Learners

Ask students to discuss which words they would highlight or stress in an oral reading of the poem in order to emphasize the poet's meaning.

MAKING MEANINGS

First Thoughts

1. Students may say the word *heart* is the most important since the poem is about the father's love.

Shaping Interpretations

2. The boy realizes that his father is tender, concerned, and caring. He sees a tender expression on his father's face.
3. Curved in the shape of a heart and illuminated from within, the hands symbolize the father's caring love for his son.
4. The sun is the center of the solar system. The son sees his father's love as the center of his world. The son might also be thinking of God's loving care.
5. Like the poem, this expression reminds us that our deepest feelings are often revealed by small actions, such as lighting a match to check on a child's well-being.

Connecting with the Text

6. Students might suggest that people are sometimes too self-conscious or embarrassed to express tender feelings publicly.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 117 in the *Portfolio Management System*.

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 160–164.
2. **Creative Writing** If students imitate the rhymed couplet form of "The Secret Heart," ask them to be aware that most lines contain eight syllables with every other syllable stressed.
3. **Performance** To avoid a dull recitation, urge students to express the son's emotions.

MAKING MEANINGS

First Thoughts

[respond] 1. In your opinion, what is the most important word or phrase in the poem? Explain your choice.

Shaping Interpretations

[infer] 2. What does the boy realize about his father? How does he come to this realization?

[interpret] 3. What do the father's hands holding the match **symbolize** for the son?

[analyze] 4. What do you think is the meaning of the last two lines, in which the son realizes that "hands held up the sun"? Whose hands are they?

[connect] 5. How does the expression "Little things mean a lot" relate to this poem? Does the expression also relate to the memory you described in your Quickwrite? Explain.

Connecting with the Text

[connect] 6. The speaker says that the father's love was "too tender for the day to trace." Why do people sometimes hide their feelings from those they love?

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Persuasive Essay

The event described in "The Secret Heart" helps a boy know how much his father loves him. What "little things" can people do for one another to show that they care? What do children need most from their families? Freewrite your responses to these issues.

Creative Writing

2. Memory Lane

Write a poem about a memory of a special person. If you would like to write a poem with a regular pattern of **rhyme** and **rhythm,** like "The Secret Heart," you might start:

Across the years I can recall
_____ best of all.

Performance

3. Sound and Sense

With two or three classmates, prepare a **choral reading** of "The Secret Heart." Practice reading it aloud so that it doesn't sound singsong. Pay attention to the punctuation at the ends of lines. If there's no punctuation mark, read on without pausing; come to a full stop only when you get to a period. You may want to try reciting the poem from memory.

Making the Connections

Connecting to the Theme: "From Generation to Generation"

The speakers in the poems by Edna St. Vincent Millay, Leroy Quintana, and Robert P. Tristram Coffin all speak about values they have observed in and perhaps received from members of older generations. What value does each poet most admire? [Students might say that Edna St. Vincent Millay most admires her mother's courage, which she has not received. Leroy Quintana most admires his grandfather's wisdom and centeredness, and he feels he may be acquiring these traits. Robert P. Tristram Coffin most admires the warm love that his father projected toward him.]

Before You Read

A Smart Cookie
Bien águila

Make the Connection

Hopes and Dreams

"I want my children to have everything I missed." Have you ever heard an adult say something like this?

In "A Smart Cookie" a mother talks about her missed opportunities in hopes that her daughter, Esperanza, will have a better future. (*Esperanza,* in fact, means "hope" in Spanish.)

Quickwrite



Write briefly about someone's hopes for you or your own hopes for your future.

Background/ Elements of Literature

Literature and World Languages

"A Smart Cookie" appears here both in English, the language in which Sandra Cisneros writes, and in Spanish, her parents' language.

When Elena Poniatowska translated the story into Spanish, the title posed a special problem because it is an **idiom,** an expression that has a nonliteral meaning unique to a particular language. Do you know what the expression *smart cookie* means?

Poniatowska could have simply used the Spanish words for *smart* and *cookie,* but in Spanish the phrase would just mean "intelligent pastry." To a Spanish speaker it would make no sense. She chose instead to change the title to "Bien águila" ("good eagle"), a Spanish idiom whose meaning is similar to that of *smart cookie* in English.

An **idiom** is an expression peculiar to a particular language. An idiom means something different from the literal meaning of each word.

For more on Idiom, see the Handbook of Literary Terms.



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LE0 8-2

Objectives

A Smart Cookie/Bien águila

1. Read and interpret the story
2. Identify and interpret idioms
3. Express understanding through persuasive writing, art, or speaking and listening

Skills

Literary
- Read and interpret idioms

Writing
- Collect ideas for a persuasive essay
- Write a report of an interview

Art
- Interpret a scene through drawing or sculpture

Speaking/Listening
- Interview a family member

Viewing/Representing
- Relate a painting to a selection (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator



Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 10

Writing and Language
- *Daily Oral Grammar* Transparency 6

Assessment
- *Formal Assessment,* p. 24
- *Portfolio Management System,* p. 118
- *Standardized Test Preparation,* p. 26
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-2)

FROM THE EDITOR'S DESK

We particularly liked this vignette because we could pair it with a Spanish translation. Deceptively simple in style, it makes an important point that students at this age—so concerned with peer pressure, fitting in, wearing the right clothes—can easily identify with. Bonus: The English and Spanish titles provide a great opportunity for teaching idiom.

Summary

A Mexican American mother who quit school wistfully tells her daughter Esperanza, "I could've been somebody." Alluding to Madame Butterfly's dependence, she urges Esperanza to study and achieve independence. Suddenly, the mother reveals that she left school because she lacked nice clothes. Her closing idiom, "I was a smart cookie," is an ironic view of her decision to drop out. (Note that she named her daughter "Hope" in Spanish.)

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 24

Test Generator

- Selection Test

A Elements of Literature

Allusion

? What does the mother seem to suggest by alluding to Madame Butterfly and to her *comadres*? [Possible responses: Women who depend on men are disappointed; women need an education so that they can be economically self-sufficient.]

B Critical Thinking

Analyzing

? Does Esperanza's mother really think that she was a "smart cookie"? [Possible response: No, she is speaking ironically; she actually thinks she was foolish for dropping out of school.]

A Smart Cookie

Sandra Cisneros



Mercy (detail) (1992) by Nick Quijano.

I could've been somebody, you know? my mother says and sighs. She has lived in this city her whole life. She can speak two languages. She can sing an opera. She knows how to fix a TV. But she doesn't know which subway train to take to get downtown. I hold her hand very tight while we wait for the right train to arrive.

She used to draw when she had time. Now she draws with a needle and thread, little knotted rosebuds, tulips made of silk thread. Someday she would like to go to the ballet. Someday she would like to see a play. She borrows opera records from the public library and sings with velvety lungs powerful as morning glories.

Today while cooking oatmeal she is Madame Butterfly[1] until she sighs and points the wooden spoon at me. I could've been somebody, you know? Esperanza, you go to school. Study hard. That Madame Butterfly was a fool. She stirs the oatmeal. A Look at my comadres.[2] She means Izaura whose husband left and Yolanda whose husband is dead. Got to take care all your own, she says shaking her head.

Then out of nowhere:

Shame is a bad thing, you know. It keeps you down. You want to know why I quit school? Because I didn't have nice clothes. No clothes, but I had brains.

B Yup, she says disgusted, stirring again. I was a smart cookie then.

1. **Madame Butterfly:** tragic heroine of an opera of the same name by Giacomo Puccini. In the opera a U.S. naval officer stationed in Japan marries a young Japanese woman, Butterfly, then returns to the United States. She waits faithfully for him, with their child, for years. After he returns to Japan with an American wife, Butterfly commits suicide.
2. **comadres** (kô·mä′drās): Spanish for "close female friends" (literally, a child's mother and godmother).

Reaching All Students

Struggling Readers

Have students read each paragraph aloud and then discuss how well they understand what they have read. Allow them to ask questions before proceeding.

English Language Learners

Encourage Spanish-speaking students to read the Spanish version first and then summarize it in English. Then, have them read the English version. Encourage these students to comment on the translation.

Advanced Learners

Ask students to suggest why Sandra Cisneros might have decided not to use quotation marks to indicate the exact words the mother speaks. [Students might suggest that the lack of quotation marks makes the piece less formal; the mother's words and the daughter's thoughts tend to fuse, showing their closeness.]

Bien águila

Sandra Cisneros,
Translated by Elena Poniatowska

Yo pude haber sido alguien, ¿sabes? dice mi madre y suspira. Toda su vida ha vivido en esta ciudad. Sabe dos idiomas. Puede cantar una ópera. Sabe reparar la tele. Pero no sabe qué metro tomar para ir al centro. La somo muy fuerte de la mano mientras esperamos a que llegue el tren.

Cuando tenía tiempo dibujaba. Ahora dibuja con hilo y aguja, pequeños botones de rosa, tulipanes de hilo de seda. Algún día le gustaría ir al ballet. Algún día también, a ver una obra de teatro. Pide discos de ópera en la biblioteca pública y canta con pulmones aterciopelados y poderosos como glorias azules.

Hoy, mientras cuece la avena, es Madame Butterfly hasta que suspira y me señala con la cuchara de palo. Yo pude haber sido alguien, sabes? Ve a la escuela, Esperanza. Estudia mañana. Esa Madame Butterfly era una tonta. Menea la avena. Fíjate en mis comadres. Se refiere a Izaura, cuyo marido se largó, y a Yolanda, cuyo marido está muerto. Tienes que cuidarte solita, dice moviendo la cabeza.

Y luego, nada más porque sí:

La vergüenza es mala cosa, ¿sabes? No te deja levantarte. ¿Sabes por qué dejé la escuela? Porque no tenía ropa bonita. Ropa no, pero cerebro sí.

¡Ufa! dice disgustada, meneando de nuevo. Yo entonces era bien águila.

Meet the Writer

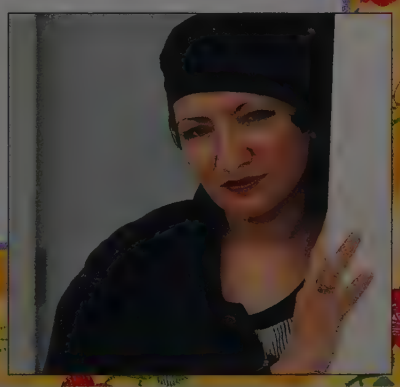
Crossing the Threshold

Like Esperanza, **Sandra Cisneros** (1954–) grew up in a Mexican American family in Chicago. She writes:

> "I've managed to do a lot of things in my life I didn't think I was capable of and which many others didn't think me capable of either. Especially because I am a woman, a Latina, an only daughter in a family of six men. My father would've liked to have seen me married long ago. In our culture, men and women don't leave their father's house except by way of marriage. I crossed my father's threshold with nothing carrying me but my own two feet."

More by Sandra Cisneros

"A Smart Cookie" comes from *The House on Mango Street* (Vintage), a collection of **vignettes,** or short sketches, about Esperanza. It was published in Spanish as *La Casa en Mango Street* (Vintage).



Responding to the Art

Nick Quijano (1953–) was born in New York City. At fourteen, he went to Puerto Rico to study architecture. His folkloric paintings idealize the kind of family and village life that is being displaced by urban culture in Puerto Rico.

Activity. Students may wish to discuss how well this painting goes with the selection and the photo of writer Sandra Cisneros.

Browsing in the Files

About the Author. As a child, Sandra Cisneros buried herself in books—the lives of the saints, *Alice's Adventures in Wonderland,* and fairy tales. Cisneros has made her home in Texas and often gives readings of her poems and stories. Among her books are a collection of stories, *Woman Hollering Creek,* and two collections of poetry, *Bad Boys* and *My Wicked, Wicked Ways.*

Assessing Learning

Check Test: True-False

1. Esperanza's mother has lived in the city for many years. [True]
2. Esperanza's mother stopped attending school because she had to ride the subway. [False]
3. Operas are important to Esperanza's mother. [True]
4. Esperanza recognizes her mother's talent. [True]
5. Her mother is happy with her life. [False]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 26

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 6

MAKING MEANINGS

First Thoughts

1. Have students discuss any similarities between their notes and the story.

Shaping Interpretations

2. The mother seems to be saying that she thought she knew it all when she quit school but later learned that quitting was a big mistake. She is being ironic.
3. The mother suggests that we should become self-sufficient through education.
4. The mother urges her daughter to stay in school, study hard, and not let shame or foolish pride hinder her. Students might suggest that Esperanza will follow the advice to avoid missing the same opportunities as her mother.

Extending the Text

5. The mother believes that education helps a person take charge of life. She might tell the "Legacy II" speaker that education is not limited to schooling. The "Legacy II" speaker might reply that Esperanza's mother could still continue her formal education.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 118 in the *Portfolio Management System*.

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 160–164.
2. **Art** Before beginning, have each artist tell a classmate how to pose as a model for the piece.
3. **Speaking and Listening** Suggest that students tape-record the interviews in order to ensure that their notes are accurate.

MAKING MEANINGS

First Thoughts

[connect] 1. Look back at your Quickwrite. What connections, if any, do you see between what you wrote there and "A Smart Cookie"?

Shaping Interpretations

[interpret] 2. When Esperanza's mother uses the **idiom** "smart cookie" to describe herself, what does she mean?

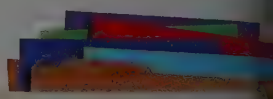
[relate] 3. What does Esperanza's mother mean when she says "Got to take care all your own"? How does this statement relate to her comments about education?

[infer] 4. What advice is Esperanza's mother giving her daughter? From your experience, do you think Esperanza is likely to follow her mother's advice?

Extending the Text

[speculate] 5. Describe Esperanza's mother's attitude toward education. What do you think she would say about education to the speaker of "Legacy II" (page 109)? How would he reply?

CHOICES: Building Your Portfolio



Writer's Notebook

1. Collecting Ideas for a Persuasive Essay



Think about Cisneros's short story and your own experience, and jot down your responses to one of these opinions:

- Parents can put too much pressure on children by wanting their children to have better lives than they had.
- Children need to know the mistakes their parents made so they can avoid making the same mistakes.
- Education is the key to independence.

Art

2. Hearts and Cookies

Respond to "A Smart Cookie" or "The Secret Heart" (page 112) with a drawing or a sculpture (perhaps of clay, wire, or papier-mâché). Illustrate one of the scenes as you envision it, or creatively interpret feelings and memories that came to mind as you read.

Speaking and Listening

3. Life Before Me?

Interview an older family member about his or her life before you were born. You may want to concentrate on one or two of these areas: education; career plans; or talents, interests, and hobbies.

Write up the interview either in a question-and-answer format or in paragraph form, using a combination of your words and the words of the person you're interviewing.

Crossing the Curriculum

Math

Invite students to find out about high school dropout rates in their community and state. In particular, ask them to find out whether these rates have changed over the last several decades. Ask students to represent the information they find graphically.

Music

Some students might like to find and listen to the music of *Madama Butterfly* by Giacomo Puccini. Suggest that they play selected arias for the class and provide a synopsis of the libretto.

Social Studies

Interested students might contrast the economic and social conditions of women who have completed high school and/or college with those who have dropped out. Other students might research how equal opportunity laws passed since the 1960s have helped women.

Before You Read

THE MEDICINE BAG

Make the Connection

Coming of Age

"Today I am an adult." When will *you* say those words? In some families and cultures the passage into adulthood is marked by a ceremony, such as the Jewish bar mitzvah or bat mitzvah ritual. In others you're recognized as an adult when you get a driver's license, finish high school or college, or get your first job.

Quickwrite



Write for a few minutes about your own coming of age. Did it or will it include any special rituals? Who was or will be involved? Does more than one event mark adulthood for you?

Elements of Literature

Dynamic and Static Characters

A **dynamic character** is one who changes because of what happens in a story. Usually, the main character in a story changes, while less important characters are **static**—they stay basically the same.

As you read "The Medicine Bag," look for clues that Martin's character is changing in important ways. Ask yourself: What signs show that Martin is coming of age?

A **dynamic character** changes as a result of a story's events. A **static character** does not change much.

For more on Character, see pages 106–107 and the Handbook of Literary Terms.

Reading Skills and Strategies

Comparing and Contrasting: Before and After

When you **compare** people or things, you show their similarities—how they are alike. When you **contrast** people or things, you show how they are different. As you read "The Medicine Bag," pay attention to how Martin, the main character, changes. Compare the person Martin is at the beginning of the story to the person Martin is at its end.

Background

Literature and Culture

In "The Medicine Bag" a boy named Martin learns about the coming of age of his Teton Sioux (tē'tän' sōō) great-great-grandfather, Iron Shell. In the Sioux tradition a teenage boy becomes a man by making a *vision quest*, going off alone to find spiritual power and guidance through a dream. Sometimes he also finds *medicine*, an object believed to provide protection or power.

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OBJECTIVES

1. Read and interpret the story
2. Identify and analyze dynamic and static characters
3. Compare character traits
4. Express understanding through persuasive and creative writing, research/social studies, or art/critical thinking
5. Identify and use precise words
6. Understand and use new words
7. Track word origins

SKILLS

Literary
- Identify and analyze dynamic and static characters

Reading
- Compare character traits

Writing
- Collect ideas for a persuasive essay
- Write a description

Speaking/Listening
- Create an oral presentation

Grammar/Language
- Choose precise words

Vocabulary
- Learn new words
- Find word origins

Viewing/Representing
- Relate a painting to a story
- Examine artifacts

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator



Preteaching Vocabulary

Words to Own

Ask students to preview the Words to Own that appear at the bottom of the story pages. Call on students to read the words and their definitions aloud. Then ask students to demonstrate understanding by choosing the best word to answer each of the following questions.

1. Which word would you use to describe how an old person with a cane might look? [stooped]
2. Which word would describe how you finally agreed to lend someone money? [reluctantly]
3. Which word would you use to describe the White House in a travel guide? [stately]
4. Which word might be used in a description of a prisoner's surroundings? [confines]
5. Which word would you be likely to include in an article about running a marathon? [fatigue]

Summary

Martin lives in Iowa with his white college-professor father and Sioux mother. Every summer he visits his great-grandfather, Joe Iron Shell, on a South Dakota reservation. Martin glamorizes Grandpa to friends, but when the frail old man arrives unexpectedly, the boy is torn between love and embarrassment. The old man has come to pass on his medicine bag to Martin, who recognizes the honor but dreads wearing the dirty leather pouch. For weeks, Martin keeps his curious friends away. Finally, they insist on seeing Grandpa, who fascinates the boys. Later, Joe Iron Shell gives Martin the medicine bag. When Grandpa dies, Martin keeps a promise he made by going to the reservation and putting sacred sage in the bag.

Resources

Viewing and Representing

Videocassette A, Segment 2

"Touchstones of American Indian Tradition" features interviews with Native Americans about their cultures and traditions.

Listening

Audio CD Library

The *Audio CD Library* presents an engaging telling of the story:

- Disc 2, Track 6

Selection Assessment

Formal Assessment

- Selection Test, p. 25

Viewing and Representing

Fine Art Transparency

A fine art transparency of Mike Larsen's *Different Generations* can be used for a postreading discussion of the collection theme.

- Transparency 4
- Worksheet, p. 16



Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 75
 Selection Skill Lesson, p. 81
- *Graphic Organizers for Active Reading*, p. 11
- *Words to Own*, p. 5
- *Spelling and Decoding*
 Worksheet, p. 6
- *Audio CD Library*
 Disc 2, Track 6

Writing and Language

- *Daily Oral Grammar*
 Transparency 7
- *Grammar and Language Links*
 Worksheet, p. 11

Viewing and Representing

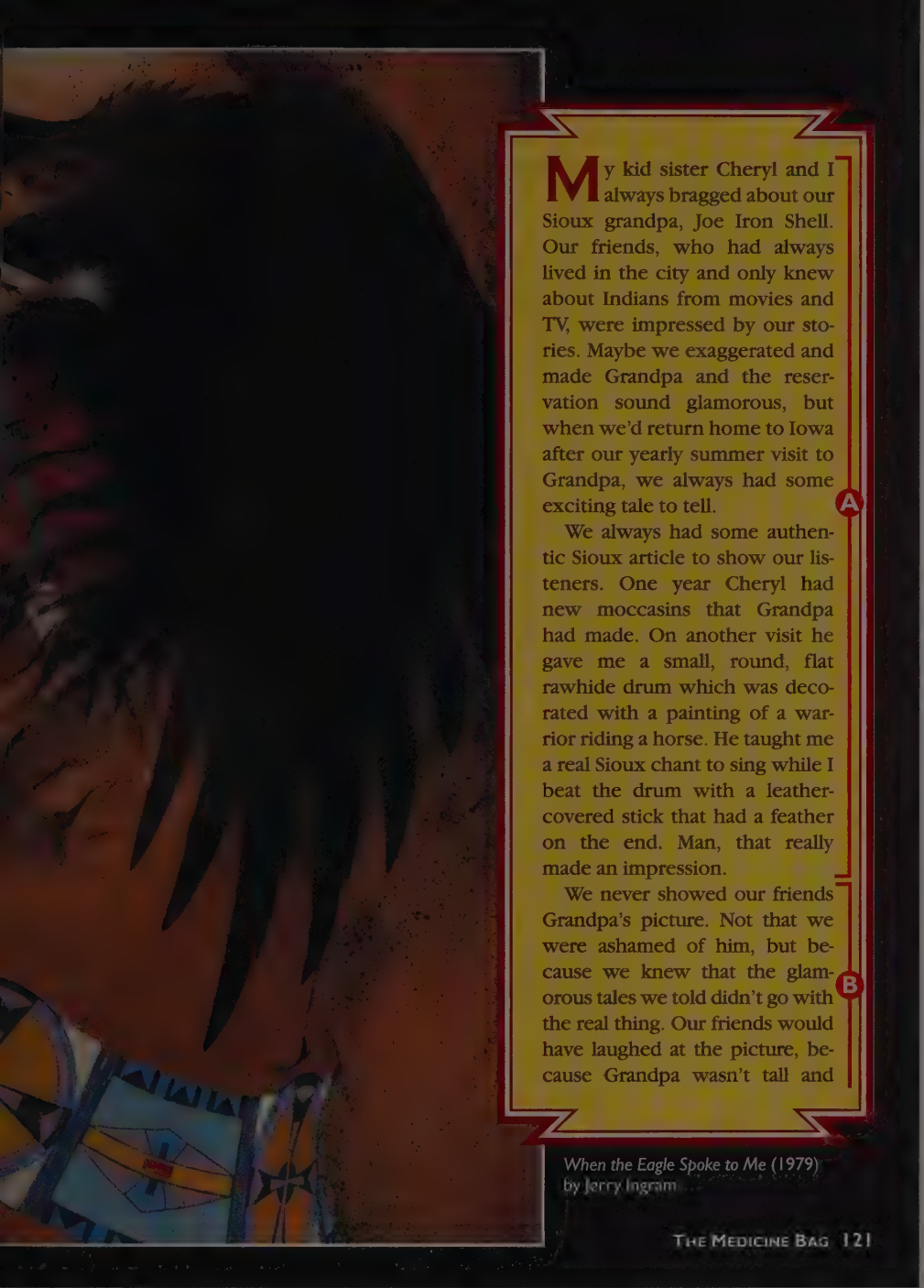
- *Viewing and Representing*
 Fine Art Transparency 4
 Fine Art Worksheet, p. 16
- *Visual Connections*
 Videocassette A, Segment 2

Assessment

- *Formal Assessment*, p. 25
- *Portfolio Management System*, p. 119
- *Standardized Test Preparation*, p. 28
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-2)



My kid sister Cheryl and I always bragged about our Sioux grandpa, Joe Iron Shell. Our friends, who had always lived in the city and only knew about Indians from movies and TV, were impressed by our stories. Maybe we exaggerated and made Grandpa and the reservation sound glamorous, but when we'd return home to Iowa after our yearly summer visit to Grandpa, we always had some exciting tale to tell. A

We always had some authentic Sioux article to show our listeners. One year Cheryl had new moccasins that Grandpa had made. On another visit he gave me a small, round, flat rawhide drum which was decorated with a painting of a warrior riding a horse. He taught me a real Sioux chant to sing while I beat the drum with a leather-covered stick that had a feather on the end. Man, that really made an impression.

We never showed our friends Grandpa's picture. Not that we were ashamed of him, but because we knew that the glamorous tales we told didn't go with the real thing. Our friends would have laughed at the picture, because Grandpa wasn't tall and B

When the Eagle Spoke to Me (1979) by Jerry Ingram

RESPONDING TO THE ART

A Choctaw/Cherokee artist, **Jerry Ingram** (1941–) studied at the Institute of American Indian Arts. His paintings hang in many museums, including the National Gallery of Art in Washington, D.C. In explaining his art, Ingram has said, "I'm trying to bring back images of what it was like in the old days. I've always been fascinated by the Northern Plains Indians, although I'm not of that tribal group . . . but I try anyway to capture the mystique, the colorfulness, the essence."

Activity. Explain that the painting depicts a young man's vision quest. The eagle is the animal form of a spirit helper who will reveal the contents of the young man's medicine bag. This medicine bag will be passed down from generation to generation. Ask students what important objects they would like to pass down to their children someday. Also ask why the artist might have had the eagle's feathers blend visually with the young man's hair.

A Elements of Literature

Character

? At the beginning of the story, what does Martin feel is the main value of his Sioux heritage? [Possible responses: He sees his heritage as a way to gain respect from friends; he likes the gifts he gets from Grandpa.]

B Reading Skills and Strategies

Comparing and Contrasting

? How does Grandpa differ from the TV stereotype of an Indian? [Grandpa isn't tall and stately with braids; he is short, has stringy hair, and lives in a tarpaper shack.]

Reaching All Students

Struggling Readers

Comparing and Contrasting was introduced on p. 119. For a lesson directly tied to this selection that teaches students to compare and contrast by using a strategy called Semantic Differential Scale, see the *Reading Skills and Strategies* binder:

- MiniRead Skills Lesson, p. 75
- Selection Skill Lesson, p. 81

English Language Learners

To improve students' comprehension of the story, review the meanings of words in the story related to Sioux customs. These include *rawhide, beaded moccasins, beaded headband, tepee, elk, prairie,* and *spirit guide.*

Advanced Learners

Ask students to consider the practice of going on a vision quest to find a spirit guide for one's life. What conclusions can they draw about the world view and religious beliefs of the Sioux from this practice? Ask interested students to research vision quests and report on their findings.

From the Editor's Desk

We chose this story because, although it focuses on the passing on of traditions within Native American culture, in a larger sense it speaks to people of any culture. Given the variety of cultural and ethnic groups in our country today, this is a story that will have meaning for many students.

Historical Connections

The Sioux peoples who lived on the Great Plains were forced to give up most of their land as the frontier advanced westward. Their lives were dependent on two animals: the buffalo and the horse. Expert riders, the Sioux hunted buffalo with bow and arrow. The buffalo provided the Sioux with almost everything they needed—food, clothing, and hides to construct their tepees. Sioux culture was threatened when European settlers began to decimate the buffalo. Conflicts with settlers pushed the Sioux to the Black Hills. However, when gold was discovered in the Black Hills, the treaty granting the Sioux rights to that territory was broken, and the Battle of the Little Bighorn in Montana, in which General Custer and his troops were killed, followed in 1876. In retaliation, the U.S. government began an aggressive war campaign, which culminated in the massacre of hundreds of Sioux at Wounded Knee, South Dakota, in 1890. One hundred years later, there were more than 40,000 Sioux living on reservations in Minnesota, North and South Dakota, Montana, and Nebraska.

A Elements of Literature

Conflict

? What conflicting feelings does Martin experience as Grandpa approaches? [Possible response: On the one hand, he is embarrassed by Grandpa's appearance; on the other hand, he cares about Grandpa, or he would not rush out to rescue him from the dogs.]

B English Language Learners

Idioms

Point out that *sink right through the pavement* is an idiom that means "feel very embarrassed."

stately like TV Indians. His hair wasn't in braids but hung in stringy gray strands on his neck, and he was old. He was our great-grandfather, and he didn't live in a tepee, but all by himself in a part log, part tar-paper shack on the Rosebud Reservation in South Dakota. So when Grandpa came to visit us, I was so ashamed and embarrassed I could've died.

There are a lot of yippy poodles and other fancy little dogs in our neighborhood, but they usually barked singly at the mailman from the safety of their own yards. Now it sounded as if a whole pack of mutts were barking together in one place.

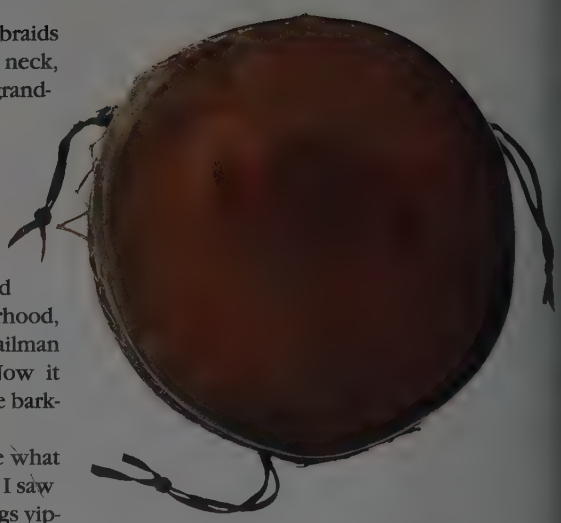
I got up and walked to the curb to see what the commotion was. About a block away I saw a crowd of little kids yelling, with the dogs yipping and growling around someone who was walking down the middle of the street.

I watched the group as it slowly came closer and saw that in the center of the strange procession was a man wearing a tall black hat. He'd pause now and then to peer at something in his hand and then at the houses on either side of the street. I felt cold and hot at the same time as I recognized the man. "Oh, no!" I whispered. "It's Grandpa!"

I stood on the curb, unable to move even though I wanted to run and hide. Then I got mad when I saw how the yippy dogs were growling and nipping at the old man's baggy pant legs and how wearily he poked them away with his cane. "Stupid mutts," I said as I ran to rescue Grandpa.

A When I kicked and hollered at the dogs to get away, they put their tails between their legs and scattered. The kids ran to the curb, where they watched me and the old man.

"Grandpa," I said, and felt pretty dumb when my voice cracked. I reached for his beat-up old tin suitcase, which was tied shut with a rope. But he set it down right in the street and shook my hand.



Dakota Sioux drum (c. 1910).

"Hau, Takoza, Grandchild," he greeted me formally in Sioux.

All I could do was stand there with the whole neighborhood watching and shake the hand of the leather-brown old man. I saw how his gray hair straggled from under his big black hat, which had a drooping feather in its crown. His rumpled black suit hung like a sack over his stooped frame. As he shook my hand, his coat fell open to expose a bright-red satin shirt with a beaded bolo tie[1] under the collar. His get-up wasn't out of place on the reservation, but it sure was here, and I wanted to sink right through the pavement. B

"Hi," I muttered with my head down. I tried

1. **bolo tie:** cord with a decorated fastening, worn as a necktie.

Words to Own

stately (stāt'lē) *adj.*: majestic; dignified; grand.
stooped (stōōpt) *v.* used as *adj.*: bent forward from habit.

Using Students' Strengths

Visual Learners

As visual learners read the story, suggest they fill in the graphic organizer provided in the *Graphic Organizers for Active Reading*, p. 11.

Auditory Learners

Play for the class a recording of Lakota Sioux music, such as "Dream Catcher" by Tokeya Inajin, a Lakota; "Keeper of Dreams," from the Dream Catcher series, vol. 2; or Lakota flute music, such as "Lakota Love Songs," "Make Me a Hollow Reed," or "Seventh Direction." Have students note the sound of the Sioux language, the instruments used, the rhythms, and the possible purposes of the songs.

Kinesthetic Learners

As students read the story, have them think about possible designs for medicine bags of their own. Students should also consider meaningful objects to place in their bags. Then they can create their own bags, insert meaningful objects, and write brief statements describing their bags and the importance of their contents.

o pull my hand away when I felt his bony hand rembling, and looked up to see fatigue in his ace. I felt like crying. I couldn't think of anyhing to say, so I picked up Grandpa's suitcase, ook his arm, and guided him up the driveway o our house.

Mom was standing on the steps. I don't know how long she'd been watching, but her hand was over her mouth and she looked as if she couldn't believe what she saw. Then she an to us.

"Grandpa," she gasped. "How in the world did you get here?"

She checked her move to embrace Grandpa, and I remembered that such a display of affection is unseemly to the Sioux and would embarrass him. C

"Hau, Marie," he said as he shook Mom's hand. She smiled and took his other arm.

As we supported him up the steps, the door banged open and Cheryl came bursting out of the house. She was all smiles and was so obviously glad to see Grandpa that I was ashamed of how I felt. D

"Grandpa!" she yelled happily. "You came to see us!"

Grandpa smiled and Mom and I let go of him as he stretched out his arms to my ten-year-old sister, who was still young enough to be hugged.

"Wicincala, little girl," he greeted her, and then collapsed.

He had fainted. Mom and I carried him into her sewing room, where we had a spare bed.

After we had Grandpa on the bed, Mom stood there helplessly patting his shoulder.

"Shouldn't we call the doctor, Mom?" I suggested, since she didn't seem to know what to do.

"Yes," she agreed, with a sigh. "You make Grandpa comfortable, Martin."

I reluctantly moved to the bed. I knew Grandpa wouldn't want to have Mom undress him, but I didn't want to, either. He was so skinny and frail that his coat slipped off easily. When I loosened his tie and opened his shirt collar, I felt a small leather pouch that hung from a thong[2] around his neck. I left it alone and moved to remove his boots. The scuffed old cowboy boots were tight and he moaned as I put pressure on his legs to jerk them off.

I put the boots on the floor and saw why they fit so tight. Each one was stuffed with money. I looked at the bills that lined the boots and started to ask about them, but Grandpa's eyes were closed again.

Mom came back with a basin of water. "The doctor thinks Grandpa is suffering from heat exhaustion," she explained as she bathed Grandpa's face. Mom gave a big sigh, "Oh hinh, Martin. How do you suppose he got here?"

We found out after the doctor's visit. Grandpa was angrily sitting up in bed while Mom tried to feed him some soup.

"Tonight you let Marie feed you, Grandpa," spoke my dad, who had gotten home from work just as the doctor was leaving. "You're not really sick," he said as he gently pushed Grandpa back against the pillows. "The doctor said you just got too tired and hot after your long trip."

Grandpa relaxed, and between sips of soup he told us of his journey. Soon after our visit to him Grandpa decided that he would like to see where his only living descendants lived and what our home was like. Besides, he admitted sheepishly, he was lonesome after we left. E

I knew everybody felt as guilty as I did—especially Mom. Mom was all Grandpa had left. So even after she married my dad, who's a white man and teaches in the college in our city, and after Cheryl and I were born, Mom F

2. **thong:** narrow strip of leather.

WORDS TO OWN

fatigue (fə·tēg′) *n.*: exhaustion; tiredness.
reluctantly (ri·luk′tənt·lē) *adv.*: unwillingly.

C Cultural Connections

The narrator's family is observing Sioux customs by avoiding a display of affection. The mother will not embrace her grandfather, although she wants to. Ask volunteers to share customs of greeting loved ones and strangers.

D Reading Skills and Strategies



Comparing and Contrasting

? How does Cheryl's reaction to Grandpa differ from Martin's? [Possible response: Martin's sister is not embarrassed by Grandpa's arrival, perhaps because she is younger and does not feel as much pressure to please her peers.]

E Appreciating Language

Precise Nouns

Point out that the author uses precise nouns to help the readers get a clear picture. For example, the word *journey* here suggests the length and difficulty of Grandpa's travels more precisely than the word *trip* would. Similarly, point out that *descendants* is far more precise than *relatives* or *family*.

F Critical Thinking

Interpreting

? Why do you think the family members might feel guilty about Grandpa? [Possible response: They probably feel that they have neglected or even abandoned him in his old age.]

Crossing the Curriculum

Social Sciences

In this story, Grandpa mentions the Sioux reservation. To help students understand the Sioux nation and the reservation system, have them locate current Sioux reservations on a map. Have volunteers research and report on topics such as why reservations were formed, how the Sioux lived before they were placed on reservations, and how in recent decades members of the American Indian Movement have protested federal policies.

Health

According to the doctor, Grandpa is suffering from heat exhaustion. Ask students to find out more about the causes and symptoms of this condition. In particular, ask them to contrast it with heat prostration and heatstroke.

Architecture

Have interested students research the layout of a nineteenth-century Sioux village and the materials used in its construction. Suggest that they culminate their research by creating a diorama of such a village for classroom display.

made sure that every summer we spent a week with Grandpa.

I never thought that Grandpa would be lonely after our visits, and none of us noticed how old and weak he had become. But Grandpa knew and so he came to us. He had ridden on buses for two and a half days. When he arrived in the city, tired and stiff from sitting for so long, he set out, walking, to find us.

He had stopped to rest on the steps of some building downtown and a policeman found him. The cop, according to Grandpa, was a good man who took him to the bus stop and waited until the bus came and told the driver to let Grandpa out at Bell View Drive. After Grandpa got off the bus, he started walking again. But he couldn't see the house numbers on the other side when he walked on the sidewalk, so he walked in the middle of the street. That's when all the little kids and dogs followed him.

I knew everybody felt as bad as I did. Yet I was proud of this eighty-six-year-old man, who had never been away from the reservation, having the courage to travel so far alone.

"You found the money in my boots?" he asked Mom.

"Martin did," she answered, and roused herself to scold. "Grandpa, you shouldn't have carried so much money. What if someone had stolen it from you?"

Grandpa laughed. "I would've known if anyone tried to take the boots off my feet. The money is what I've saved for a long time—a hundred dollars—for my funeral. But you take it now to buy groceries so that I won't be a burden to you while I am here."

"That won't be necessary, Grandpa," Dad said. "We are honored to have you with us and you will never be a burden. I am only sorry that we never thought to bring you home with us this summer and spare you the discomfort of a long trip."

Grandpa was pleased. "Thank you," he answered. "But do not feel bad that you didn't bring me with you, for I would not have come then. It was not time." He said this in such a way that no one could argue with him. To Grandpa and the Sioux, he once told me, a thing would be done when it was the right time to do it and that's the way it was.

"Also," Grandpa went on, looking at me, "I have come because it is soon time for Martin to have the medicine bag."

We all knew what that meant. Grandpa thought he was going to die and he had to follow the tradition of his family to pass the medicine bag, along with its history, to the oldest male child.

"Even though the boy," he said, still looking at me, "bears a white man's name, the medicine bag will be his."

I didn't know what to say. I had the same hot and cold feeling that I had when I first saw Grandpa in the street. The medicine bag was the dirty leather pouch I had found around his neck. "I could never wear such a thing," I almost said aloud. I thought of having my friends see it in gym class, at the swimming pool, and could imagine the smart things they would say. But I just swallowed hard and took a step toward the bed. I knew I would have to take it.

But Grandpa was tired. "Not now, Martin," he said, waving his hand in dismissal, "it is not time. Now I will sleep."

So that's how Grandpa came to be with us for two months. My friends kept asking to come see the old man, but I put them off. I told myself that I didn't want them laughing at Grandpa. But even as I made excuses, I knew it wasn't Grandpa that I was afraid they'd laugh at.

Nothing bothered Cheryl about bringing her friends to see Grandpa. Every day after school started, there'd be a crew of giggling little girls or round-eyed little boys crowded around the old man on the patio, where he'd gotten in the habit of sitting every afternoon.

A Struggling Readers

Finding Details

Ask students to list some qualities and details that they know about Grandpa at this point in the story. [Possible response: He is old, brave, formal, sick, lonely, and selfless.]

B Cultural Connections

Medicine bags are a Sioux tradition. As Grandpa will explain, medicine bags were once part of a young man's coming of age; the bag held symbols of his adult name that were believed to protect him from evil. In the present, medicine bags are generally given to firstborn sons. Girls may receive a lizard-shaped medicine bag designed to protect them from illness.

C Elements of Literature

Conflict

? Why does the thought of the medicine bag upset Martin? [Possible responses: He is afraid his friends will make fun of it; he fears the bag will set him apart from his peers.]

D Elements of Literature

Dynamic and Static Characters

? Would you say that Martin's feelings and attitudes toward Grandpa have changed very much so far? [Possible response: No, Martin is still basically afraid that his friends will laugh at him when they see Grandpa.]

Connecting Across Texts

Connecting with "The Treasure of Lemon Brown"

Ask students to compare Grandpa with Lemon Brown. **What do the two men have in common?** [Possible responses: Both men are quite old and live alone in reduced circumstances, having seen most of their family die or move away. Both men seem to be a little lonely and eager to make contact with others. Most important, both men carry objects with them that symbolize what they treasure in life. Lemon Brown carries his harmonica and news clippings, while Grandpa has his medicine bag. Moreover, both men seem willing to share these treasures with boys on the verge of manhood.]

Grandpa would smile in his gentle way and patiently answer their questions, or he'd tell them stories of brave warriors, ghosts, animals, and the kids listened in awed silence. Those little guys thought Grandpa was great.

Finally, one day after school, my friends came home with me because nothing I said stopped them. "We're going to see the great Indian of Bell View Drive," said Hank, who was supposed to be my best friend. "My brother has seen him three times, so he oughta be well enough to see us."

When we got to my house, Grandpa was sitting on the patio. He had on his red shirt, but today he also wore a fringed leather vest that was decorated with beads. Instead of his usual cowboy boots he had solidly beaded moccasins on his feet that stuck out of his black trousers. Of course, he had his old black hat on—he was seldom without it. But it had been brushed and the feather in the beaded headband was proudly erect, its tip a brighter white. His hair lay in silver strands over the red shirt collar.

E

Dakota Sioux vest (c. 1880–1900).



I stared just as my friends did and I heard one of them murmur, "Wow!"

Grandpa looked up and when his eyes met mine, they twinkled as if he were laughing inside. He nodded to me and my face got all hot. I could tell that he had known all along I was afraid he'd embarrass me in front of my friends.

"Hau, hoksilas, boys," he greeted, and held out his hand.

My buddies passed in a single file and shook his hand as I introduced them. They were so polite I almost laughed. "How, there, Grandpa," and even a "How do you do, sir."

"You look fine, Grandpa," I said as the guys sat on the lawn chairs or on the patio floor.

"Hanh, yes," he agreed. "When I woke up this morning, it seemed the right time to dress in the good clothes. I knew that my grandson would be bringing his friends."

"You guys want some lemonade or something?" I offered. No one answered. They were listening to Grandpa as he started telling how he'd killed the deer from which his vest was made.

Grandpa did most of the talking while my friends were there. I was so proud of him and amazed at how respectfully quiet my buddies were. Mom had to chase them home at suppertime. As they left, they shook Grandpa's hand again and said to me:

F

"Martin, he's really great!"

"Yeah, man! Don't blame you for keeping him to yourself."

"Can we come back?"

But after they left, Mom said, "No more visitors for a while, Martin. Grandpa won't admit it, but his strength hasn't returned. He likes having company, but it tires him."

That evening Grandpa called me to his room before he went to sleep. "Tomorrow," he said, "when you come home, it will be time to give you the medicine bag."

E Reading Skills and Strategies

Comparing and Contrasting

? How does Grandpa's appearance here contrast with how he looked and felt when he first arrived? [Possible response: When he arrived, Grandpa was exhausted; his boots were scuffed, his hat was dusty, and its feather drooped. Now he is fresh and alert; he is wearing a decorative vest and moccasins; his hat is brushed, and the feather is erect.]

F Elements of Literature

Conflict

? How is Martin's conflict about Grandpa suddenly resolved? [Possible responses: Martin's friends are awed by Grandpa and his stories; Martin realizes that there was nothing to be embarrassed about; his friends will think more highly of him now.]

RESPONDING TO THE ART

This beaded vest may have been worn at a Ghost Dance, in which Native Americans readopted their old cultures. The Ghost Dance movement was inspired about 1870 by a Paiute who dreamed of the disappearance of whites and the return of the buffalo.

Activity. Ask students to speculate on the meaning of the forms on the vest.

Getting Students Involved

Cooperative Learning

Traditional Ways. Have students work in groups of five to select a Native American people and research the people and their traditions. Allow each group to choose one culture in which to become "specialists." Have students research such topics as locale, organization, and ceremonies and rituals. Ask the groups to choose a unique presentation form, such as a scrapbook, a demonstration, a bulletin-board display, an oral report, or another device that meets with your approval.

Enrichment Activity

Greetings! In this story, the grandfather greets his great-grandson formally in Sioux. Ask students to research greetings from around the world and to write the greetings on cards. Be sure to have students provide a pronunciation guide beneath each greeting.

Responding to the Art

Explain to students that although this Sioux pipe bag is not dated, it probably is not very old. Because fabrics deteriorate quite quickly, the history of Native American art may extend much further into the past than anthropologists can trace through existing artworks.

Activity. Ask students what this bag might reveal about Sioux culture. What might the designs represent? They should also compare this bag with the medicine bag described on p. 124.

A Cultural Connections

Cheryl and her mother have been sent away because only young men traditionally participated in a vision quest. The men must go to a sweat lodge for purification of the mind, body, heart, and soul before talking with the Great Spirit. They go on four vision quests in a lifetime. Four is believed by the Sioux to be a perfect number.

B English Language Learners

Summarizing

Have students summarize the dream and the events that reinforce it. [Possible response: In his dream, the ancestor finds iron, which he associates with white people. Upon awakening, he cleanses himself in a stream and finds a piece of iron from a broken kettle. Thus, the tribal leaders name him Iron Shell.]



Sioux pipe bag.

I felt a hard squeeze from where my heart is supposed to be and was scared, but I answered, "OK, Grandpa."

All night I had weird dreams about thunder and lightning on a high hill. From a distance I heard the slow beat of a drum. When I woke up in the morning, I felt as if I hadn't slept at all. At school it seemed as if the day would never end and when it finally did, I ran home.

Grandpa was in his room, sitting on the bed. The shades were down and the place was dim and cool. I sat on the floor in front of Grandpa, but he didn't even look at me. After what seemed a long time, he spoke.

A "I sent your mother and sister away. What you will hear today is only for a man's ears. What you will receive is only for a man's hands." He fell silent and I felt shivers down my back.

"My father in his early manhood," Grandpa began, "made a vision quest to find a spirit guide for his life. You cannot understand how it was in that time, when the great Teton Sioux were first made to stay on the reservation. There was a strong need for guidance from Wakantanka, the Great Spirit. But too many of the young men were filled with despair and hatred. They thought it was hopeless to search for a vision when the glorious life was gone and only the hated confines of a reservation lay ahead. But my father held to the old ways.

B "He carefully prepared for his quest with a purifying sweat bath and then he went alone to a high butte[3] top to fast and pray. After three days he received his sacred dream—in which he found, after long searching, the white man's iron. He did not understand his vision of find-

3. **butte** (byōōt): steep, flat-topped hill standing alone on a plain.

Words to Own

confines (kän′fīnz′) *n.*: borders; boundaries.

Taking a Second Look

Review: Analyzing Cause and Effect

Review cause and effect with students. Remind them that a cause answers the question "Why did something happen?" and an effect answers "What happened?" Point out that being aware of cause-and-effect relationships will help them better understand the events in stories.

Activity

Have students suggest one or more causes for each of the effects listed below:

- **Grandpa decided to visit his only living descendants.** [Grandpa was lonely living on the reservation; he wanted to pass the medicine bag on to Martin.]
- **Grandpa was suffering from heat exhaustion when he arrived.** [He had walked a long way in the hot sun; he was an old man and quite frail.]
- **Martin put his friends off when they wanted to visit Grandpa.** [He was embarrassed by the old man's appearance; he was afraid his friends would laugh at him.]
- **Martin's friends were actually impressed by Grandpa.** [Grandpa looked sharp and was wearing a vest and moccasins decorated with beads; Grandpa told the boys interesting stories about hunting.]

ng something belonging to the white people, or in that time they were the enemy. When he ame down from the butte to cleanse himself t the stream below, he found the remains of a ampfire and the broken shell of an iron kettle. his was a sign which reinforced his dream. He ook a piece of the iron for his medicine bag, which he had made of elk skin years before, to repare for his quest.

"He returned to his village, where he told his ream to the wise old men of the tribe. They ave him the name Iron Shell, but neither did hey understand the meaning of the dream. his first Iron Shell kept the piece of iron with im at all times and believed it gave him pro- ection from the evils of those unhappy days.

"Then a terrible thing happened to Iron hell. He and several other young men were aken from their homes by the soldiers and ent far away to a white man's boarding school. He was angry and lonesome for his parents and he young girl he had wed before he was taken way. At first Iron Shell resisted the teachers' ttempts to change him and he did not try to earn. One day it was his turn to work in the chool's blacksmith shop. As he walked into C he place, he knew that his medicine had rought him there to learn and work with the white man's iron.

"Iron Shell became a blacksmith and worked t the trade when he returned to the reserva- ion. All of his life he treasured the medicine ag. When he was old and I was a man, he gave t to me, for no one made the vision quest any- more."

Grandpa quit talking and I stared in disbelief s he covered his face with his hands. His houlders were shaking with quiet sobs and I ooked away until he began to speak again.

"I kept the bag until my son, your mother's ather, was a man and had to leave us to fight in he war across the ocean. I gave him the bag, or I believed it would protect him in battle, ut he did not take it with him. He was afraid that he would lose it. He died in a faraway place."

Again Grandpa was still and I felt his grief around me.

"My son," he went on after clearing his throat, "had only a daughter and it is not proper for her to know of these things."

He unbuttoned his shirt, pulled out the leather pouch, and lifted it over his head. He held it in his hand, turning it over and over as if memorizing how it looked.

"In the bag," he said as he opened it and removed two objects, "is the broken shell of the iron kettle, a pebble from the butte, and a D piece of the sacred sage."[4] He held the pouch upside down and dust drifted down.

"After the bag is yours, you must put a piece of prairie sage within and never open it again until you pass it on to your son." He replaced the pebble and the piece of iron and tied the bag.

I stood up, somehow knowing I should. Grandpa slowly rose from the bed and stood upright in front of me, holding the bag before my face. I closed my eyes and waited for him to slip it over my head. But he spoke.

"No, you need not wear it." He placed the soft leather bag in my right hand and closed my other hand over it. "It would not be right to wear it in this time and place, where no one E will understand. Put it safely away until you are again on the reservation. Wear it then, when you replace the sacred sage."

Grandpa turned and sat again on the bed. Wearily he leaned his head against the pillow. "Go," he said, "I will sleep now."

"Thank you, Grandpa," I said softly, and left with the bag in my hands.

That night Mom and Dad took Grandpa to the hospital. Two weeks later I stood alone on F the lonely prairie of the reservation and put the sacred sage in my medicine bag.

4. **sage:** plant with fragrant leaves.

C Reading Skills and Strategies

Comparing and Contrasting

? How did the lives of the Sioux change after the coming of the white settlers? [Possible responses: They were forced onto reservations; they had to learn trades; they stopped making vision quests.]

D Reading Skills and Strategies

Making Inferences

? Why might Iron Shell have chosen to place iron, a pebble, and sage in his medicine bag? [Possible response: Iron Shell thought that the iron would protect him from evil and that sage has healing powers. The pebble would remind him of the place of his vision quest.]

E Critical Thinking

Speculating

? Do you think Martin will ever wear the medicine bag? [Possible responses: He will probably wear it on the reservation; he might wear it regularly since he has now gained a new appreciation of Grandpa and his heritage.]

F Elements of Literature

Dynamic and Static Characters

? How does Martin's visit to the reservation suggest that he has changed? [Possible responses: He accepts his heritage and chooses to continue Grandpa's tradition; he has grown emotionally since the beginning of the story.]

Making the Connections

Connecting to the Theme: "From Generation to Generation"

After students have finished reading the story, discuss the collection theme. Point out that the medicine bag has been passed down over several generations, from Iron Shell to Grandpa and finally to Martin. Point out that the bag symbolizes Martin's Sioux heritage, and Martin's reluctance at first to accept the bag suggests his ambivalent feelings about acknowledging his heritage. Allow students to discuss why living in a multicultural nation like the United States makes it difficult sometimes to affirm our unique ethnic heritages.

Browsing in the Files

About the Author. In her fiction and nonfiction, Virginia Driving Hawk Sneve (rhymes with *navy*) presents accurate portrayals of American Indian life and views history from an American Indian perspective. Her writing is a deliberate attempt to rectify some of the misunderstanding created by non–Native American writers. Sneve's *Jimmy Yellow Hawk* won an award in the American Indian category from the Interracial Council for Minority Books for Children.

A Critic's Comment. Writing about Sneve's book *Jimmy Yellow Hawk*, Beryl Robinson of *Horn Book Magazine* praises "the realistic picture it gives of modern Indian life on a reservation." Another book, *High Elk's Treasure*, according to the *Bulletin of the Center for Children's Books*, "makes clear without a sociological commentary the attitudes of contemporary Indians of different generations."

Responding to the Art

War-pony effigies honored specially trained horses that carried their riders into battle. The material hanging from the bridle represents an enemy scalp taken as a battle trophy. Sioux warriors carried effigies during victory dances. Most effigies depicted only the animal's head, not the entire body. The war shield may have been made from buffalo hide hardened by steam and smoke, then painted and decorated with eagle feathers.

Activity. Explain that to the Sioux, black was the color of night, and red was used for thunder. Have them discuss why these colors seem appropriate for a war shield.

Sioux war pony effigy.



Meet the Writer

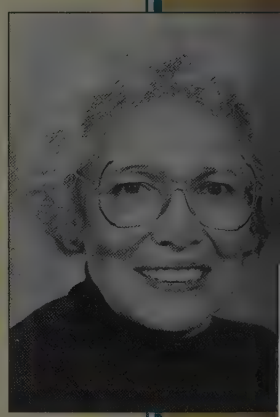
Passing on the Heritage

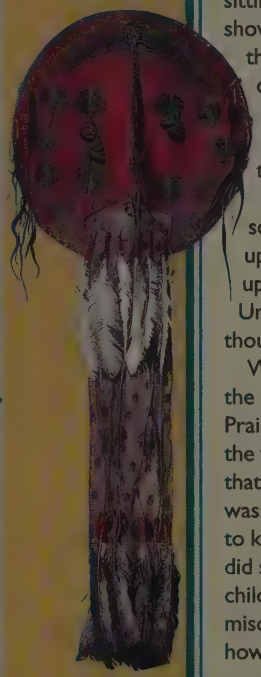
Like Grandpa in "The Medicine Bag," **Virginia Driving Hawk Sneve** (1933–) was born on the Rosebud Reservation in South Dakota and is a member of the Rosebud Sioux. Sneve (snā'vē) and her husband lived in Iowa for many years. Their children, like Martin and Cheryl, grew up knowing Rosebud only from summer visits. "The Medicine Bag" was inspired by Sneve's oldest son and his excitement over a great-uncle's visit, as she explains:

"The day of my uncle's arrival, there were about a dozen little boys sitting on each side of our driveway waiting for this Indian uncle to show up. I didn't think too much about it—I thought it was kind of neat that this welcoming committee was there. My uncle came driving up in a great big blue air-conditioned Oldsmobile, and when he got out, he was wearing a pair of slacks and a sports shirt. My aunt, too, had on slacks and a blouse. We welcomed them, and in the bustle of the visit we didn't pay too much attention to the kids.

Later I found out from my neighbor, who was non-Indian, that my son had primed all the little boys to expect this uncle to come riding up on a horse, in a breechcloth. Those little boys were disgusted and upset because this uncle looked like anybody else. Until then, I hadn't thought about what my children thought about Indians.

When my daughter was in the third grade, she read the Laura Ingalls Wilder books, the 'Little House on the Prairie' books, which are about South Dakota pioneers, the white settlement period. She was fascinated with that period in history and wanted to know more. There wasn't much in the books about Indians, and she wanted to know why. So when I started writing for children, I did so with the specific purpose of informing my own children about their heritage and trying to correct some misconceptions about how they saw Indian people and how others thought about Indians."





Sioux war shield (c. 1850).

Assessing Learning

Check Test: Fill-in-the-Blank

1. Martin first sees his great-grandfather surrounded by the _____. [neighborhood dogs]
2. The great-grandfather wants to pass on a _____ to Martin. [leather medicine bag]
3. When his great-grandfather first comes to visit, Martin feels _____. [ashamed or embarrassed]
4. Martin is told to put fresh _____ in the bag when he returns to the reservation. [sage]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 28

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 7

Student to Student

I Am Kwakkoli

A few months after my tenth birthday, my dad began to talk to me about receiving my Indian name. He said this had to be done in a ceremony by a medicine person or an elder in our tribe. My older sister, Megan, had received her Indian name, Maquegquay (Woman of the Woods), when she was only three. At that time my family lived on the Oneida Reservation just outside of Green Bay, Wisconsin. My grandfather was alive then, and he asked a medicine-man friend of his to name her and made the arrangements. I always thought my sister's Indian name was so perfect for her. I was told the medicine man meditated for three days before the name came to him.

My family moved from Wisconsin to Colorado three years before I was born. My grandfather died when I was only two and a half, and both of these major events delayed my Naming Ceremony. My dad talked about naming me for several years, but it was hard to pull it together long-distance. Because of the sacred and traditional aspects of this, it is not as if anyone can just call and order a Naming Ceremony, like ordering a pizza! As it happened, my uncle Rick became the chairman of the tribe when I was ten, and he was able to talk to the right people and select the time. The right time was the summer solstice, near June 20, and it was also the time of the annual Strawberry Ceremony.

There are many traditions connected to the Naming Ceremony. For one thing, there are a limited number of names among the Oneida people. When a person dies, that name returns to the pool of available names and can be given to someone else. The medicine person decides whose energy fits which available name, or a person may ask for a certain name. In my case, I was named after my grandfather through my Anglo name, but I also wanted to take his Indian name, which was available and had been waiting for me for seven years. I felt that if I had both of his names, it made a full circle and I was wholly connected to him and to my family. The name that was his is Kwakkoli, or "Whippoorwill" in English.

A few days before the ceremony, in June of 1990, my parents and I flew to the Oneida Reservation. A friend of my dad made me a beautiful "ribbon shirt." It was a shade of deep turquoise, stitched with pink, purple, and green ribbons. My family and I thought it was very special and that I looked good in it.

Two days before I was given my Indian name, my uncle Rick, my dad, and I drove around and looked at certain landmarks on the Oneida Reservation. I saw where my dad had grown up. There is a statue in the middle of the reservation of my great-grandmother, Dr. Rosa Minoka Hill. She was the first female Indian physician in the United States.

Oneida is very small and different from any other city I have known. It has only one school, several baseball fields, a small convent, a store, a post office, two churches, three cemeteries, a tribal building, and about twenty houses. My dad and his brother knew the names of everyone. They

Student to Student

In this essay, a boy recalls his Indian Naming Ceremony, during which he received his dead grandfather's Oneida name, Kwakkoli.

A Reading Skills and Strategies
Making Inferences

? What do you think the purpose of traditional naming might be? [Possible response: Receiving a traditional American Indian name may help strengthen the connections to one's ancestors and heritage.]

B Critical Thinking
Speculating

? Why do you think the writer considered his sister's name—Woman of the Woods—to be so appropriate for her? [Possible response: Perhaps his sister showed a particular connection to nature and liked to spend time in the woods.]

C Struggling Readers
Finding Details

? What traditions are observed during the Naming Ceremony? [Possible responses: There is a limited choice of names; after a person dies, his or her name becomes available again; names are selected by a medicine person, or individuals choose their own names.]

D Reading Skills and Strategies
Responding to the Text

? What is your impression of Bisco's father and uncle? [Possible responses: They have a great deal of respect for their past; they have a good time.]

Connecting Across Texts

Connecting with "The Medicine Bag"

Ask students to compare and contrast the experiences of Martin in "The Medicine Bag" and Bisco Hill, the author of "I Am Kwakkoli." [Possible responses: In both selections, young men are learning the ways of their Native American ancestors. In "The Medicine Bag," Martin has been raised in the suburbs and has experienced only brief visits to a reservation. Similarly, Bisco Hill has been raised off the reservation. At first, Martin has mixed feelings about his Native American heritage. By contrast, Bisco Hill enthusiastically looks forward to going to the Naming Ceremony at the Oneida reservation.]

knew who was married to whom and who everyone's grandparents and parents were. They remembered all kinds of funny stories and laughed a lot. I thought it must be nice to live in a small town where everyone knows everyone for all those years. It is also a place where everyone is connected by common heritage, customs, and beliefs.

The night before the ceremony, I got very nervous. My stomach hurt as if I had the flu, but I think it was just butterflies. I finally fell asleep at about 3:30 in the morning. I don't know what I was afraid of—maybe just not knowing what was going to happen or what I would have to do. My mother could not come to the ceremony, because only tribal members were allowed. We had just learned about this and I was upset that she couldn't come. She was disappointed, but told me to remember the details and tell her about it later.

After getting about four hours of sleep, I woke up to the sound of a shower running. I quickly put on my ribbon shirt, a pair of black pants, and moccasins. The ceremony was set for 9:30 that morning, so we had to hurry.

On our short drive to the reservation, my stomach felt as if it were going to explode! I had to at least get those butterflies flying in formation! I was pretty anxious, but really excited about getting my Indian name. We arrived at the long house a little early, and I sat with my dad and one of his friends while other people finished setting up tables and chairs.

The ceremony finally began. The Faithkeeper called up the three clans of the Oneida Tribe: the Bear, the Turtle, and the Wolf. I am in the Turtle Clan, so I would be named in the second group. The Faithkeeper named all the children in the Bear Clan, then moved on to the Turtles. He named two people, then stepped in front of me. He spoke to me in Oneida. It is a language with unusual sounds like no other language I have ever heard. Most of the words were not understandable to me. He later translated them as, "You must try to learn the Oneida language and our ways. I would like you to come to some of the other ceremonies and events. You now have an Oneida name, Kwakkoli, and the Creator will know you by that name." I was proud to have both my grandfather's names, because he was an important man in our tribe.

The Faithkeeper named the others and we all sat down as the Chief said a few more prayers. After about an hour, we all danced to Indian songs and drum music. It was fun but became tiring after a while.

Next, we ate and drank. One of the drinks was a kind of strawberry juice. It is sacred and part of the ceremony because the Creator gave this gift of the strawberry to the Oneida people. The drink was very good.

When it was time to go, we thanked the Faithkeeper and the Chief and gave them gifts. The gift that I received, and will be mine for life, is a very special name that runs through my family and connects me to my grandfather, whom I barely knew. My name also reminds me of the many traditions and beliefs that are part of my heritage and about which I have a lot to learn and understand. I look forward to visiting my reservation as I grow up.

—Bisco Hill
Southern Hills Middle School
Boulder, Colorado

First appeared in Merlyn's Pen: The National Magazines of Student Writing.

A Reading Skills and Strategies
Connecting with the Text

? Are you aware of other situations or ceremonies where people are excluded because they are not members of a group? [Possible responses: Some religious ceremonies are for members only; fraternities and sororities have activities closed to nonmembers.]

B English Language Learners

Make sure students are aware that the idiom *to have butterflies in one's stomach* means "to be very nervous."

C Cultural Connections

Point out that a *clan* is a social group within a tribe based on descent from a common ancestor. Several family groups make up a clan, and clan members typically marry members of other clans. Clans are named after a special animal, plant, or other object, sometimes called the *totem*. Clan members believe that the totem offers them protection.

D Reading Skills and Strategies



Comparing and Contrasting

? How is this ceremony like the one in "The Medicine Bag"? [Possible responses: In both ceremonies, the traditions of the past are passed on to a new generation. Both ceremonies are private.]

Skill Link

Choosing Precise Words

Remind students that choosing the right words is one of the main tasks of a skillful writer. To create a clear or vivid picture in a reader's mind, a writer uses words that describe a character or action precisely. Explain that a precise noun, or naming word, can often replace a general noun and an adjective. For example:

Iron Shell climbed up the flat-topped hill.
Iron Shell climbed up the butte.

Many young men were filled with deep hopelessness.
Many young men were filled with despair.

Similarly, a precise verb can replace a more general verb and an adverb.

I called loudly at the dogs.
I hollered at the dogs.
Iron Shell struggled against the teachers.
Iron Shell resisted the teachers.

Activity

Ask students to find a single precise noun or verb to replace the underlined words below.

1. Grandpa walked slowly down the street. [shuffled, trudged]
2. He looked hard at the house numbers. [stared, peered]
3. His unusual clothing wasn't out of place on the reservation. [get-up]

MAKING MEANINGS

First Thoughts

[connect] 1. What thoughts and memories did "The Medicine Bag" and "I Am Kwakkoli" call to mind—of people, events, feelings? Do you see any connection between either piece and your Quickwrite? Explain.

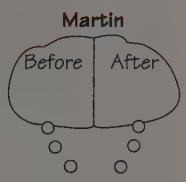
Shaping Interpretations

[analyze] 2. How is Martin's life different from Grandpa's? What problems do these differences cause for Martin?

[explain] 3. Why is Martin ashamed of Grandpa at the beginning of the story?

[interpret] 4. Why does Martin feel like crying after he greets Grandpa? (Can you think of more than one reason?)

[contrast] 5. **Dynamic character.** Draw a thought bubble like the one on the right. Fill it with words, sketches, and symbols that **contrast** what Martin is like at the beginning of the story to the way he is at the end, after he receives the medicine bag. You might focus on his changed feelings about Grandpa.



[describe] 6. Martin's friends are impressed by Grandpa. Describe how Martin might feel about Grandpa if his friends laughed at him instead. Do you think his friends' opinion should make any difference? Explain.

Connecting with the Text

[connect] 7. Describe what goes through Martin's mind as he is about to receive the medicine bag. How would you feel if you were in his place?

Extending the Text

[speculate] 8. What do you think Grandpa would do with the medicine bag if Martin were a girl? Why?

[compare] 9. **Compare** the experiences of two of the following people:

- Martin
- Cheryl
- Sneve's son
- Sneve's daughter
- Bisco Hill

Reading Check

With a partner, **role-play** a scene in which Martin, now an old man, passes on the medicine bag to his son and tells him the bag's history. Go back to the text if necessary to recall details and the order of events. Switch roles halfway through and continue.

What does it mean to Martin to hand down the medicine bag to the next generation?

Reading Check

Martin should summarize the story of Grandpa's father's vision quest. (The father had a sacred dream of finding the white man's iron and then found a piece of an iron kettle. He then filled the medicine bag with a piece of the iron kettle, a pebble, and some sage.) The bag was passed on to Grandpa (actually Martin's great-grandfather), whose son would not take the bag to the war overseas. The son had only a daughter (Martin's mother), so the bag next went to Martin. Martin feels moved and honored to carry on the tradition.

MAKING MEANINGS

First Thoughts

1. Possible responses: pride, shame, fear, embarrassment, vacations, manner of dress, ceremonies. Students may find more similarity in emotional responses and in tone than in content.

Shaping Interpretations

2. Martin lives in a suburb, while Grandpa lives on a reservation. Grandpa follows Sioux traditions, while Martin is unaware of them. Problems arise because Martin's feelings about Grandpa are mixed.
3. Martin is embarrassed by the dogs' drawing attention to Grandpa and by Grandpa's rumpled appearance.
4. Possible responses: Martin might feel like crying because he is embarrassed by Grandpa's appearance or because he is ashamed of his own feelings.
5. The "Before" words and images might suggest that Martin is self-centered, too image-conscious, embarrassed, ashamed, impatient, awkward, confused, guilty, and scared. The "After" words and images might show he has become more mature, knowledgeable, comfortable with himself, and connected to his ancestors.
6. Martin might feel anger and humiliation. Students might argue that friends' opinions are more important than a relative's feelings. Others might say it is shallow to succumb to peers.

Connecting with the Text

7. Martin is aware of the importance of the event and prepared to assume his responsibility, yet he probably feels relieved that he will not always have to wear the bag. He is happy and proud that he is gaining a deeper awareness of his heritage.

Extending the Text

8. Possible responses: Grandpa might have given the bag to a girl, understanding that traditions change. Or he might have taken it to his grave, thinking that the tradition was ending with him.
9. Students may choose to compare the fictional characters with each other or with real counterparts or may draw comparisons along or across gender lines.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 119 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook.** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 160–164.
2. **Creative Writing.** In choosing an item for the pouch, students should consider these points:
 - Should the item represent your own time period?
 - How does the item relate to your own life?
 - What message does the item send?
 - Will people in the future understand the item's meaning?
3. **Research/Social Studies** Presentations may be visual as well as oral.
4. **Art/Critical Thinking** Urge students to use a graphic organizer to help brainstorm names. Suggest they use these headings: "Personality," "Cultural Background," and "Interests and Talents."

RESPONDING TO THE ART

The Cheyenne, powerful warriors of the Western plains, were nomadic and dependent on the buffalo. They fought alongside the Sioux at the Battle of Little Bighorn. **Activity.** Ask students to compare the rattle with other rhythm instruments.

Using Compiled Information to Raise Additional Questions

Sometimes when students do presentations, such as the presentation on Sioux culture in Choice 3 above, their research will raise new questions to pursue. For example, in compiling information on Sioux culture, students may read accounts of George Armstrong Custer and the Battle of Little Bighorn. Encourage students to use their completed research as a springboard for exploring related topics.

CHOICES: Building Your Portfolio

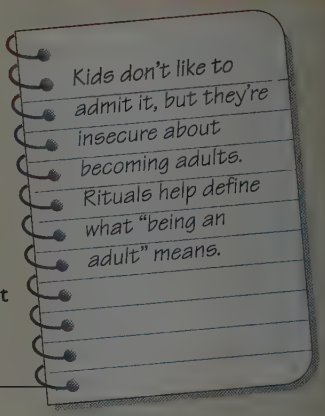


Writer's Notebook

1. Collecting Ideas for a Persuasive Essay



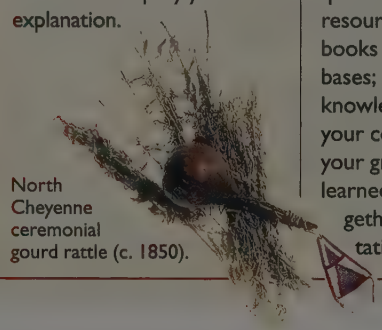
Some people think that our society doesn't have ways of helping young people cross the threshold into adulthood. We need traditions and meaningful rituals for this important rite of passage, they say. In what ways do people today mark the passage into adulthood? Do you think there should be other ways of helping children to accept the duties and responsibilities of adult life? Do you think, instead, that things are all right the way they are? Write down some ideas supporting your point of view.



Creative Writing

2. A Tough Decision

Grandpa's father's medicine bag contains several items of special importance to him (the iron and the pebble) or to his people (the sacred sage). Imagine that, like Martin, you have a pouch that you can open just once, to add one item to pass on to your own child. **Describe** the item, and explain why you chose it. You may want to make a drawing of the item to accompany your explanation.



North Cheyenne ceremonial gourd rattle (c. 1850).

Research/Social Studies

3. Researching a Culture

With a small group of classmates, list everything you learned about Sioux customs and history from the story. Then, brainstorm questions you still have about the Sioux—perhaps about how they live today or their traditional religious beliefs.

Each member of the group should choose one question to explore. Use resources such as history books and computer databases; if possible, consult knowledgeable members of your community. Share with your group what you have learned; then, work together to create a presentation for the class.

Art/Critical Thinking

4. What's in a Name?

In some cultures, people are given one name when they are born and take another name when they come of age. Like the name Iron Shell in the story, the "earned" name reflects something about the person's character or life.

Invent a name that says something important about who you are. The name could reflect your personality, cultural background, interests, or talents.

On unlined paper, design a T-shirt or jacket with your new name, decorating it with an appropriate picture or symbol. Attach a note explaining what the name means to you.

LANGUAGE LINK MINI-LESSON

Style: Choosing Precise Words

Language Handbook HELP

See Using Specific Nouns, page 738.

Which creates a clearer, more vivid picture in your mind:

- *house* or *mansion*?
- *walk* or *shuffle*?

Choosing precise words when you write will help your reader "get the picture," too.

When you revise, make sure you haven't used modifiers (adjectives and adverbs) to do the job of precise nouns and verbs. Sneve could have begun her story, "My kid sister Cheryl and I always talked boastfully about our Sioux grandpa," but bragged says the same thing more efficiently. Add modifiers only when your nouns and verbs are already doing everything they can: "part log, part tar-paper shack," for example, or "beat-up old tin suitcase."

Try It Out

Take out a piece of your writing, and circle four or five general words. Substitute precise words (or add well-chosen modifiers) to create a clearer picture.



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VOCABULARY HOW TO OWN A WORD

WORD BANK

stately
stooped
fatigue
reluctantly
confines

Tracing Word Histories: Word Origins and Roots

You can track down a **word's origin** by looking up its **etymology**—its history—in a dictionary. The etymology appears in brackets after the word's pronunciation. The *oldest* known root is given last. (The **root** of a word carries its core meaning.) In the front of a dictionary, you'll find an explanation of abbreviations and symbols that will help you to read the etymologies. Sometimes you have to look at other forms of the word to find an etymology.

Below is a word web showing the etymology of *stately*. Use a word web to analyze each of the other words in the Word Bank.

Root: Latin *stare*, "to stand"

stately

Word's meaning: "majestic; dignified; grand"

Sample use: Grandpa was stately because he stood tall and proud.

Language Link Quick Check

Make the following sentences more vivid by substituting more precise words for the underlined words.

1. Grandpa walked toward his great-grandson. [Possible response: Grandpa rushed *or* sidled toward his great-grandson.]
2. "The Medicine Bag" came from an actual experience. [Possible response: "The Medicine Bag" evolved from an actual experience.]
3. Cheryl hugged the visiting relative. [Possible response: Cheryl hugged Grandpa.]
4. Grandpa told about the experience. [Possible response: Grandpa reminisced about the vision quest.]

LANGUAGE LINK

Have students choose pieces of writing from their portfolios to revise for greater precision. Have them share their writing with a partner. Ask each partner to use colored pencils to circle any general nouns or verbs that do not create a specific image. Have the writer replace the original word with a clearer one. If students have trouble finding precise words as replacements, suggest that they use a thesaurus.

Try It Out

Sample Answers

General Noun	Noun and Adjective	Precise Noun
[person]	[older person]	retiree pensioner
[car]	[big car]	limousine
[child]	[young child]	toddler tyke

VOCABULARY

Possible Answers

1. *stooped:* Source: Middle English *stoupen* or *stupen*, from Old English *stupian*, "stoop."
2. *fatigue:* Source: French *fatiguer*, "to tire," from Latin root *fatis*, "exhaustion" + *agere*, "to make."
3. *reluctantly:* Source: Latin *re-*, "against" + *luctari*, "to struggle" + *-ly*, adverb-forming suffix.
4. *confines:* Source: Middle English *confines*, "border," from Latin *com-*, "with" + *finis*, "end."

Using Reference Aids to Clarify Usage

Writers often must refer to reference sources to be sure they know the precise meanings of words. For example, before a writer decides to use the word *shuffle*, he or she must be certain of its exact meaning. You might have students refer to the Glossary at the back of this book to clarify the meanings of these words, both of which refer to a kind of movement: *stagger* and *swagger*. As students choose precise words for their writing (see Try It Out), be sure they use reference sources (dictionary, thesaurus, software) to determine exact usage.

OBJECTIVES
1. Read and interpret the poem
2. Identify imagery
3. Express understanding through writing, oral interpretation, art, or performance

SKILLS
Literary
- Identify imagery

Writing
- Collect ideas for a persuasive essay

Speaking/Listening
- Give an oral presentation

Viewing/Representing
- Draw a self-portrait (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

GRANDMA LING

Make the Connection

A Magic Mirror

Has anyone ever told you that you have your great-grandfather's nose or that you're going to be as tall as your aunt? The special connection of a resemblance can cause mixed feelings. You may be proud of looking so much like your sister that people sometimes mistake you for her. On the other hand, you probably also want everyone to realize that you're a unique person with your own identity.

Quickwrite

Do people say you look like someone else? If so, who? (The person doesn't have to be a family member; you may be told you resemble a friend or someone famous.) How do you feel about the resemblance?

Elements of Literature

Imagery

As you read the poem, notice how the writer uses **images**—words that help you see the grandmother and her home. Which words create pictures in your mind? What details come from your imagination?

Read the poem a second time, and write down the three or four images that you like best.

Imagery is language that appeals to the senses.

For more on Imagery, see the Handbook of Literary Terms.

go.hrw.com
LE0 8-2

Background

Literature and Geography

In the poem you're about to read, a young Chinese American woman meets her grandmother for the first time. "Grandma Ling" lives halfway around the world, in Taiwan, an island off the southeastern coast of China.



Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading*, p. 12
- *Audio CD Library*
 Disc 3, Track 2

Assessment
- *Formal Assessment*, p. 27
- *Portfolio Management System*, p. 120
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-2)

Grandma Ling 祖母

Amy Ling

If you dig that hole deep enough,
you'll reach China, they used to tell me,
a child in a back yard in Pennsylvania.
Not strong enough to dig that hole,
I waited twenty years,
then sailed back, half way around the world.

In Taiwan I first met Grandma.
Before she came to view, I heard
her slippered feet softly measure
the tatami° floor with even step;
the aqua paper-covered door slid open
and there I faced
my five foot height, sturdy legs and feet,
square forehead, high cheeks and wide-set eyes;
my image stood before me, A
acted on by fifty years.

She smiled, stretched her arms
to take to heart the eldest daughter
of her youngest son a quarter century away.
She spoke a tongue I knew no word of,
and I was sad I could not understand, B
but I could hug her.

10. tatami (tə·tä′mē): floor mat woven of rice straw.

Meet the Writer

Between Worlds

As a child, **Amy Ling** (1939–2000) had a special reason for wanting to reach China: She'd be going home. Amy Ling, whose name was originally Ling Ying Ming, was born in Beijing, China, and moved to the United States with her family at the age of six.

"Grandma Ling" was inspired by a trip to Taiwan the poet made in the early 1960s. The photo shown here was taken during that visit.

"This is a photo of my grandmother, my cousin May Li Ling (in the yellow dress, on the right), and me (in pale blue, on the left). We are celebrating our twenty-fourth birthday—my cousin is five days older than I—in my aunt's home in Da Ling Sugar Factory in Taiwan. See the tatami mats on the floor and the sliding paper doors. I thought this photo would be particularly appropriate, since this is the paternal grandmother I was writing about meeting in my poem."

Ling often wrote about other American writers who were "between worlds," especially Asian American women writers.

Summary

In this free-verse poem, the poet's journey back through her family's generations is literal as well as figurative. Beginning with the childhood image of digging a hole to China in her backyard in America, she moves forward twenty years to a trip to Taiwan to meet her grandmother. Grandma Ling is revealed dramatically, first through sound and tactile images and then all at once visually, as though the poet looks into a mirror fifty years in the future. The final merging image is an embrace, a physical communication, because the speaker cannot understand her grandmother's words.

Resources

Listening

Audio CD Library

The *Audio CD Library* provides a moving reading of the poem:

- Disc 3, Track 2

A Elements of Literature

Imagery

? What does the granddaughter mean by "my image" in ll. 15 and 16? [Her grandmother looks the way the granddaughter will look in fifty years.]

B Critical Thinking

Interpreting

? How can the granddaughter and grandmother share their feelings and thoughts without words? [Possible response: through gestures, especially gestures of love, and acts of kindness.]

Reaching All Students

Struggling Readers

After reading the poem aloud and discussing each stanza, students might benefit from enacting the scene in which Amy Ling is united with her grandmother.

English Language Learners

You may want to present the meaning of a few possibly unfamiliar words and expressions in the poem. In l. 9, the verb *measure* means "to walk over or cross." *Aqua* is a light greenish-blue color, and *to take to heart* means "to accept with love." The word *tongue* in l. 20 is a synonym for *language*.

Advanced Learners

Ask students to discuss the reasons Americans might have for visiting the countries from which their grandparents or other ancestors have come. Students might share anecdotal information from the experiences of their own families and friends. Have them compile a list of some reasons they might have for making such a journey.

MAKING MEANINGS

First Thoughts

1. Answers will vary. Students should be able to quote the lines that inspired this image.

Shaping Interpretations

2. The symbols and words in the bubble might include a reflection in a mirror, eyes showing wisdom, or a wrinkled face full of love.
3. She is expressing happiness at finally meeting her grandchild; she is sharing a long-held fear that this day would never come.

Connecting with the Text

4. Students may register emotions like surprise, fear, or pleasure; or a sense of seeing the future.
5. Students might like to share or hope to improve on the physical appearance, health, finances, or daily habits of the adults around them.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 120 in the *Portfolio Management System*.

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 160–164.
2. **Oral Interpretation** Encourage students to use tone of voice, facial expressions, and gestures in order to convey their emotions.
3. **Art** Students may want to check family photo albums for ideas.
4. **Performance** Students can create a glossary of body language, describing each gesture and expression and noting its meaning.

MAKING MEANINGS

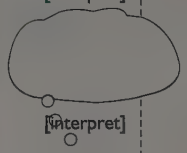
First Thoughts

[illustrate]

1. Briefly describe or draw an **image** that this poem calls to mind.

Shaping Interpretations

[interpret]



[interpret]

2. Draw a thought bubble like the one on the left. Fill it in with symbols and words showing what the speaker might be thinking and feeling as she says "my image stood before me, acted on by fifty years" (lines 15–16).
3. The speaker in the poem cannot understand her grandmother's words. Write what you think the grandmother is saying to her granddaughter.

Connecting with the Text

[connect]

4. Look back at your Quickwrite. How do your feelings about looking like someone else compare with the feelings expressed in this poem?

[connect]

5. Look at the adults around you. Do you see in them any clues about what you might be like when you're older? Which traits do you hope to share? Which would you like to change?

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Persuasive Essay

One of your friends says that it's important to know something about your heritage and culture. Someone else says it doesn't matter if you don't know anything about your ancestors—it's what *you* do that counts. How do you feel about this issue? Freewrite about whether or not it is important to know where you came from.

Oral Interpretation

2. Grandma Ling Alive

Work with a group to present an oral interpretation of "Grandma Ling." First, decide if you will read individually or as a group. Then, note places where you want to read slowly or softly or swiftly. Watch for punctuation marks. Ask your audience to evaluate your performance.

Art

3. Traveling in Time

What will you look like in fifty years? Draw yourself as sixty-something.

Performance

4. Getting to Know You

Suppose you meet someone who speaks a language different from yours. With a partner, show how you would communicate that

- you are happy to meet the person
- you want to learn the person's name
- you want to offer the person a drink

What **gestures, facial expressions,** and **props** would you use?

Using Students' Strengths

Visual Learners
Suggest that students draw side-by-side sketches of the poet and her grandmother, using the imagery supplied in the poem.

Auditory/Musical Learners
Have a group of three students prepare "Grandma Ling" for performance, each reading one of the stanzas. Suggest that students use their voices to project a unique emotional tone for each stanza. Students might choose a tone of frustration for the first stanza, tense anticipation for the second, and contentment for the third.

Intrapersonal Learners
Ask students to imagine a meeting they might have with a relative or ancestor that they have never met. They might list their reasons for wanting to meet this person and note some questions they would like to ask him or her.

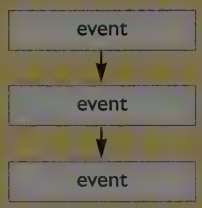
Reading Skills and Strategies

"Help! I'm Stuck!"

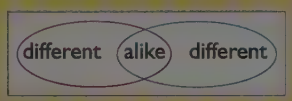
Earlier you learned strategies for getting past an unknown word in a text (page 43)—but what if you don't understand a sentence, a passage, or even the whole point of a text you're reading? All readers get stuck sometimes. Being a successful reader means recognizing when you're stuck and using the best strategies, such as those below, to get unstuck.

1. Ask yourself: What is it that I don't understand here? Is it a single sentence or an entire paragraph? Is it the text's vocabulary, topic, or organization?
2. You may want to jot down notes or make an outline, a sketch, or a map. Various kinds of **graphic organizers,** like those at right, can help you check your understanding of a text.
3. Go back to the last point at which you understood the text. Reread the troublesome passage more slowly.
4. Maybe you haven't "read between the lines." Not everything will be spelled out in a text; the successful reader always has to make **inferences**—educated guesses. You make inferences when you put together information in the text with what you already know and then make a leap—you guess what it means. Do I understand *why* something just happened? Do I understand the result of some action or decision? (For more about drawing inferences, see page 416.)

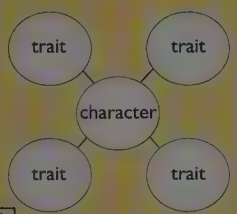
Story Map
(to show sequence)



Venn Diagram
(to compare and contrast)



Word Web
(to connect ideas)





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Apply the strategy on the next page.

OBJECTIVES
1. Recognize the need for different reading strategies in order to better understand a text
2. Use graphic organizers to check understanding
3. Learn to make inferences when faced with challenging text

Reading Skills and Strategies

This feature focuses on several strategies students can use when they have difficulty reading. The strategy of drawing inferences is applied in the selection that follows.

Mini-Lesson: Help! I'm Stuck!
Ask students to tell what they do when they fail to understand a word, a sentence, or the main idea of a text. Record their methods and strategies on the chalkboard or on an overhead transparency. Then, direct students to the text.

Reaching All Students

Struggling Readers
Suggest that struggling readers pair up with other, more advanced readers. Have students with problems read the Reading Skills and Strategies page and stop every time they have difficulty to explain the problem to their partners.

Advanced Learners
Have advanced readers work up examples of other useful graphic organizers (such as cause-and-effect diagrams or outlines). Ask them, in addition, to "invent" their own graphic organizers and explain them.

OBJECTIVES

1. Read and interpret the story
2. Draw inferences
3. Express understanding through persuasive and creative writing, performance, or character sketch
4. Identify connotations and use such connotations in writing
5. Understand and use new words

SKILLS

Reading
- Draw inferences

Writing
- Write a position statement
- Write a poem
- Write a character sketch

Speaking/Listening
- Create a tableau

Grammar/Language
- Identify and use connotations

Vocabulary
- Understand and use new words

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

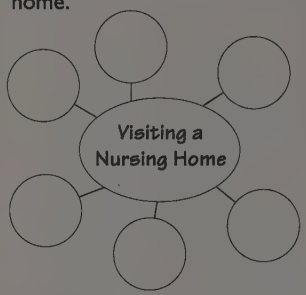
THE MOUSTACHE

Make the Connection

A Trip into the Unknown

In the story you're about to read, seventeen-year-old Mike visits his grandmother for the first time since she became ill and moved into the Lawnrest Nursing Home. Have you ever visited a nursing home? What ideas do you have about nursing homes?

Making a map is a good way to organize your ideas. Create a cluster map like the one that follows, filling it in with all the words and phrases that come to mind when you think about visiting someone in a nursing home.



Discuss your map with your classmates. What made you think of these words and phrases? Which of your associations are like those of other students? Which are yours alone?

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LEO 8-2

Quickwrite

Complete three of these sentences:

- Most elderly people are . . .
- They like . . .
- They don't really . . .
- Older people feel . . .
- They worry about . . .

Reading Skills and Strategies

Drawing Inferences: Understanding Character

An **inference** is a kind of guess you make based on clues in the story combined with your own experience. When you make inferences about characters, you try to find out what kind of people they are.

- Take note of information the writer tells you directly—for example, that a character is kind or mean or fussy.
- Pay attention to what the character thinks, says, and does.
- Watch how other people react to the character.
- Think about people you know in real life who resemble the character.

As you read "The Moustache," look for evidence that helps you understand Mike, the main character.



Preteaching Vocabulary

Words to Own

Have students read the Words to Own and definitions listed at the bottom of the selection pages. To help students develop their understanding of these words, ask the following questions:

1. Can you name some chronic diseases? Why are they chronic?
2. What sorts of places have to be sterile? Why?
3. What does it mean to be a lucid thinker? What other things could be called lucid?
4. What would you think of a person who gave you a conspiratorial wink? What kind of person might wink that way?
5. How might a person stand if he or she behaved regally?



Summary

Mike, the narrator, begins this story as a kind but self-absorbed son and grandson but ends it abruptly, enlightened about the individuality of others. With a newly grown moustache that makes him look older, he visits his elderly grandmother in a nursing home. Nana has been a loving, colorful presence in his life—and still can be—but now has periods when her mind wanders. When she greets Mike with unexpected warmth, her intensity foreshadows a surprise. She believes her grandson is her long-dead husband (also named "Mike," who wore a moustache). Mike agonizes between deceiving her and disappointing her, especially when she asks for forgiveness for an unresolved marital conflict. Mike first tries to explain but finally says, "I forgive you" and is blessed with a glimpse of deep love. At home, he shaves off his moustache.

Resources

Listening

Audio CD Library

For a moving reading of "The Moustache," use the *Audio CD Library*:

- Disc 3, Track 3

Selection Assessment

Formal Assessment

- Selection Test, p. 28

Test Generator

- Selection Test

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 93
 Selection Skill Lesson, p. 100
- *Graphic Organizers for Active Reading*, p. 13
- *Words to Own*, p. 6
- *Spelling and Decoding*
 Worksheet, p. 7
- *Audio CD Library*
 Disc 3, Track 3

Writing and Language

- *Daily Oral Grammar*
 Transparency 8
- *Grammar and Language Links*
 Worksheet, p. 13

Assessment

- *Formal Assessment*, p. 28
- *Portfolio Management System*, p. 121
- *Standardized Test Preparation*, p. 30
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-2)

From the Editor's Desk

We chose this story because Cormier is a favorite with young adults. They are captivated by his ability to slip into the adolescent mind and vividly depict their emotional terrain. In this story, Cormier treats the sensitive issue of aging relatives who are forced to live in nursing homes, a problem that many students may be dealing with.

A Elements of Literature

Figures of Speech

? What simile does the author use to describe Mike's mother? [He compares her to "a one-man firing squad."]

B Critical Thinking

Speculating

? What might growing a moustache symbolize for a seventeen-year-old boy? [Possible responses: that he has become a man; that he is mature.]

C Reading Skills and Strategies

Drawing Inferences

? What might you infer about the mother's feelings from the shadow falling across her face? [Possible response: Mike's mother is upset and worried about the grandmother and is sad about her condition.]

At the last minute Annie couldn't go. She was invaded by one of those twenty-four-hour flu bugs that sent her to bed with a fever, moaning about the fact that she'd also have to break her date with Handsome Harry Arnold that night. We call him Handsome Harry because he's actually handsome, but he's also a nice guy, cool, and he doesn't treat me like Annie's kid brother, which I am, but like a regular person. Anyway, I had to go to Lawnrest alone that afternoon. But first of all I had to stand inspection. My mother lined me up against the wall. She stood there like a one-man firing squad, which is kind of funny because she's not like a man at all, she's very feminine, and we have this great relationship—I mean, I feel as if she really likes me. I realize that sounds strange, but I know guys whose mothers love them and cook special stuff for them and worry about them and all but there's something missing in their relationship.

Anyway. She frowned and started the routine.



"That hair," she said. Then admitted: "Well, at least you combed it."

I sighed. I have discovered that it's better to sigh than argue.

"And that moustache." She shook her head. "I still say a seventeen-year-old has no business wearing a moustache."

"It's an experiment," I said. "I just wanted to see if I could grow one." To tell the truth, I had proved my point about being able to grow a decent moustache, but I also had learned to like it.

"It's costing you money, Mike," she said.

"I know, I know."

The money was a reference to the movies. The Downtown Cinema has a special Friday night offer—half-price admission for high school couples seventeen or younger. But the woman in the box office took one look at my moustache and charged me full price. Even when I showed her my driver's license. She charged full admission for Cindy's ticket, too, which left me practically broke and unable to take Cindy out for a hamburger with the crowd afterward. That didn't help matters, because Cindy has been getting impatient recently about things like the fact that I don't own my own car and have to concentrate on my studies if I want to win that college scholarship, for instance. Cindy wasn't exactly crazy about the moustache, either.

Now it was my mother's turn to sigh.

"Look," I said, to cheer her up. "I'm thinking about shaving it off." Even though I wasn't. Another discovery: You can build a way of life on postponement.

"Your grandmother probably won't even recognize you," she said. And I saw the shadow fall across her face.

Let me tell you what the visit to Lawnrest was all about. My grandmother is seventy-three years old. She is a resident—which is supposed to be a better word than *patient*—at the Lawnrest Nursing Home. She used to make the greatest turkey dressing in the world and was a nut

Reaching All Students

Struggling Readers

Drawing Inferences was introduced on p. 138. For a lesson directly tied to this selection that teaches students to draw inferences by using a strategy called It Says . . . I Say, see the *Reading Skills and Strategies* binder:

- MiniRead Skills Lesson, p. 93
- Selection Skill Lesson, p. 100

English Language Learners

Before students read "The Moustache," make sure they all know what a nursing home is. The concept may be new to some students. Preview the descriptions in the story, pp. 141–142. See if students have additional ideas on what a nursing home is like.

Advanced Learners

Suggest that students think about whether or not the main character in the story is a dynamic character. Ask students to look for details that suggest that Mike is either a dynamic or a static character. If they agree that he has changed, be sure they can articulate the change and explain its cause.

bout baseball and could even quote batting verages, for crying out loud. She always oted for the losers. She was in love with the lets until they started to win. Now she has ar-riosclerosis, which the dictionary says is "a hronic disease characterized by abnormal hickening and hardening of the arterial[1] valls." Which really means that she can't live at ome anymore or even with us, and her mem-ry has betrayed her, as well as her body. She sed to wander off and sometimes didn't rec-gnize people. My mother visits her all the me, driving the thirty miles to Lawnrest al-most every day. Because Annie was home for a emester break from college, we had decided o make a special Saturday visit. Now Annie as in bed, groaning theatrically—she's a rama major—but I told my mother I'd go any-way. I hadn't seen my grandmother since she'd een admitted to Lawnrest. Besides, the place s located on the Southwest Turnpike, which heant I could barrel along in my father's new e Mans. My ambition was to see the peedometer hit seventy-five. Ordinarily, I used D he old station wagon, which can barely stag-er up to fifty.

Frankly, I wasn't too crazy about visiting a ursing home. They reminded me of hospitals, nd hospitals turn me off. I mean, the smell of ther[2] makes me nauseous, and I feel faint at he sight of blood. And as I approached Lawn-est—which is a terrible, cemetery kind of ame, to begin with—I was sorry I hadn't E voided the trip. Then I felt guilty about it. I'm oaded with guilt complexes. Like driving like a nadman after promising my father to be care-ul. Like sitting in the parking lot, looking at he nursing home with dread and thinking ow I'd rather be with Cindy. Then I thought of ll the Christmas and birthday gifts my grand-



mother had given me and I got out of the car, guilty as usual.

Inside, I was surprised by the lack of hospital smell, although there was another odor or maybe the absence of an odor. The air was antiseptic, sterile. As if there was no atmosphere at all or I'd caught a cold suddenly and couldn't taste or smell.

A nurse at the reception desk gave me directions—my grandmother was in East Three. I made my way down the tiled corridor and was glad to see that the walls were painted with cheerful colors like yellow and pink. A wheelchair suddenly shot around a corner, self-propelled by an old man, white-haired and toothless, who cackled merrily as he barely F missed me. I jumped aside—here I was, almost getting wiped out by a two-mile-an-hour wheelchair after doing seventy-five on the pike. As I walked through the corridor seeking East

1. **arterial:** of the arteries, the tubes that carry blood away from the heart.
2. **ether** (ē'thər): strong-smelling anesthetic (substance used to deaden pain or cause unconsciousness).

WORDS TO OWN

chronic (krän'ik) *adj.*: lasting a long time; constant.
sterile (ster'əl) *adj.*: free from germs. *Sterile* also means "unproductive."

D Appreciating Language

Vivid Verbs

Point out that Robert Cormier uses vivid verbs in the story to make the action come alive. For example, the new Le Mans *barrels along,* while the old station wagon can barely *stagger.* Ask students to find other examples of vivid verbs.

E Reading Skills and Strategies



Drawing Inferences

? What might you infer about Mike's character on the basis of the thoughts that go through his mind? [Possible responses: He is slightly irresponsible and rather self-absorbed; he tries to do the right things, although perhaps for the wrong reasons.]

F Critical Thinking

Determining the Author's Purpose

? Why do you think Robert Cormier included this description of the old man in the wheelchair? [Possible response: The humorous incident serves as comic relief in a serious story.]

Crossing the Curriculum

Health

Ask students to research the causes of arteriosclerosis and its impact on the brain and other parts of the body. Suggest that students find out about recommended diets and exercise programs that can delay or prevent hardening of the arteries.

Math

Ask interested students to create line graphs that compare the number of senior citizens in the United States with the total population. Ask students to use demographics projections to show how the number of senior citizens is going to increase over the next fifty years. Students might also show the number of seniors who are likely to require long-term nursing care.

Art

Have students organize a greeting-card campaign for nursing home residents. Students can correspond with residents and produce oversized greeting cards for display to all residents.

A Elements of Literature
Figures of Speech

? What figure of speech does Mike use to describe the people in the room? [He uses a simile, likening them to wax figures in a museum.]

B Cultural Connections

Ethel Barrymore (1879–1959) was an acclaimed stage and screen actress of the first half of the twentieth century. She was a second-generation member of the theatrical Barrymores. She was the sister of John Barrymore and the great-aunt of Drew Barrymore.

C Elements of Literature
Imagery

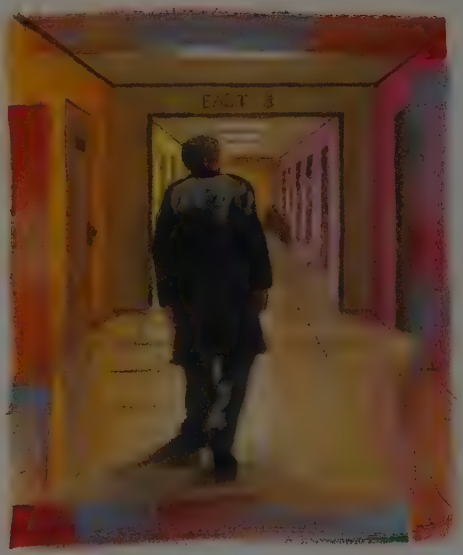
? How does the author appeal to your sense of touch in describing the grandmother's hands? [Possible response: He shows how fragile they are by saying the bones might break; he likens them to smooth stones.]

D Reading Skills and Strategies



Drawing Inferences

? What might you infer about Mike's grandmother from her comments about the birds and bird feeder? [Possible responses: Her mind is wandering; she is thinking back to the past; she is delusional.]



Three, I couldn't help glancing into the rooms, and it was like some kind of wax museum—all these figures in various stances and attitudes,[3] sitting in beds or chairs, standing at windows, as if they were frozen forever in these postures. To tell the truth, I began to hurry because I was getting depressed. Finally, I saw a beautiful girl approaching, dressed in white, a nurse or an attendant, and I was so happy to see someone young, someone walking and acting normally, that I gave her a wide smile and a big hello and I must have looked like a kind of nut. Anyway, she looked right through me as if I were a window, which is about par for the course whenever I meet beautiful girls.

I finally found the room and saw my grandmother in bed. My grandmother looks like Ethel Barrymore. I never knew who Ethel Barrymore was until I saw a terrific movie, *None but the Lonely Heart,* on TV, starring Ethel Barrymore and Cary Grant. Both my grandmother and Ethel Barrymore have these great craggy faces like the side of a mountain and wonderful voices like syrup being poured. Slowly. She was propped up in bed, pillows puffed behind her. Her hair had been combed out and fell upon her shoulders. For some reason, this flowing hair gave her an almost girlish appearance, despite its whiteness.

She saw me and smiled. Her eyes lit up and her eyebrows arched and she reached out her hands to me in greeting. "Mike, Mike," she said. And I breathed a sigh of relief. This was one of her good days. My mother had warned me that she might not know who I was at first.

I took her hands in mine. They were fragile. I could actually feel her bones, and it seemed as if they would break if I pressed too hard. Her skin was smooth, almost slippery, as if the years had worn away all the roughness the way the wind wears away the surfaces of stones.

"Mike, Mike, I didn't think you'd come," she said, so happy, and she was still Ethel Barrymore, that voice like a caress. "I've been waiting all this time." Before I could reply, she looked away, out the window. "See the birds? I've been watching them at the feeder. I love to see them come. Even the blue jays. The blue jays are like hawks—they take the food that the small birds should have. But the small birds, the chickadees, watch the blue jays and at least learn where the feeder is."

She lapsed into silence, and I looked out the window. There was no feeder. No birds. There was only the parking lot and the sun glinting on car windshields.

She turned to me again, eyes bright. Radiant, really. Or was it a medicine brightness? "Ah, Mike. You look so grand, so grand. Is that a new coat?"

"Not really," I said. I'd been wearing my Uncle Jerry's old army-fatigue jacket for months, practically living in it, my mother said. But she insisted that I wear my raincoat for the visit. It was about a year old but looked new because I didn't wear it much. Nobody was wearing raincoats lately.

3. **stances and attitudes:** poses and positions.

Skill Link

Connotation and Denotation

Ask students: Would they rather be described as clever or crafty? determined or stubborn? detail-oriented or picky? Elicit that the words in each pair have somewhat similar meanings. However, the first word in each pair has a more or less positive feeling associated with it, while the second word has a negative association. Explain to students that the *denotation* of a word is its dictionary definition, while the *connotation* of a word is the positive or negative meaning or feelings associated with it. Explain that knowing the connotations of words can help us better understand what we read.

Activity

Read these items, and call on volunteers to explain which word in parentheses has a more positive connotation.

1. Mike was (concerned, anxiety-ridden) about his visit to see his grandmother. [concerned]
2. He had never been to a (long-term care facility, old folks' home) before. [long-term care facility]
3. He drove in a rather (bold, reckless) style. [bold]
4. The walls were painted (cheerful, cutesy) colors like yellow and pink. [cheerful]

"You always loved clothes, didn't you, Mike?" she said.

I was beginning to feel uneasy because she egarded me with such intensity. Those bright yes. I wondered—are old people in places ike this so lonesome, so abandoned that they o wild when someone visits? Or was she so appy because she was suddenly lucid and verything was sharp and clear? My mother ad described those moments when my grandnother suddenly emerged from the fog that so ften obscured her mind. I didn't know the anwers, but it felt kind of spooky, getting such n emotional welcome from her.

"I remember the time you bought the new oat—the Chesterfield," she said, looking away again, as if watching the birds that weren't here. "That lovely coat with the velvet collar. Black, it was. Stylish. Remember that, Mike? It was hard times, but you could never resist the glitter."

I was about to protest—I had never heard of Chesterfield, for crying out loud. But I stopped. Be patient with her, my mother had said. Humor her. Be gentle.

We were interrupted by an attendant who pushed a wheeled cart into the room. "Time for juices, dear," the woman said. She was the standard forty- or fifty-year-old woman: glasses, nothing hair, plump cheeks. Her manner was cheerful but a businesslike kind of cheerfulness. I'd hate to be called "dear" by someone getting paid to do it. "Orange or grape or cranberry, dear? Cranberry is good for the bones, you know."

My grandmother ignored the interruption. She didn't even bother to answer, having turned away at the woman's arrival, as if angry about her appearance.

The woman looked at me and winked. A conspiratorial kind of wink. It was kind of horrible. I didn't think people winked like that anymore. In fact, I hadn't seen a wink in years.



"She doesn't care much for juices," the woman said, talking to me as if my grandmother weren't even there. "But she loves her coffee. With lots of cream and two lumps of sugar. But this is juice time, not coffee time." Addressing my grandmother again, she said, "Orange or grape or cranberry, dear?"

"Tell her I want no juices, Mike," my grandmother commanded regally, her eyes still watching invisible birds.

The woman smiled, patience like a label on her face. "That's all right, dear. I'll just leave some cranberry for you. Drink it at your leisure. It's good for the bones."

She wheeled herself out of the room. My grandmother was still absorbed in the view.

WORDS TO OWN

lucid (lo͞o′sid) *adj.:* clearheaded. *Lucid* also means "easily understood."
conspiratorial (kən·spir′ə·tôr′ē·əl) *adj.:* suggesting a secret plot.
regally (rē′gəl·ē) *adv.:* majestically; in the manner of a queen or king.

E Critical Thinking
Analyzing

? Why is Mike so uneasy about how alert his grandmother seems? [Possible responses: Her alertness is the opposite of what his mother described to him. He is surprised and aware that something is wrong.]

F Vocabulary Note
Word Origins

Explain that a Chesterfield is a single-breasted overcoat, usually made of dark wool with a velvet collar, of the type popularized by a nineteenth-century earl of Chesterfield. The style has enjoyed various periods of revival.

G Reading Skills and Strategies
Drawing Inferences

? What do the grandmother's references to "hard times" and the Chesterfield coat suggest to you about what is going on in her mind? [Possible response: She seems to have mistaken Mike for someone else, perhaps also named Mike, whom she knew long ago.]

Taking a Second Look

Review: Using Context Clues

Review with students how to use context clues. Remind them that the context of a word consists of the words and sentences that surround it in the text. Point out that readers can often guess the meaning of a word from clues that appear in the context.

Activities

1. Read these passages from the story and have students guess the meaning of the underlined word, indicating the context clues they used.
 - "Both my grandmother and Ethel Barrymore have these great craggy faces like the side of a mountain. . . ." [*Craggy* means "rough and rugged," like the side of a mountain.]
 - ". . . my grandmother suddenly emerged from the fog that so often obscured her mind." [Fog hides or covers things, so *obscured* means "hid or covered up."]
 - That great voice quivered and then grew strong again. [The context clues suggest that *quivered* is the opposite of *grew strong*, so *quivered* means "weakened or trembled."]
2. Ask students to look through the story, find unfamiliar words, and use context clues to determine their approximate meanings.

A Elements of Literature

Imagery

? To which of your senses does the imagery here appeal? [mostly to the sense of hearing] **Why do you think the author includes these details?** [Possible response: Imagery can help set the tone or feeling in a story. Describing these noises creates the idea of the nursing home as a frantic or distracting place.]

B Struggling Readers

Paraphrasing

Ask students to state in their own words what Mike has just realized. [Possible response: Mike's grandmother has mistaken him for her long-dead husband, whose name was also Mike and who resembled the narrator in appearance.]

C Reading Skills and Strategies



Drawing Inferences

? What can you guess about Mike by these sounds of sympathy that he makes? [Possible responses: He is more sensitive than he lets on; he is more mature than we might have realized from his earlier comments.]

A Somewhere a toilet flushed. A wheelchair passed the doorway—probably that same old driver fleeing a hit-run accident. A television set exploded with sound somewhere, soap-opera voices filling the air. You can always tell soap-opera voices.

I turned back to find my grandmother staring at me. Her hands cupped her face, her index fingers curled around her cheeks like parenthesis marks.

"But you know, Mike, looking back, I think you were right," she said, continuing our conversation as if there had been no interruption. "You always said, 'It's the things of the spirit that count, Meg.' The spirit! And so you bought the baby-grand piano—a baby grand in the middle of the Depression. A knock came on the door and it was the deliveryman. It took five of them to get it into the house." She leaned back, closing her eyes. "How I loved that piano, Mike. I was never that fine a player, but you loved to sit there in the parlor, on Sunday evenings, Ellie on your lap, listening to me play and sing." She hummed a bit, a fragment of melody I didn't recognize. Then she drifted into silence. Maybe she'd fallen asleep. My mother's name is Ellen, but everyone always calls her Ellie. "Take my hand, Mike," my grandmother said suddenly. Then I remembered—my grandfather's name was Michael. I had been named for him.

B

"Ah, Mike," she said, pressing my hands with all her feeble strength. "I thought I'd lost you forever. And here you are, back with me again. . . ."

Her expression scared me. I don't mean scared as if I were in danger but scared because of what could happen to her when she realized the mistake she had made. My mother always said I favored her side of the family. Thinking back to the pictures in the old family albums, I recalled my grandfather as tall and thin. Like me. But the resemblance ended there. He was thirty-five when he died, almost forty years ago. And he wore a moustache. I brought my hand to my face. I also wore a moustache now, of course.

"I sit here these days, Mike," she said, her voice a lullaby, her hand still holding mine, "and I drift and dream. The days are fuzzy sometimes, merging together. Sometimes it's like I'm not here at all but somewhere else altogether. And I always think of you. Those years we had. Not enough years, Mike, not enough . . ."



C Her voice was so sad, so mournful, that I made sounds of sympathy, not words exactly but the kind of soothings that mothers murmur to their children when they awaken from bad dreams.

"And I think of that terrible night, Mike, that terrible night. Have you ever really forgiven me for that night?"

"Listen . . ." I began. I wanted to say: "Nana, this is Mike your grandson, not Mike your husband."

"Sh . . . sh . . ." she whispered, placing a finger as long and cold as a candle against my

Getting Students Involved

Cooperative Learning

Surveying the Older Generation. After a class discussion of older people and their needs, ask students to find out more about the older people in their families. Have groups of students write survey questions for these individuals. Questions might explore issues involving housing, health care, diet, and recreation. Work with the group to create a fifteen-question survey that students can use with their older relatives. Once the results are in, have the class tabulate them for a report or chart.

Enrichment Activity

Old Friends. Encourage students to write a letter to a grandparent or older relative who has had an influence on the student's life. Suggest that the students describe an interaction that they had with the older person and explain why it was meaningful.

ps. "Don't say anything. I've waited so long
r this moment. To be here. With you. I won-
ered what I would say if suddenly you walked
n that door like other people have done. I've
nought and thought about it. And I finally
nade up my mind—I'd ask you to forgive me. I
vas too proud to ask before." Her fingers tried
o mask her face. "But I'm not proud anymore,
like." That great voice quivered and then grew
trong again. "I hate you to see me this way—
ou always said I was beautiful. I didn't believe
. The Charity Ball when we led the grand
narch and you said I was the most beautiful
irl there . . ."

"Nana," I said. I couldn't keep up the pre-
ense any longer, adding one more burden to
ny load of guilt, leading her on this way, play-
ng a pathetic game of make-believe with an
ld woman clinging to memories. She didn't
eem to hear me.

"But that other night, Mike. The terrible one.
he terrible accusations I made. Even Ellie
voke up and began to cry. I went to her and
ocked her in my arms and you came into the
oom and said I was wrong. You were whisper-
ng, an awful whisper, not wanting to upset lit-
le Ellie but wanting to make me see the truth.
nd I didn't answer you, Mike. I was too
roud. I've even forgotten the name of the girl.
sit here, wondering now—was it Laura or
velyn? I can't remember. Later, I learned that
ou were telling the truth all the time, Mike.
hat I'd been wrong . . ." Her eyes were
righter than ever as she looked at me now,
ut tear-bright, the tears gathering. "It was
ever the same after that night, was it, Mike?
he glitter was gone. From you. From us. And
hen the accident . . . and I never had the
hance to ask you to forgive me. . . ."

My grandmother. My poor, poor grand-
nother. Old people aren't supposed to have
hose kinds of memories. You see their pic-
ures in the family albums and that's what they
re: pictures. They're not supposed to come to life. You drive out in your father's Le Mans doing seventy-five on the pike and all you're doing is visiting an old lady in a nursing home. A duty call. And then you find out that she's a person. She's *somebody.* She's my grandmother, all right, but she's also herself. Like my own mother and father. They exist outside of their relationship to me. I was scared again. I wanted to get out of there.

Literature and Health

Live and Learn

If Mike visited Lawnrest today, he might find his grandmother sitting in front of a computer, working with a program designed to improve memory. He might also find her in the exercise room, lifting weights to build muscles and decrease her chances of being injured in a fall.

Since 1990, federal law has required that all nursing-home residents be evaluated each year and given a plan for maintaining (and, if possible, improving) their abilities.

As research shows, it's never too late to learn.

D Critical Thinking

Evaluating

? **Do you really think that Mike is leading his grandmother on? Should he feel guilty about this situation?** [Possible responses: No, Mike is merely letting her say some things that have weighed heavily on her for a long time; he is providing her with an opportunity to rest more easily.]

E Reading Skills and Strategies

Drawing Conclusions

? **What was the reason for the argument between Mike's grandparents?** [a jealous accusation made by Mike's grandmother] **What happened to Mike's grandfather?** [He apparently died in an accident when he was quite young.]

F Reading Skills and Strategies

Drawing Inferences

? **How is Mike's experience with his grandmother likely to change him?** [Possible response: Mike is likely to become more mature and more sophisticated, realizing that his family members are people with histories and emotional needs.]

A Critical Thinking
Speculating
Have students speculate on the reasons that people want forgiveness for things they have done.

B Elements of Literature
Figures of Speech
? Why do you think Cormier uses a simile that compares the grandmother's skin to a dry leaf? [Possible responses: The figure of speech emphasizes that his grandmother is in the winter of her life and about to pass away; her skin probably has the fragility of a dry leaf.]

C Critical Reading
Drawing Conclusions
? Why does Mike stay with his grandmother when she seems to be sleeping? [Possible responses: He loves her and wants to be sure she is comfortable. He may be waiting for her to wake and recognize him.]

D Critical Thinking
Analyzing
? Why do you think Mike reacts to his experience this way? [Possible responses: He may be trying to emphasize that he is a modern teenager, not his dead grandfather. Maybe he wants to run away from or drown out his recent experience.]

E Reading Skills and Strategies
Connecting to the Text
? If you were Mike, would you be so close-mouthed about your recent experiences at Lawnrest? [Possible responses: Some students would be too upset to discuss it with their mothers; others would discuss what happened, since their mothers should know about it.]

"Mike, Mike," my grandmother said. "Say it, Mike."

I felt as if my cheeks would crack if I uttered a word. (A)

"Say you forgive me, Mike. I've waited all these years. . . ."

I was surprised at how strong her fingers were.

"Say *'I forgive you, Meg.'*"

I said it. My voice sounded funny, as if I were talking in a huge tunnel. "I forgive you, Meg."

Her eyes studied me. Her hands pressed mine. For the first time in my life, I saw love at work. Not movie love. Not Cindy's sparkling eyes when I tell her that we're going to the beach on a Sunday afternoon. But love like something alive and tender, asking nothing in return. She raised her face, and I knew what she wanted me to do. I bent and brushed my lips against her cheek. (B) Her flesh was like a leaf in autumn, crisp and dry.

She closed her eyes and I stood up. The sun wasn't glinting on the cars any longer. Somebody had turned on another television set, and the voices were the show-off voices of the panel shows. At the same time you could still hear the soap-opera dialogue on the other television set.

I waited awhile. She seemed to be sleeping, her breathing serene and regular. I buttoned my raincoat. Suddenly she opened her eyes again and looked at me. Her eyes were still bright, but they merely stared at me. Without recognition or curiosity. Empty eyes. I smiled at her, but she didn't smile back. She made a kind of moaning sound and turned away on the bed, pulling the blankets around her. (C)

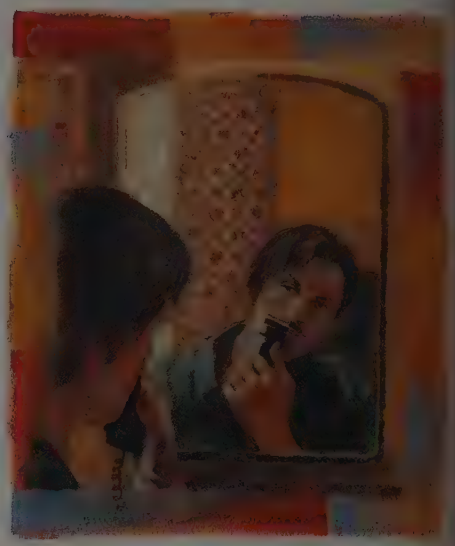
I counted to twenty-five and then to fifty and did it all over again. I cleared my throat and coughed tentatively. She didn't move; she didn't respond. I wanted to say, "Nana, it's me." But I didn't. I thought of saying, "Meg, it's me." But I couldn't.

Finally I left. Just like that. I didn't say goodbye or anything. I stalked through the corridors, looking neither to the right nor the left, not caring whether that wild old man with the wheelchair ran me down or not.

On the Southwest Turnpike I did seventy-five—no, eighty—most of the way. I turned the radio up as loud as it could go. Rock music—anything to fill the air. When I got home, my mother was vacuuming the living-room rug. She shut off the cleaner, and the silence was deafening. "Well, how was your grandmother?" she asked. (D)

I told her she was fine. I told her a lot of things. How great Nana looked and how she seemed happy and had called me Mike. I wanted to ask her—hey, Mom, you and Dad really love each other, don't you? I mean—there's nothing to forgive between you, is there? But I didn't. (E)

Instead I went upstairs and took out the electric razor Annie had given me for Christmas and shaved off my moustache.

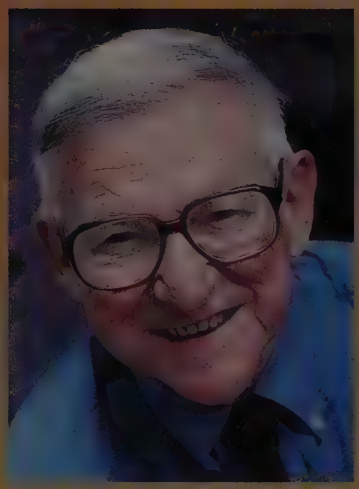


Making the Connections

Connecting to the Theme: "From Generation to Generation"
After students have completed the story, have them discuss its relation to the collection theme. Elicit that through his grandmother Mike becomes aware that older adults have needs, emotions, and desires not unlike his own. Then ask students to compare Mike's experiences with those of Greg Ridley in "The Treasure of Lemon Brown" and those of Martin in "The Medicine Bag." Students should indicate that all three characters seem to become more mature as they become aware of the needs, attitudes, and beliefs of older people.

Meet the Writer

"The Stuff of Fiction"



Photograph © 1994 by Jill Krementz.

Robert Cormier (1925–2000) lived in Leominster, Massachusetts, just three miles away from the house in which he was born. Although he traveled all over the world, he said he got the ideas for his stories from "watching and listening, pondering the comings and goings of my hometown."

"The Moustache" was inspired by events very close to home:

> When my son, Peter, was a teenager, his maternal grandmother became a resident in a local nursing home. The victim of an accident from which she never really recovered—she was struck by a car as she crossed a street—she had more recently suffered the terrible onslaught of arteriosclerosis. Those were shattering days for us all, particularly my wife, who visited her daily but found little comfort because her mother often did not recognize her. . . .
>
> One Saturday, Peter visited her in the nursing home. He returned visibly moved, shaken. Her condition had affected him greatly. His grandmother had been uncommunicative, ravaged by the disease, only a dim echo of the Mémère he had known and loved throughout his boyhood. . . .
>
> Thus the stuff of actuality is transformed into the stuff of fiction.
>
> The underlying problem, of course, is to have the characters appear as distinct personalities of their own and not carbon copies of the actual people. In effect, I have used real emotions but the people are real only on the printed page—the boy in the story is not Peter and the woman is not his grandmother.

More by Robert Cormier

"The Moustache" is the first story in a collection called *8 Plus 1* (Bantam). Cormier introduces each story in the collection with a comment like the one you've just read.

The Chocolate War (Dell) is an award-winning classic novel about a teenager named Jerry and his lonely fight against peer pressure and violence.

Browsing in the Files

About the Author. Robert Cormier was an award-winning writer whose career began with his love of reading and movies. Cormier admired the works of Thomas Wolfe and Ernest Hemingway and experimented with their styles until he discovered his own. As a college freshman, Cormier sold his first story for seventy-five dollars. Fulfilling his dream of earning a living with words, Cormier wrote commercials for radio and worked as a reporter, an editor, and a freelance writer.

A Critic's Comment. Describing Robert Cormier's popularity, Sylvia Patterson Iskander writes: "He has earned the respect of his readers, regardless of their age, because of his refusal to compromise the truth as he sees it. His superb craftsmanship, his ability to create suspense and to shock the reader repeatedly, and his forcing the reader to think are all qualities which make Cormier's works entertaining, unique, and indeed unforgettable."

Assessing Learning

Check Test: True-False

1. Mike visits his grandmother alone because his sister is ill. [True]
2. Mike is not eager to visit the nursing home because he has made plans. [False]
3. The grandmother is glad to see Mike, and they have juice. [False]
4. Mike finds out about a quarrel his grandparents had many years ago. [True]
5. Mike shaves off his moustache because his grandmother does not like it. [False]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 30

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 8

Student to Student

In these two student poems, the young speakers explore their relationship with a grandparent through several different emotions, including love, compassion, and generosity.

A Elements of Literature

Figures of Speech

? What aspects of Grandpa do the similes in the first two lines emphasize? [Possible responses: By comparing his eyes to glowing pearls, the poet suggests that Grandpa's view of the world is beautiful and valuable; by comparing him to an eagle, the poet suggests Grandpa is regal, farsighted, and strong.]

B Reading Skills and Strategies

Responding to the Text

? What images do you like most? Why? [Answers will vary. Possible response: the lizard bowing to Grandpa, because it shows he is in tune with the natural world.]

C Appreciating Language

Many young people call their grandparents by names other than Grandpa and Grandma. The early attempts of young children to say "Grandma" or "Grandpa" often produce variants that continue to be used over time. Have students recall some names they have heard people call grandparents and suggest their origins.

D Reading Skills and Strategies

Determining the Author's Purpose

? Why do you think Jaqueta Oliver wrote this poem about her Na Na? [Possible responses: She wanted to express her deep love for her grandmother; she wanted to show her concern for her grandmother's failing health.]

Student to Student

Grandpa

A His eyes glow like pearls in the water
sitting like a majestic eagle
staring into nothing—
dusty old hat
that's seen many years.

Knobby old cane shines in the sun;
he walks through the small
sand canyon which once was flat.
B The lizard bows to the aging man
for soon he will be gone
like the lady he loves.

Cars zooming by like a trail of ants—
the sound of kids playing
like the sound of a storm
he only can hear—
the thought of the years.

—Shandin Pete
Arlee Junior High School
Arlee, Montana

C Na Na

If I had magic powers I could
Get my Na Na an elevator chair
for her stairway.
She would eat all the cooked
cabbage she wanted to eat.
I would give her another
set of teeth;
they would be strong
enough so she could
eat hard things like carrots.
I would give her some more
hair because her hair-
D line is receding.
She would be free of pills,
Very healthy.
She would be able to drink
other things, like
KOOL-AID
Instead of drinking orange
juice all the time.
School would end on
Thursday
So I could visit my Na Na
more often.
And when I'd go over to my Na Na's house,
I'd be so strong I'd pick up the
REFRIGERATOR
And clean behind it.

—Jaqueta Oliver
Weston Middle School
Weston, Massachusetts

First appeared in *Merlyn's Pen: The National Magazines of Student Writing.*

Connecting Across Texts

Connecting with "The Moustache"

In a discussion, compare and contrast the grandparents in "Grandpa" and "Na Na" with Mike's grandmother in "The Moustache." Ask students how the concerns that the student poets voice in these poems reflect Mike's feelings in "The Moustache." [Shandin Pete and Jaqueta Oliver share their feelings about the special needs, diminished powers, and failing health of their grandparents. Their observations reflect the respect and love that they have for their relatives. In "The Moustache," Mike visits his grandmother in a nursing home and becomes aware that she is a unique human being with special emotional needs. Mike, like the young poets, has become aware of the vulnerability and humanity of grandparents.]

MAKING MEANINGS

First Thoughts

[respond]

1. Draw a line down the middle of a blank page. On the left, copy two or three short passages from the text that made a strong impression on you. On the right, jot down your thoughts about each passage. An example follows.

Double-Entry Journal

Passage	Response
"I'd hate to be called 'dear' by someone getting paid to do it." (page 143)	It makes me think of how I'd feel if I lived in a nursing home.

Reading Check

a. What clues tell Mike that it is *not* one of his grandmother's "good days"?

b. Who does his grandmother think he is? Why?

c. What event in the past is she sorry about?

d. Why does Mike's visit give his grandmother her only chance to be forgiven?

Shaping Interpretations

[interpret]

2. Complete the following sentence in at least two ways: *Mike expected . . . but . . . so . . .*

[infer]

3. What **inference** can you make about the fact that when Mike returns from the nursing home he does not tell his mother about what happened there?

[infer]

4. Mike directly reveals a lot about himself in this story, but he doesn't tell us why he shaves off his moustache. What did you **infer** about his reasons for the shave?

[interpret]

5. What do Mike and his grandmother give each other? (What is passed from generation to generation?)

Connecting with the Text

[connect]

6. Go back to page 145, and reread the paragraph starting "My grandmother." Have you ever come to a similar realization about an adult in your life? If so, what event brought you that awareness?

Extending the Text

[evaluate]

7. Look back at your Quickwrite. Now that you've read "The Moustache," what changes, if any, would you make to what you wrote?

Challenging the Text

[analyze]

8. Does Mike do the right thing by saying "I forgive you, Meg"? What would you do if you were Mike?

Reading Check

a. She is talking about birds and a bird feeder that do not exist. She mentions Mike's Chesterfield coat, but he does not have one.

b. his grandfather; perhaps because of his moustache

c. an argument she had with her husband

d. Her husband has been dead for many years. In her clouded mind, Mike is her husband, and he can forgive her.

MAKING MEANINGS

First Thoughts

1. Responses will vary. (See the Pupil's Edition for an example.)

Shaping Interpretations

2. Possible responses: Mike expected to talk to his grandmother, but she confused him with someone else, so he went along with her. Mike expected a change but not this kind of change, so he was confused.
3. Possible responses: Mike isn't ready to discuss his newfound realization about the adults in his family; Mike is very uncomfortable about what has happened; Mike respects his grandmother's privacy and feelings.
4. Possible responses: Mike might want to put off growing up for a while; perhaps he doesn't want to be mistaken for his grandfather again.
5. Possible responses: Mike gives her peace of mind; she gives him the awareness that adult family members have private emotional lives and needs.

Connecting with the Text

6. Explanations will vary. Some students might say they never thought of an elderly relative as an individual who was once a young person with thoughts and problems similar to their own.

Extending the Text

7. Answers will vary. Students might respond that they did not think about the private memories, worries, or guilt of older people. They might say they would now consider the person's feelings and emotions more.

Challenging the Text

8. Possible responses: Yes, because he gives his grandmother forgiveness and peace of mind; no, because he pretends to be someone that he is not. Students should give reasons for what they would do if they were Mike.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 121 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 160–164.
2. **Creative Writing** Allow students to work in pairs to find and arrange lines.
3. **Performance** Allow students a few minutes to look through the story to select possible scenes and to jot down the positions in which they would place actors when the scene opens. Then, assign students to groups of two or three to choose a scene and to decide how to open the tableau.
4. **Character Sketch** Before they begin to write, ask students how they would describe Mike to someone who has not read "The Moustache." Have them decide whether they would like to have Mike as a friend, giving their reasons.

CHOICES: Building Your Portfolio



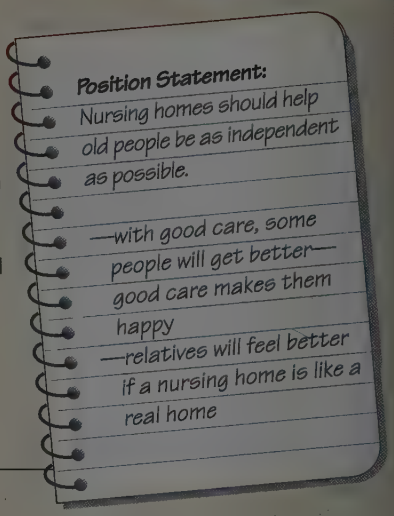
Writer's Notebook

1. Collecting Ideas for a Persuasive Essay



A **position statement** is a brief, direct statement of where you stand on an issue. The following are position statements on three issues raised by "The Moustache." Where do you stand on these issues? Write your own position statement about one of them. Jot down several details you could use to support your position.

- It is better to let older people stay at home.
- Health care for all elderly people should be free.
- We should forgive others instead of judging them.



Creative Writing

2. Found: A Poem

A **found poem** is made up of words, phrases, or sentences from a piece of writing that are chosen and arranged to communicate the essence of the piece. Go back to "The Moustache," and choose the ten words, phrases, and sentences that you feel best communicate what the story means to you. Copy each onto a separate strip of paper. Try out different arrangements of the strips until you find one you like. (You don't have to use all your strips.) Glue your arrangement onto a sheet of paper, and give your found poem a title.

Performance

3. Freeze! It's a Tableau

With two or three classmates, choose a scene from the story to perform as a **tableau** (tab′lō′). In a tableau the actors create a frozen scene, silently holding the positions and wearing the expressions of the characters they are representing. The director brings the tableau to life by tapping the actors one at a time. After being tapped, each actor moves and speaks in character, telling what the character is thinking and feeling at that moment, while the other actors remain frozen. The actor who was tapped freezes when tapped again.

Character Sketch

4. What to Make of Mike

Write a brief **character sketch** of Mike. Skim back over the story for evidence of the following:

- what Mike looks like
- how Mike acts
- what Mike says about himself
- what he says to others
- what others say about Mike and how they respond to him

You might want to gather details about Mike in a word web before you begin writing.

Understanding Historical Influences on English Word Meanings

When students study the vocabulary activity on p. 151, tell them that, like people and their cultures, languages change and develop over time. A language changes gradually as it is passed on from one generation to the next. Explain that we change the words we use and the way we pronounce and spell them. One cause of change is the fact that we meet speakers of other languages and imitate them. Over the centuries, English speakers have met speakers of Latin, Danish, French, Spanish, Dutch, German, and many other languages and have taken something from each of those languages to make English marvelously complex and varied.

In the vocabulary activity on p. 151, students will research English words with roots from Greek and Latin. Ask students to find five words that come to English from American culture. They should use a dictionary that identifies Americanisms. (A good one is *Webster's New World Dictionary,* which labels each Americanism with a star.)

LANGUAGE LINK MINI-LESSON

Style: Connotations

Connotations are the feelings or ideas associated with words in addition to their **denotations,** or literal (dictionary) meanings. *Petite* and *runty* are both words used to describe small people, but one word has positive connotations and the other has negative connotations. As a result, their meanings are very different.

Words' connotations can also convey finer shades of difference. *Cute, attractive,* and *gorgeous* are all positive words, but they create very different images in a reader's mind.

One way to find a word with just the right connotations is to look up the word you're using in a **thesaurus** (book of synonyms and antonyms) and see whether any of the word's synonyms express your meaning even more precisely. If you're not sure what the connotations of some of the synonyms are, look up the words in a dictionary.

Use thesaurus words in moderation. If you use too many, you'll drown out your natural voice.

Try It Out

Go back to the story, and look for the sentences in which Mike discusses the connotations of the following expressions:

1. "one-man firing squad" (page 140)
2. "resident" (page 140)
3. "Lawnrest" (page 141)

Do the words have the same connotations for you as they do for Mike? Explain your responses.

VOCABULARY HOW TO OWN A WORD

WORD BANK

chronic
sterile
lucid
conspiratorial
regally

Digging into the Past: Greek and Latin Roots

The **root** of every word carries the word's core meaning. Many English words are based on root words that have their origin in the ancient classical languages of Greek and Latin. Here are six Greek and Latin roots that are found in many English words.

Greek Roots	Latin Roots
chron, chrono, "time"	*luc, lum,* "light"
dem, demos, "the people"	*rex, regis,* "king"
steira, "barren"	*spirare,* "to breathe"

- Match each Word Bank word with its root listed in the chart. (Look up each word's **etymology,** or history, in a dictionary to make sure.)
- Work with a partner to list other English words that come from the root words in the chart. Include definitions of these words. How many words did you come up with?

LANGUAGE LINK

Ask students to choose a piece of writing from their portfolios and to circle words with particular connotations. Students might like to change the tone of those words to be more positive or more negative. Have students share the two versions of their work in a general class discussion or in small groups.

Try It Out

Possible Answers

1. Mike refers to his mother's no-nonsense approach.
2. Mike makes a point of suggesting that it is a nice-sounding word for *patient.*
3. Mike connects *Lawnrest* with cemeteries.

Students' responses will vary.

VOCABULARY

Possible Answers

- *chronic*—*chron, chrono*
 sterile—*steira*
 lucid—*luc, lum*
 conspiratorial—*spirare*
 regally—*rex, regis*
- *chron, chrono*
 anachronism—a person or thing existing out of its proper time
 chronological—in time order
 synchronize—to make move or happen at the same time
- *dem, demos*
 democracy—government by the people
 demographics—the statistical study of populations
- *steira*
 sterilize—to free from germs
- *luc, lum*
 translucent—allowing light through
 lucidity—clearness of thinking
- *rex, regis*
 regicide—the killing of a king
 regalia—royal emblems
 regent—one who governs for a king
- *spirare*
 inspire—to put an idea or a feeling into
 respiration—breathing
 spirit—the basis of life

Language Link Quick Check

Connotations

Have students revise the following sentences by replacing the underlined words or phrases that have negative connotations with words or phrases with positive connotations.

1. **The tired nurse sprawled in a chair.** [The tired nurse relaxed in a chair.]
2. **His mother nagged him to comb his hair.** [His mother coaxed him to comb his hair.]
3. **The attendant spoke brusquely.** [The attendant spoke in a businesslike manner.]
4. **She glared at him.** [She observed him.]

OBJECTIVES
1. Read a folk tale for enjoyment
2. Relate the selection to the theme of the collection

No Questions Asked

A cruel lord commands that anyone over seventy-one be banished to the mountains to die. Unlike others who obey the decree, a farmer cannot bear to leave his mother on the mountain, so for two years she lives hidden in a room under their kitchen floor. Then, a more powerful lord makes an impossible demand on the village: one thousand ropes of ash. This stymies the town's wise men, but the farmer's mother offers an ingenious solution to her son. He tells her suggestion to the authorities and is rewarded. Twice more, the lord makes demands, and the old woman devises ways to satisfy these, too. Eventually, the son admits that his mother, not he, is the town's savior. Forever after, the elderly are valued for their wisdom.

Resources

Listening

Audio CD Library

A lively recording of this story is provided in the *Audio CD Library*:

- Disc 3, Track 4

RESPONDING TO THE ART

Tani Bunchō (1763–1841) lived in Edo, the city now called Tokyo. In his early years, Tani was a diligent student of Chinese and Japanese art. Influenced by the paintings he saw during his travels in Europe, he founded a school of painting that combined Asian and European styles.

Activity. Ask students to find the human dwellings, which give us a sense of the majesty of the mountains. Can they find the blossoms?

NO Questions ASKED

"I have no use for old people in my village."

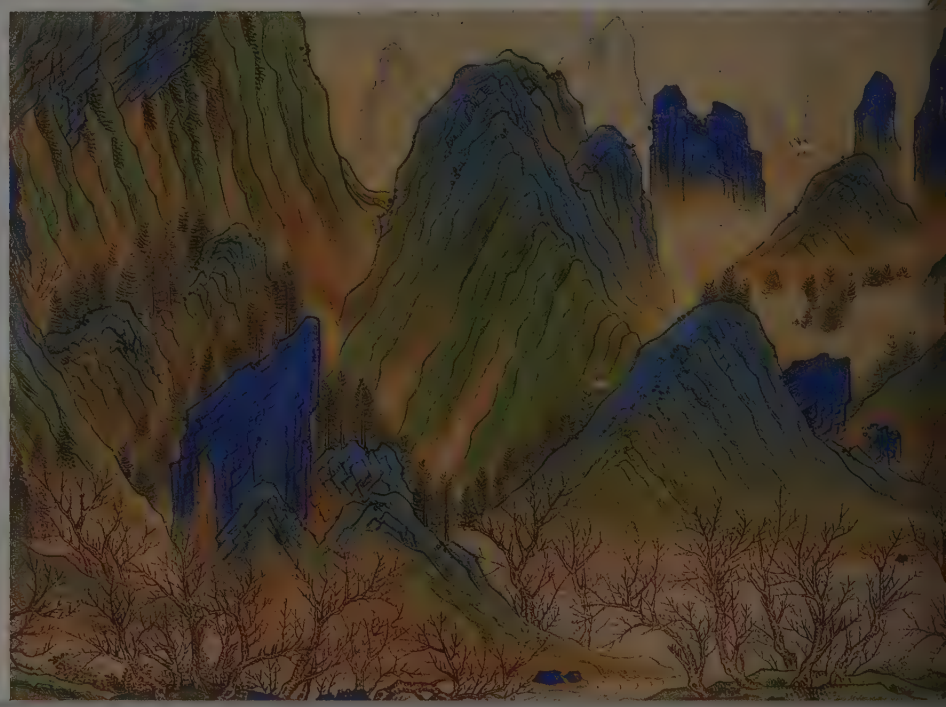
The Wise Old Woman

traditional Japanese, retold by
Yoshiko Uchida

go.hrw.com
LE0 8-2

Many long years ago, there lived an arrogant and cruel young lord who ruled over a small village in the western hills of Japan.

"I have no use for old people in my village," he said haughtily. "They are neither useful nor able to work for a living. I therefore decree that anyone over seventy-one



Reaching All Students

Struggling Readers

Before students read the story, write the following words on the board: *arrogant, kind, cruel, wisdom, bragged, stupid, happy, rewarded, good, unreasonable, aged, haughty, saved, stupid, brilliant, terrible, force, foolish.* Divide students into groups, and give each group a blank transparency. Have them sort and list the words on the transparency into any two categories they decide upon (for example, negative/positive, adjectives/verbs). Have members of each group show their transparency and explain their choices.

English Language Learners

Point out that like most folk tales, this story is set in the distant past, perhaps in medieval Japan. Discuss the meanings of words that help establish this setting, such as *lord, decree, banished, dark dungeon,* and *village square.* For additional strategies to supplement instruction, see

- *Lesson Plans Including Strategies for English-Language Learners*

must be banished from the village and left in the mountains to die."

"What a dreadful decree! What a cruel and unreasonable lord we have," the people of the village murmured. But the lord fearfully punished anyone who disobeyed him, and so villagers who turned seventy-one were tearfully carried into the mountains, never to return.

Gradually there were fewer and fewer old people in the village and soon they disappeared altogether. Then the young lord was pleased.

"What a fine village of young, healthy, and hard-working people I have," he bragged. "Soon it will be the finest village in all of Japan."

Now, there lived in this village a kind young farmer and his aged mother. They were poor, but the farmer was good to his mother, and the two of them lived happily together. However, as the years went by, the mother grew older, and before long she reached the terrible age of seventy-one.

"If only I could somehow deceive the cruel lord," the farmer thought. But there were records in the village books and everyone knew that his mother had turned seventy-one.

Each day the son put off telling his mother that he must take her into the mountains to die, but the people of the village began to talk. The farmer knew that if he did not take his mother away soon, the lord would send his soldiers and throw them both into a dark dungeon to die a terrible death.

"Mother——" he would begin, as he tried to tell her what he must do, but he could not go on.

Then one day the mother herself spoke of the lord's dread decree. "Well, my son,"

Peach Blossom Spring (detail) (1780s) by Tani Bunchō. Handscroll; ink, color, and gold on silk, after the Chinese artist Qiu Ying.



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A Reading Skills and Strategies

Responding to the Text

? What would you say to the cruel young lord to challenge his comment about old people? [Possible responses: Older people play many positive roles in a community. They have acquired wisdom and valuable experience. They can be master craftspeople, artists, skilled storytellers, and role models for younger generations.]

B Critical Thinking

Making Judgments

? Do you think that the lord's boast can come true? [Possible responses: Yes, it sounds reasonable that a village of young people should be successful; no, a village needs people with experience and wisdom, as well as energy.]

C Reading Skills and Strategies

Making Predictions

? What do you think that the farmer will do? [Possible responses: He may carry his mother into the mountains; he may try to hide her; he may move away with her.]

Sustained Silent Reading

To see how your students are mastering sustained silent reading, try this project.

Tell students to suppose that they are putting together a collection of stories for eighth-graders. Their task is to evaluate the stories and decide which ones kids would like—which ones would give kids something to think about, which ones they think are challenging but manageable enough for independent reading. Then, ask students to read Uchida's story on their own, silently, in class. Tell them to write a few sentences in their reading logs when they are finished, noting whether they had any trouble with the story (if so, what gave them trouble?) and what aspects of the story they liked best and least. When the reading is finished, have students meet in groups to discuss their notes. See if the class can come to an agreement on whether or not the story should be included in a book for eighth-graders.

While students are reading silently, you should, of course, circulate and give help when it is requested. The story is short; students reading on level should be able to complete it in fifteen minutes.

Using Students' Strengths

Visual Learners

Students will benefit by filling in the graphic organizer provided in *Graphic Organizers for Active Reading*, p. 13.

Logical/Mathematical Learners

Encourage students to create a chart that lists each puzzle that the lord poses and each solution that the old woman offers. Students might also suggest alternative solutions of their own on the chart.

Interpersonal Learners

Suggest that students retell portions of the story from the wise old woman's point of view, explaining how she feels about the banishment of old people, hiding in the room under the kitchen, and offering solutions to the puzzles.

she said, "the time has come for you to take me to the mountains. We must hurry before the lord sends his soldiers for you." And she did not seem worried at all that she must go to the mountains to die.

"Forgive me, dear mother, for what I must do," the farmer said sadly, and the next morning he lifted his mother to his shoulders and set off on the steep path toward the mountains. Up and up he climbed, until the trees clustered close and the path was gone. There was no longer even the sound of birds, and they heard only the soft wail of the wind in the trees. The son walked slowly, for he could not bear to think of leaving his old mother in the mountains. On and on he climbed, not wanting to stop and leave her behind. Soon, he heard his mother breaking off small twigs from the trees that they passed.

"Mother, what are you doing?" he asked.

"Do not worry, my son," she answered gently. "I am just marking the way so you will not get lost returning to the village."

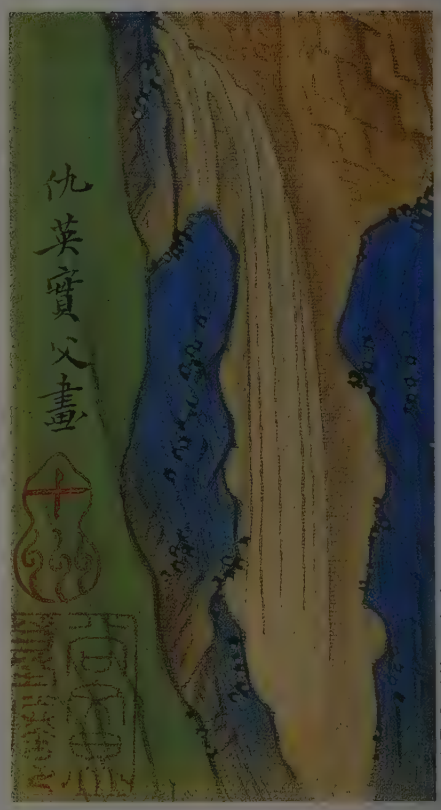
The son stopped. "Even now you are thinking of me?" he asked, wonderingly.

The mother nodded. "Of course, my son," she replied. "You will always be in my thoughts. How could it be otherwise?"

At that, the young farmer could bear it no longer. "Mother, I cannot leave you in the mountains to die all alone," he said. "We are going home and no matter what the lord does to punish me, I will never desert you again."

So they waited until the sun had set and a lone star crept into the silent sky. Then, in the dark shadows of night, the farmer carried his mother down the hill and they returned quietly to their little house. The farmer dug a deep hole in the floor of his kitchen and made a small room where he could hide his mother. From that day, she spent all her time in the secret room and the farmer carried meals to her there. The rest of the time, he was careful to work in the fields and act as though he lived alone. In this way, for almost two years he kept his mother safely hidden and no one in the village knew that she was there.

Then one day there was a terrible commotion among the villagers, for Lord Higa of the town beyond the hills threatened to conquer their village and make it his own.



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Peach Blossom Spring (detail) (1780s) by Tani Bunchō. Handscroll; ink, color, and gold on silk, after the Chinese artist Qiu Ying.

RESPONDING TO THE ART

Activity. Point out the phrase "after the Chinese artist Qiu Ying" in the caption. Explain that Bunchō admired the other artist's work and was influenced by his style. Ask students to contrast the style of this painting with the style of the paintings on pp. 267 and 268. They should focus on dates, colors, and levels of realism.

A Elements of Literature

Character

? What traits does the mother reveal about herself? [Possible responses: She is dignified and serene about her fate; she is mainly motivated by love for her son.]

B Reading Skills and Strategies

Connecting to the Text

? What real-life individuals can you think of who disobeyed official laws or decrees in order to do what they thought was right? [Possible responses: Students might name leaders who practiced civil disobedience, such as Mahatma Gandhi and Martin Luther King, Jr.; students might also name individuals who sheltered Jews from the Nazis during the Holocaust.]

Crossing the Curriculum

Social Studies

Interested students can research and then compare the status and living standards of senior citizens in Japan with those in the United States. Suggest that they focus on whether today's Japanese senior citizens enjoy more respect than their American counterparts.

Health

Some students might investigate geriatrics, a fast-expanding field of medicine that deals with the health needs of older patients. Suggest that students make a chart that lists the major health problems associated with advancing age and the therapies commonly used to combat them.

Math

Encourage students to research the Social Security system, the federal government program that provides monthly payments to many retirees. Ask students to present statistics that show how money is raised through taxes on workers and then distributed to pensioners.

"Only one thing can spare you," Lord Higa announced. "Bring me a box containing one thousand ropes of ash and I will spare your village."

The cruel young lord quickly gathered together all the wise men of his village. "You are men of wisdom," he said. "Surely you can tell me how to meet Lord Higa's demands so our village can be spared."

But the wise men shook their heads. "It is impossible to make even one rope of ash, sire," they answered. "How can we ever make one thousand?"

"Fools!" the lord cried angrily. "What good is your wisdom if you cannot help me now?"

And he posted a notice in the village square offering a great reward of gold to any villager who could help him save their village.

But all the people in the village whispered, "Surely, it is an impossible thing, for ash crumbles at the touch of the finger. How could anyone ever make a rope of ash?" They shook their heads and sighed, "Alas, alas, we must be conquered by yet another cruel lord."

The young farmer, too, supposed that this must be, and he wondered what would happen to his mother if a new lord even more terrible than their own came to rule over them.

When his mother saw the troubled look on his face, she asked, "Why are you so worried, my son?"

So the farmer told her of the impossible demand made by Lord Higa if the village was to be spared, but his mother did not seem troubled at all. Instead she laughed softly and said, "Why, that is not such an impossible task. All one has to do is soak ordinary rope in salt water and dry it well. When it is burned, it will hold its shape and there is your rope of ash! Tell the villagers to hurry and find one thousand pieces of rope."

The farmer shook his head in amazement. "Mother, you are wonderfully wise," he said, and he rushed to tell the young lord what he must do.

"You are wiser than all the wise men of the village," the lord said when he heard the farmer's solution, and he rewarded him with many pieces of gold. The thousand ropes of ash were quickly made and the village was spared.

In a few days, however, there was another great commotion in the village as Lord Higa sent another threat. This time he sent a log with a small hole that curved and bent seven times through its length, and he demanded that a single piece of silk thread be threaded through the hole. "If you cannot perform this task," the lord threatened, "I shall come to conquer your village."

The young lord hurried once more to his wise men, but they all shook their heads in bewilderment. "A needle cannot bend its way through such curves," they moaned. "Again we are faced with an impossible demand."

"And again you are stupid fools!" the lord said, stamping his foot impatiently. He then posted a second notice in the village square asking the villagers for their help.

Once more the young farmer hurried with the problem to his mother in her secret room.

"Why, that is not so difficult," his mother said with a quick smile. "Put some sugar at one end of the hole. Then tie an ant to a piece of silk thread and put it in at the other end. He will weave his way in and out of the curves to get to the sugar and he will take the silk thread with him."

"Mother, you are remarkable!" the son cried, and he hurried off to the lord with the solution to the second problem.

C Critical Thinking

Speculating

? Do you suppose Lord Higa thinks the village can possibly meet his demands? Why? [Possible response: No, the demands are meant to be impossible to meet so that the lord can take over the village.]

D Reading Skills and Strategies

Drawing Conclusions

? How do you think the wise old woman knows about soaking the rope in salt water? [Possible response: Over her long life, she has seen and experienced a great deal.]

E Appreciating Language

Time Order

Point out that time-order clues, such as *again, then,* and *once more,* are used to provide transitions in and structure for the folk tale. They are predictable and similar to those in fairy tales.

FROM THE EDITOR'S DESK

We confess a particular fondness for Japanese painted fans, a popular form of traditional Japanese art. As with this example, the beauty and elegance of the fans create a serene and calm mood—just what one needs on a hot, sultry day!

Once more the lord commended the young farmer and rewarded him with many pieces of gold. "You are a brilliant man and you have saved our village again," he said gratefully.

But the lord's troubles were not over even then, for a few days later Lord Higa sent still another demand. "This time you will undoubtedly fail and then I shall conquer your village," he threatened. "Bring me a drum that sounds without being beaten."

"But that is not possible," sighed the people of the village. "How can anyone make a drum sound without beating it?"

This time the wise men held their heads in their hands and moaned, "It is hopeless. It is hopeless. This time Lord Higa will conquer us all."

The young farmer hurried home breathlessly. "Mother, Mother, we must solve another terrible problem or Lord Higa will conquer our village!" And he quickly told his mother about the impossible drum.

His mother, however, smiled and answered, "Why, this is the easiest of them all. Make a drum with sides of paper and put a bumblebee inside. As it tries to escape, it will buzz and beat itself against the paper and you will have a drum that sounds without being beaten."

The young farmer was amazed at his mother's wisdom. "You are far wiser than any of the wise men of the village," he said, and he hurried to tell the young lord how to meet Lord Higa's third demand.

When the lord heard the answer, he was greatly impressed. "Surely a young man like you cannot be wiser than all my wise men," he said. "Tell me honestly, who has helped you solve all these difficult problems?"

The young farmer could not lie. "My lord," he began slowly, "for the past two years I have broken the law of the land. I have kept my aged mother hidden beneath the floor of my house, and it is she who solved each of your problems and saved the village from Lord Higa."

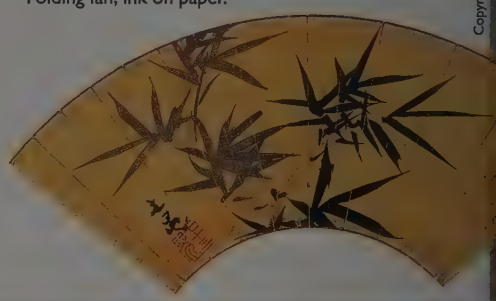
He trembled as he spoke, for he feared the lord's displeasure and rage. Surely now the soldiers would be summoned to throw him into the dark dungeon. But when he glanced fearfully at the lord, he saw that the young ruler was not angry at all. Instead, he was silent and thoughtful, for at last he realized how much wisdom and knowledge old people possess.

"I have been very wrong," he said finally. "And I must ask the forgiveness of your mother and of all my people. Never again will I demand that the old people of our village be sent to the mountains to die. Rather, they will be treated with the respect and honor they deserve and share with us the wisdom of their years."

And so it was. From that day, the villagers were no longer forced to abandon their parents in the mountains, and the village became once more a happy, cheerful place in which to live. The terrible Lord Higa stopped sending his impossible demands and no longer threatened to conquer them, for he too was impressed. "Even in such a small village there is much wisdom," he declared, "and its people should be allowed to live in peace."

And that is exactly what the farmer and his mother and all the people of the village did for all the years thereafter.

Bamboo (1835) by Tani Bunchō.
Folding fan; ink on paper.



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A Elements of Literature

Character

? What can you infer about the wise men from the way they seem so willing to accept defeat? [Possible responses: They are not truly wise; they are afraid of their ruler.]

B Reading Skills and Strategies

Drawing Inferences

? Why does the young lord suspect that the farmer has not solved these riddles himself? [Possible response: Since all his wise men could not solve them, the lord probably finds it highly unlikely that the farmer could solve them alone.]

C Reading Skills and Strategies

Responding to the Text

? Did you expect the lord to change his mind about old people? [Possible responses: Yes, characters often change when they gain new insight; no, it seems more likely that the lord would be angry that the farmer had disobeyed him.]

D Critical Thinking

Speculating

? Why do you think this folk tale has been told and retold in Japan over the centuries? [Possible response: It has served as a constant reminder to people that they should treat older people with respect and look to them for wisdom.]

Making the Connections

Connecting to the Theme: "From Generation to Generation"

After students complete the story, have them discuss how it relates to the collection theme. Elicit that the people of the village have had their lives enriched by maintaining their connection with older generations. Suggest that a similar enrichment occurred in the lives of the characters Greg Ridley, Martin, and Mike. Also elicit that the Japanese folk tale presents intergenerational connectedness as a goal that transcends cultures and time periods.

Meet the Writer

Preserving the Magic



Yoshiko Uchida (1921–1992) was born in Alameda, California, and grew up in Berkeley. During World War II, Uchida and her family were imprisoned in one of the camps set up for the 110,000 Japanese Americans living on the West Coast. She later wrote about this experience in *The Invisible Thread* (1991).

After the war, Uchida traveled to Japan to rediscover her roots and to collect Japanese folk tales to add to the ones she had heard as a child from her mother. "The Wise Old Woman" is one of these tales.

Late in her life, Uchida reflected on her lifelong love for the written word:

> "It seems to me I've been interested in books and writing for as long as I can remember. I was writing stories when I was ten, and being the child of frugal immigrant parents, I wrote them on brown wrapping paper which I cut up and bound into booklets, and because I am such a saver, I still have them. The first is titled 'Jimmy Chipmunk and His Friends: A Short Story for Small Children.'
>
> I not only wrote stories, I also kept a journal of important events which I began the day I graduated from elementary school. Of course my saver self kept the journal as well, and even today I can read of the special events of my young life, such as the times my parents took us to an opera or concert in San Francisco, or the day I got my first dog, or the sad day he died, when I drew a tombstone for him in my journal and decorated it with floral wreaths.
>
> By putting these special happenings into words and writing them down, I was trying to hold on to and somehow preserve the magic, as well as the joy and sadness, of certain moments in my life, and I guess that's really what books and writing are all about." ❞

More by Yoshiko Uchida

"The Wise Old Woman" comes from *The Sea of Gold and Other Tales from Japan* (Creative Arts). *The Magic Listening Cap: More Folk Tales from Japan* (Creative Arts) is a book Uchida both wrote and illustrated.

Browsing in the Files

About the Author. At the beginning of World War II, Yoshiko Uchida's father was removed from her family's home in California by FBI agents and detained in an internment camp. The family was later united in an internment camp located in a Utah desert. While she was in the camp, Uchida taught Japanese American children. She accepted a fellowship offer and left the camp to attend Smith College. In her writing she focuses on Japanese culture. Uchida acknowledges her need to promote pride in young Japanese Americans and to remind them of their own culture and history.

A Critic's Comment. Writing in *The New York Times Book Review*, Patty Campbell notes, "In fiction, the graceful and lively books of Yoshiko Uchida have drawn upon the author's own childhood to document the Japanese-American experience. . . ."

Connections

In this traditional folk tale, a peasant couple no longer allow the old grandfather to eat at their table; he is toothless, deaf, blind, and messy. Finally, they make him eat in a corner by the stove, using a wooden dish, because he breaks the bowls. One day they see their young son putting together some pieces of wood. When they ask what he is doing, he replies that he is making a bucket that he will feed them from when they are old. The couple realize how meanly they have treated the grandfather, and from that day on they take better care of him.

A Readings Skills and Strategies

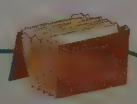
Finding Details

? What is the grandfather's physical condition? [He is blind, deaf, toothless, and unable to walk.]

B Critical Thinking

Interpreting

? What do the parents learn from their little son? [Possible responses: They become aware of the example they are setting; they become ashamed of the way they treated the grandfather.]



BROWSING IN THE FILES

About the Author. The author of *War and Peace* (1869), which is set against the backdrop of Napoleon's invasion of Russia, Leo Tolstoy became a pacifist reformer in later life. Tolstoy espoused ideas that influenced twentieth-century activists Mohandas Gandhi and Martin Luther King, Jr. Born to the aristocracy, he had gambled away a quarter of his inheritance by the time he was twenty-three. But his experiences with suffering during the Crimean War awoke his social consciousness, leading him, in 1859, to open a school on his estates for his serfs' children.

Connections A FOLK TALE

The Old Grandfather and His Little Grandson

***traditional European, retold by* Leo Tolstoy**

Count Leo (Lev) Nikolayevich Tolstoy (1828–1910) was a Russian writer and philosopher whose ideas greatly influenced Russian society and literature. He is best known for his novels War and Peace *and* Anna Karenina.



Tolstoy with his grandson.

A The grandfather had become very old. His legs would not carry him, his eyes could not see, his ears could not hear, and he was toothless. When he ate, bits of food sometimes dropped out of his mouth. His son and his son's wife no longer allowed him to eat with them at the table. He had to eat his meals in the corner near the stove.

One day they gave him his food in a bowl. He tried to move the bowl closer; it fell to the floor and broke. His daughter-in-law scolded him. She told him that he spoiled everything in the house and broke their dishes, and she said that from now on he would get his food in a wooden dish. The old man sighed and said nothing.

A few days later, the old man's son and his wife were sitting in their hut, resting and watching their little boy playing on the floor. They saw him putting together something out of small pieces of wood. His father asked him, "What are you making, Misha?"

The little grandson said, "I'm making a wooden bucket. When you and Mama get old, I'll feed you out of this wooden dish."

B The young peasant and his wife looked at each other and tears filled their eyes. They were ashamed because they had treated the old grandfather so meanly, and from that day they again let the old man eat with them at the table and took better care of him.

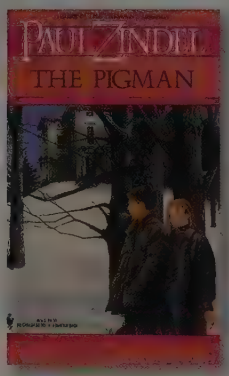
Connecting Across Texts

Connecting with "The Wise Old Woman"

Ask students to discuss the thematic thread that links "The Old Grandfather and His Little Grandson" and "The Wise Old Woman." Students should note that both selections explore the consequences of not having the proper respect and appreciation for older people. Ask: What causes the reversal in attitudes toward older people in these two selections? [In "The Wise Old Woman," the leaders of the society realize that they need the wisdom and insight of older people. In "The Old Grandfather and His Little Grandson," the boy's parents realize that they must treat the old man well if they in turn expect to receive good treatment when they are old.] **Have the class brainstorm to create slogans for a public service campaign aimed at raising awareness about the contributions older people can make.**

READ ON

Gapless Generations



In Paul Zindel's novel *The Pigman* (Bantam), John and Lorraine befriend Mr. Pignati, a widower with a passion for bad jokes and miniature pigs. (*The Pigman* is available in the HRW Library.) Then tragedy tears the Pigman away. John and Lorraine's story continues in *The Pigman's Legacy* (Bantam).

The Pigman and Me (HarperCollins) tells the true story of the year the teenage Zindel met his own "pigman." You'll find an excerpt on page 82.



Together in a Strange Land

The year is 1903. Eight-year-old Moon Shadow leaves his mother in China and journeys across the ocean to join his father, in Laurence Yep's *Dragonwings* (HarperCollins). In the land of the golden mountain—America—Moon Shadow comes to love his father and understand his dream of flying.



Parent Past Perfect

Do you ever think that your parents can't possibly understand what it's like to be young? Victoria does, in this book by Francine Pascal, until a freak accident sends her spinning back in time and she finds herself *Hangin' Out with Cici* (Puffin), a girl her own age who seems strangely familiar.

Other Picks

- Pat Derby, *Visiting Miss Pierce* (Farrar, Straus & Giroux). A boy visits an elderly woman in a nursing home and gradually uncovers the truth about her past.
- Will Hobbs, *Bearstone* (HRW Library). In this coming-of-age story an American Indian youth is helped by an elderly farmer.
- *Strings: A Gathering of Family Poems* (Bradbury Press), selected by Paul B. Janeczko. Poems by such poets as Gary Soto, Anne Sexton, and George Ella Lyon tell about the ups and downs of family life.

READ ON

Portfolio Assessment Options

The following projects can help you evaluate and assess your students' reading accomplishments outside class. Videotapes or audiotapes of completed projects may be included in students' portfolios.

- **Compare Two Books** Have students write an essay that compares *The Pigman* with *The Pigman and Me*. Have them list the similarities and differences between the two books and describe why they believe that Zindel felt he needed to fictionalize his experiences.
- **Create a Mural** Have groups of students who have read the same book create a mural for the classroom, depicting a theme or a series of events from the book. Organize the class into groups, and make each group responsible for a section of the mural. Help students to brainstorm topics and to narrow the topics to the number of groups. Then, place the name of each topic on a piece of paper, and have members of each group pick their topic from a bag.
- **Make a Time Line** Choose a book that mentions dates, such as *Dragonwings*. Have students create a time line with relevant years from the book marked on a line across a large sheet of paper. Above the time line, they should fill in events corresponding to the dates taken from the book. Below the time line, they should fill in important, interesting, or unusual real-life events during the same time period that they have researched.
- **Design a Photo Essay** Have students compile a photographic representation of the main characters and a few major scenes from one of the books. Ask them to clip from old magazines photographs of people and places that could represent some of the scenes, setting, or action in the book. Have students mount their photos on colored paper, and have them label each photo with quotations from the work that describe the person, place, or thing. Display the photos in the classroom.

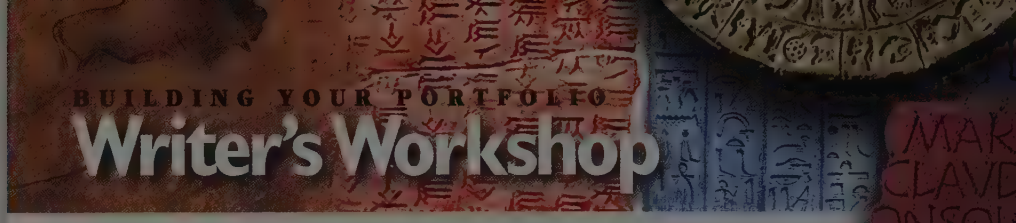
MAIN OBJECTIVE
Write a persuasive essay

PROCESS OBJECTIVES
1. Use appropriate prewriting techniques to identify and develop a topic
2. Create a first draft
3. Use Evaluation Criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- or peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on one's progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **One-Stop Planner**
 CD-ROM with Test Generator





PERSUASIVE WRITING

SUPPORTING A POSITION

In your everyday conversations, you probably spend a lot of time supporting your positions—maybe about school rules, homework, or people and events in the news. In this workshop, you'll write an essay in which you support your position on an important issue and try to convince an audience to agree with you.

ASSIGNMENT
Write an essay supporting your position, or opinion, on an important issue.

AIM
To persuade.

AUDIENCE
Your classmates, teachers, parents, school board, readers of a school or local newspaper, etc. (You choose.)

Professional Model

We don't look up in wonder nearly enough these days. We look down instead, absorbed in the minutiae of our own demanding lives. Our focus is in, not out. *Thesis statement and elaboration.*

As a result we miss things. Amazing things. Such as the fact that several times a year, a group of brave women and men will climb aboard a spaceship and ride a pillar of fire into the dark unknown. *Topic sentence. Specific example.*

It happens all the time, after all, so we forget to be awed. . . . *Topic sentence.*

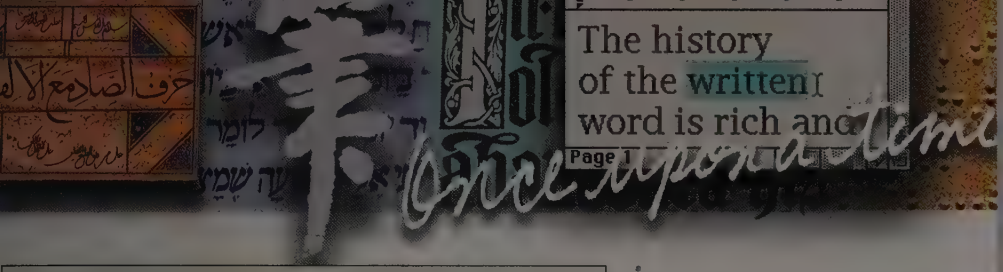
Except that, there went John Glenn rocketing into space again the other day, and we all watched, didn't we? School kids and grown folks. Maybe we felt something stirring in us, something quiet and proud and strangely familiar. Something that felt good. *Anecdote.*

If thirty-six years ago, he bolstered our flagging confidence, perhaps by this return engagement, Senator Glenn does *Emotional appeal—uses loaded words.*

Resources: Print and Media

Writing and Language
- *Portfolio Management System*
 Prewriting, p. 123
 Peer Editing, p. 124
 Assessment Rubric, p. 125
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 5
 Revision Strategy Transparencies 3, 4, 5

Assessment
- *Standardized Test Preparation*, p. 116



something equally important—reminds us what a glorious thing it is to venture and dream. What a life-affirming gift it is to look up in wonder.

—Leonard Pitts, Jr.,
Miami Herald, Nov. 7, 1998

Conclusion—repeats thesis.

rewriting

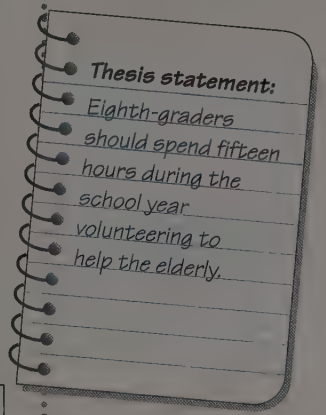
1. Choose a Topic

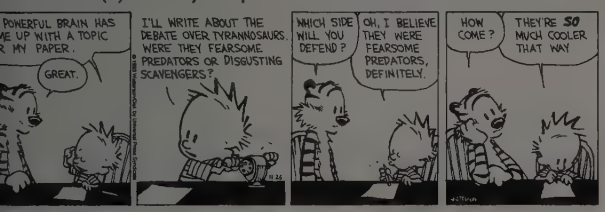
Check your Writer's Notebook entries from this collection for topic ideas. If you aren't satisfied with those topics, brainstorm more issues with a partner or small group. The topic you choose should meet these criteria:

- You must have strong feelings about the topic.
- There must be reasonable "pro" and "con" arguments on the topic.
- You must be able to find out more about the topic by researching.

2. Take a Stand

Once you've chosen your topic (and done research if necessary), draft a **thesis statement** that (a) clearly identifies the issue and (b) states your position on the issue.





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Introducing the Writer's Workshop

- Read the Professional Model on pp. 160–161 as students follow along. Ask students what position they think the writer is trying to support.
- Have students discuss whether the writer is successful in persuading readers to support his position.
- Be sure students understand the side-margin comments. Ask them to define *anecdote*, *topic sentence*, and *emotional appeal*.
- Be sure students understand the purpose of the writing: to state a position and support it.

Teaching the Writer's Workshop

Prewriting

Have students use the techniques suggested on pp. 161–162 (or any others that may be helpful to them) to come up with ideas.

Reaching All Students

Struggling Writers

Students may have difficulty generating content for writing assignments. Suggest that students, working in pairs during the prewriting stage, ask each other specific questions about the topics of their essays. Students should record the opinions of their partners to help them shape their own views.

Advanced Learners

Suggest that students pair up and look through newspapers and magazines to find a current event to use as a speech topic. Once they have chosen their topic, assign each student a viewpoint to defend. Students should then research the topic and write a persuasive speech supporting their assigned position. Students can conduct a debate in front of the class.

Drafting

- If you have not yet taught the Student Model, do so before students begin their drafts.
- Remind students to double-space when they write their drafts. They should also leave extra space in the right margin for comments and editing marks.

Strategies for Elaboration

To support, or elaborate, your reasons, use the following kinds of **evidence:**

- **Facts**
- **Statistics**
- **Specific examples**
- **Quotations** (presenting an expert's opinion or the opinion of someone who has had firsthand experience with the issue)
- **Personal experiences**
- **Anecdotes** (brief, true stories that focus on the topic)
- **Results of a survey**
- **Interviews**



Language/Grammar Link
HELP

Connotations: page 151.

3. Create An Argument to Fit Your Audience

Choose a specific audience, and think about the following:

- What are their main concerns about the issue?
- What reasons are most likely to persuade this audience?

4. Elaborate: Appeal to Reason

The key to successful persuasion is developing a strong argument. Once you have stated your thesis, your task is to find two or three strong **reasons** to support your position.

The Framework at the top right on page 163 outlines the bare bones of a logical argument. Each paragraph begins with a **topic sentence** that clearly states the reason being presented in that paragraph. The rest of the paragraph contains the **supporting evidence** (facts, statistics, examples, quotations, and anecdotes) that backs up and elaborates the reason.

5. Elaborate: Appeal to Emotions

It's okay to appeal to your audience's emotions as well as to their reason. **Loaded words**—words that have strong positive or negative connotations—can be powerful persuasive tools when used thoughtfully and in moderation. Note the loaded words in the Professional Model, including *brave, proud, glorious.*

6. Organize Your Argument

Organize your argument in a logical way that works best for th topic. One effective way to present an argument is **order of importance**, in which you present the most important reason first and follow it with less important reasons *or* begin with the least important reason and build up to the most important.

7. End with a Punch

You can end your paper forcefully with a **call to action.** Ask your audience to take a specific action on the issue: to vote in a certain way, for instance, or to write a letter. You'll find a call to action in the Student Model on pages 163–164.

Drafting

Whenever you're trying to persuade an audience, use a confident **tone**—as if you're very sure that you're right. Avoid hesitant words such as *probably, maybe,* and *perhaps*—they will weaken your argument.

Getting Students Involved

Cooperative Learning

If students have difficulty organizing their arguments, they can work in groups of three or four to arrange their supporting material and reasons in order of importance. Have the group members compile a list of arguments in support of their position and vote on which ones they believe are most important.

Student Model

Distinguished Members of the School Board:

I am in favor of the proposed requirement that eighth-graders spend fifteen hours during the school year volunteering to help the elderly. *Thesis statement.*

One reason this would be a good idea is that I feel it would be an awesome learning experience. Students could learn how to work with and relate to older people. My mother works at a nursing home, so I have had the opportunity to help her in the summer. I have learned to help with the residents there, and I also learned interesting things from the people themselves and things about their lives. *Reason #1—topic sentence.* *Personal experience.* *What writer learned.*

Another reason I think this rule would be magnificent is that it is a good way to help others. Eighth-graders can help people who cannot do things for themselves. Students could do yardwork, housework, run errands, or just spend time with the elderly so they would not be alone. *Reason #2—topic sentence.* *Specific examples.*

Finally, I think just spending at least fifteen hours a school year with the elderly would improve students' people skills. Students would learn to talk to and relate to others. They would learn how to be less shy, too. In a recent *Time* magazine poll, sixty percent of people becoming nurses in care homes said they learned how to be able to talk to residents and their families more confidently. A woman who works with my mother did volunteer work *Reason #3—topic sentence.* *Supporting survey, statistic.* *Anecdote.*

(continued on next page)

Framework for an Essay Supporting a Position

Introduction

State issue and position in a **thesis statement.**

Body

Paragraph 1: Reason #1
- Topic sentence
- Supporting evidence (facts, examples, statistics, anecdotes, quotations)

Paragraph 2: Reason #2
- Topic sentence
- Supporting evidence

Paragraph 3: Reason #3
- Topic sentence
- Supporting evidence

Conclusion

Restate position; may end with a **call to action.**

Sentence Workshop HELP

Run-on sentences: page 165.

Language/Grammar Link HELP

Alternatives to said: *page 105. Choosing precise words: page 133.*

Using the Model

As class members read the Student Model, be sure they understand the side notes. You can extend the discussion with questions like the following:

- How can the reader identify the author's position?
- What factual support does the writer use?
- What emotional appeal does the writer provide?
- How does the writer call the readers to action?
- What advice would you have given the writer if she had asked you for feedback?

Crossing the Curriculum

History

Throughout history, great leaders have inspired and persuaded people with their words. Have students research one of the major speeches of the twentieth century and write a report. The report should focus on the historical context of the speech, the events that directly led up to the presentation of the speech, the effects of the speech, and the background of the speaker.

Speech

Have students read "I Have a Dream," the famous speech by Martin Luther King, Jr., on pp. 678–679. Students should identify the elements of a persuasive essay (clear purpose, an appeal to reason and to the emotions) that appear in the speech. Explain to students that many of the techniques used in writing a persuasive essay also apply in delivering a persuasive speech. Describe to students methods of persuasion that are available when giving a speech (dramatic pause, hand gestures, volume and tone of voice) but are not available when writing an essay. Have students rewrite their essays as speeches and present them to the class.

Evaluating and Revising

Have students use the Evaluation Criteria provided here to review their drafts and determine needed revisions.

Proofreading

Have students proofread their own papers first and then exchange them with another student. For this assignment, remind students to be particularly careful of spelling. Those students working without a spell checker may want to read their material word by word, from the end to the beginning, so that they can focus only on the spellings of words and not on the content of the writing.

Publishing

Create an op-ed page for the classroom, in which a student's essay is featured each week and responses from the rest of the class are written in letter form and posted with the following "issue."

Reflecting

Students can prepare a brief reflection on the process of writing a persuasive essay. They might complete one of the starters below:

- The best-written part of my paper is . . . because. . . .
- The thing that I would do differently when writing my next persuasive essay is. . . .

Resources

Peer Editing Forms and Rubrics

- *Portfolio Management System*, p. 124

Revision Strategy Transparencies

- *Workshop Resources*, p. 5

Grading Timesaver

Rubrics for this Writer's Workshop assignment appear on p. 125 of the *Portfolio Management System*.

■ *Evaluation Criteria*

A good persuasive essay

1. *has a thesis statement that clearly states a position on an issue*
2. *develops at least two strong reasons to support the position*
3. *supports each reason with evidence (facts, statistics, examples, anecdotes, quotations, etc.)*
4. *may contain emotional as well as logical appeals*
5. *is clearly organized*
6. *ends with a conclusion that restates the writer's position*
7. *may also end with a call to action*

Proofreading Tip

If you're writing on a computer, look for errors caused by cutting and moving material.

Communications Handbook
HELP

See Proofreaders' Marks.

Publishing Tip

Present your essay as a persuasive speech to an appropriate audience.

Student Model (continued)

when she was in high school and has told me she is grateful for that experience.

For all these reasons, I believe the proposed requirement for volunteering would make a good rule. I hope that you will consider my reasons and vote to accept the proposed requirement. *Conclusion.* *Call to action.*

—Teresa Lacey
Franklin Middle School
Abilene, Texas

Evaluating and Revising

1. Peer Response

Make copies of your draft for your writing group, or read it aloud to them. If you're not sure about certain issues or parts of your paper, ask specifically for feedback about them. For example, you might ask if the group thinks you have enough strong supporting evidence. You might ask how the order in which you've presented your argument might be improved.

2. Self-Evaluation

Check your ideas. Read your essay, looking for places to strengthen it. Does your opening paragraph clearly state your position and grab the readers' attention? Have you used strong supporting evidence? Are the ideas in each paragraph clearly presented? (For example, have you used transition words such as *first*, *next*, *another*, *finally*, and *therefore*?)

Check your correctness. Be sure to check your paper carefully for correct grammar and punctuation. For example, fragments are not usually considered correct in formal compositions. Yet you may have noticed that the Professional Model on pages 160–161 (a newspaper article) includes some fragments. Fragments are often used for effect by professional writers, especially in news magazines and newspapers. However, if your teacher does not accept fragments, you will have to check your paper carefully to be sure you have used full sentences. As an exercise in editing, you might go back to the Professional Model and correct the fragments. Does the tone of the article change?

Assessing Learning

Standardized Test Preparation

For practice with standardized test prompts and formats, see

- *Standardized Test Preparation*, p. 116

BUILDING YOUR PORTFOLIO

Sentence Workshop

Run-on Sentences

A **run-on sentence** is made up of two complete sentences run together as if they were one sentence. In some run-on sentences, no punctuation is used to connect the two sentences. In others, called **comma splices,** the sentences are joined with only a comma. Run-ons are confusing because the reader can't tell where one idea ends and another one begins.

There are several ways you can revise run-on sentences. Here are two of them.

1. You can divide the run-on sentence into two sentences.

 RUN-ON Lemon Brown had a treasure, it was a harmonica and some old newspaper clippings.

 CORRECT Lemon Brown had a treasure. It was a harmonica and some old newspaper clippings.

2. You can connect the ideas with a comma and a coordinating conjunction such as *and, but,* or *or.*

 RUN-ON Mike thought his grandmother recognized him she'd actually mistaken him for her husband.

 CORRECT Mike thought his grandmother recognized him, **but** she'd actually mistaken him for her husband.



See Run-on Sentences, page 789.



See Language Workshop CD-ROM. *Key word entry: run-on sentences.*

Try It Out

Revise the following run-on sentences, using either of the methods you've learned.

1. Count Leo Tolstoy's parents died when he was young, he was raised by relatives.
2. He fought in the Russian Army, later he became a farmer and opened a school for peasant children.
3. He had thirteen children of his own they all lived on his family estate in the province of Tula.
4. Tolstoy wrote books opposing violence, he said we can improve society only by improving ourselves.
5. Tolstoy was a successful writer he gave up all his property to work in the fields with the peasants.

Writer's Workshop Follow-up: Proofreading

The easiest way to catch run-ons is to read your writing aloud. When you hear a clear pause in your voice, you've probably reached the end of a thought. If you don't see end punctuation at that point, you may have found a run-on sentence.

OBJECTIVE
Identify and revise run-on sentences

Resources

Workshop Resources
- Worksheet, p. 43

Language Workshop CD-ROM
- Run-on Sentences

Try It Out

Possible Answers

1. Count Leo Tolstoy's parents died when he was young, and he was raised by relatives.
2. He fought in the Russian Army. Later he became a farmer and opened a school for peasant children.
3. He had thirteen children of his own, and they all lived on his family estate in the province of Tula.
4. Tolstoy wrote books opposing violence. He said we can improve society only by improving ourselves.
5. Tolstoy was a successful writer, but he gave up all his property to work in the fields with the peasants.

Assessing Learning

Quick Check: Run-On Sentences

Revise the following run-on sentences, using either of the methods shown on p. 165. Possible answers are given.

1. **Tolstoy was the son of aristocrats they died when he was young.** [Tolstoy was the son of aristocrats. They died when he was young.]
2. **As a young man, Tolstoy led an aimless life, looking for adventure, he joined the army and became a hero in the Crimean War.** [As a young man, Tolstoy led an aimless life. Looking for adventure, he joined the army and became a hero in the Crimean War.]
3. **Tolstoy's wife recopied his illegible manuscripts she also managed his estate.** [Tolstoy's wife recopied his illegible manuscripts, and she also managed his estate.]

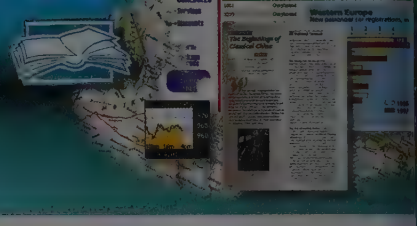
OBJECTIVE
Develop strategies for making recommendations for action

Using the Strategies

Possible Answers

1. The students want to implement a volunteer program that would allow kids and seniors to interact and help each other.
2. The suggested program is working in twelve other schools.
3. Key words might have been *senior-citizens* and *volunteering*.

Reading for Life



Situation

Suppose you want to recommend that your school set up a special program that will bring kids into the community and involve the community in your school. Here are some strategies you can use to gather information that you need for a project like this and to make your recommendation.

Strategies

Focus your research.

- In a group, brainstorm to develop a list of specific topics you want to research.
- Next, list at least three questions you would like to answer about each topic.

Search for information.

- If you are doing your research on the computer, conduct an on-line search.
- First, decide what key words you will use. Then, once you have a list of possible sources, check those sources that will probably offer the information you need.
- For more details, write or e-mail the contact person listed.
- You might also talk directly to people involved in your project. What are their feelings about your ideas?

Gather information together.

- You may want to put your data in a chart form for easy access.

Take a stand.

- As a group, decide what specific action you will recommend.
- Present your recommendations in written form.

Memo
To: Mr. Thaddeus Conklin, Principal
From: Grade Eight
Date: October 15
Subject: Getting Kids and Seniors Together

We have been researching ways our school can contribute to our community. We agree that it would be good to get kids and seniors together so that kids can help seniors and seniors can help kids. We would like to recommend that our school set up a volunteer program. We would contact senior-citizen groups in our community and ask for volunteers to work at school. The seniors would help teachers tutor kids that need help. They would also help us do an oral history of our community. The kids would go to the senior centers and do things there, such as put on plays and sing holiday songs and share our pets. We think this program will work because it is working right now in twelve schools that we have located on the Internet.

Using the Strategies

1. What specific recommendation for action have the students made in the memo above?
2. What details support their recommendation?
3. What key words do you guess these students used to conduct their on-line search for information?

Extending the Strategies

Research a community problem that interests you, and make a recommendation on what action your city council should take.

Crossing the Curriculum

Politics

Students may wish to apply the strategies in this lesson and conduct their own campaign to recommend action for a cause they all agree on. Have students come up with several current causes and vote on the one they feel most strongly about. Students should then find the postal and e-mail addresses of their local politicians. Using the strategies taught on this page, students can then write a letter and send it to the chosen elected officials.



Learning for Life

Conversations Interview

Problem

In this collection, and probably in your own life, you've seen generations working together and generations in conflict. What are some ways our communities can strengthen relationships between the generations?

Project

Interview an older person about his or her experiences, feelings about the role of older people in the community, and ideas on what can be done to bring the generations together.

Preparation

1. Think of a person you would like to interview, and arrange a meeting.
2. Prepare a list of questions that cannot be answered just yes or no.
3. If you plan to use a tape recorder, make sure you have permission to record.

Procedure

1. When you begin the interview, introduce yourself, if necessary, and begin with friendly conversation to help you and your interviewee relax.
2. Think of the questions you've prepared as just a general guide. If the person says something interesting, follow it up before you move to another topic.
3. Don't interrupt the flow of the interview by writing down every word. Instead, just take notes.
4. After the interview, be sure to send a thank-you note. If possible, include a copy of your presentation.

Presentation

Present your interview in one of the following formats (or another that your teacher approves).

1. Tape Recording

Create a cover for your tape recording of the interview. A title and a photograph or drawing of your subject should appear on the front. Inside the cover, include liner notes identifying the voices heard on the tape and the place, date, and occasion of the interview. Provide any other information or comments that you think would be helpful to someone listening to your taped interview.

2. Q-and-A Article

Write a report of your interview in question-and-answer format:

HOLLY: What's the hardest decision you ever made?

JONAS: I guess I'd say it was . . .

If you edit, use an ellipsis (. . .) in each place where you cut words.

Introduce the interview with a paragraph in your own words. Give any necessary background information, and describe your impressions of the person and of the interview.

3. Monologue

Write and perform a monologue from the point of view of the person you interviewed. You can either use your interviewee's actual words or interpret the information you collected in the interview to write lines for the monologue. On your script, note what you made up. You may even want to use a costume and props.

Processing

What did you learn from this project? Write a reflection on the experience for your portfolio.

OBJECTIVES

1. Conduct an interview to learn how to bring generations together
2. Write a reflection on the experience

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 126 of the *Portfolio Management System.*

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Using resources well • Demonstrating individual responsibility • Preparing thoughtful questions • Selecting subjects	• Communicating information • Monitoring performance • Reasoning • Making decisions	• Teaching others • Communicating information • Demonstrating responsibility, self-esteem, and integrity

Collection Three

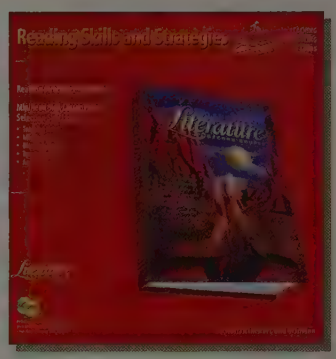
Tales of the Strange and Mysterious

Theme

The Dark Side of the Imagination *Stories of uncanny or futuristic events are as compelling as they are unsettling. While many of the occurrences in these stories are comfortably removed from reality, others may hit closer to home—proving that the lure of strange tales lies partly in their familiarity.*

Reading the Anthology

Reaching Struggling Readers



The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T167C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas and offers the following options:

- MiniRead MiniReads are short, easy texts that give students a chance to practice a particular skill and strategy before reading selections in the Pupil's Edition. Each MiniRead Skill Lesson can be taught independently or used in conjunction with a Selection Skill Lesson.
- **Selection Skill Lessons** Selection Skill Lessons allow students to apply skills introduced in the MiniReads. Each Selection Skill Lesson provides reading instruction and practice specific to a particular piece of literature in the Pupil's Edition.

Reading Beyond the Anthology

Read On Collection Three includes an annotated bibliography of books suitable for extended reading. The suggested books are related to works in this collection by theme, by author, or by subject. To preview the Read On for Collection Three, please turn to p. T251.

HRW Library The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. Each book in the *HRW Library* is also accompanied by a Study Guide that provides teaching suggestions and worksheets. For Collection Three, the following titles are recommended.

A CHRISTMAS CAROL
Charles Dickens



In this Dickens novel, a nighttime visitation by three all-seeing ghosts from the past, the present, and the future forever alters the miserly personality of Ebenezer Scrooge.

TUCK EVERLASTING
Natalie Babbitt



Winnie Foster longs for some variety in her humdrum life, but she gets a bit more than she bargained for when an evil stranger and a mysterious family threaten to change her existence completely.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
The Landlady (p. 170) Roald Dahl	Monitor Your Comprehension, pp. 170, 181	Foreshadowing, pp. 170, 181 Suspense, p. 170 Prediction, p. 181 Character Traits, p. 182	Regular and Irregular Verbs, p. 183	Word Origins, p. 183 Etymology, p. 183	Write a News Item for Two Different Audiences, p. 182 Write a Letter Supporting a Position, p. 182	Role-Play a Dialogue Between Characters in the Story, p. 182	
Reading Skills and Strategies: Reading Actively: Establishing a Purpose and Making Predictions (p. 184)	Establish and Adjust Purpose, p. 184 Make and Adjust Predictions, p. 184						
The Monkey's Paw (p. 185) W. W. Jacobs *dramatized by* Mara Rockliff	Make Predictions, pp. 185, 198 Cause and Effect, p. 199	Suspense, p. 185 Title, p. 185 Foreshadowing, p. 198	*Lie* and *Lay*, *Sit* and *Set*, *Rise* and *Raise*, p. 200	Multiple Meanings of Words, p. 200	Compare the Play and Story Versions, p. 199 Write a Story, p. 199	Stage and Perform "The Monkey's Paw," p. 199	
The Tell-Tale Heart (p. 201) Edgar Allan Poe	Preview, pp. 201, 209 Predict, pp. 201, 209	Narrator, pp. 201, 209 Foreshadowing, p. 209	Consistency of Tense, p. 211	Synonyms, p. 211 Thesaurus, p. 211	Write a Police Report on the Crime Scene in the Story, p. 210	Stage a Mock Trial of the Narrator, p. 210	Make a Poster for a Movie Version of the Story, p. 210
Elements of Literature: The Short Story (p. 212)		Plot, p. 212 Suspense, pp. 212–213 Reversal, p. 213					
There Will Come Soft Rains (p. 214) Ray Bradbury	Use Chronology, pp. 214, 223	Personification, pp. 214, 223 Chronology, pp. 214, 223 Point of View, p. 224	*Don't* or *Doesn't*, p. 225	Word Analogies, p. 225	Write a Diary Entry from the Character's Point of View, p. 224	Perform a TV Commercial for a Device in the Story, p. 224	Invent and Draw a Labor-Saving Device, p. 224
The Inn of Lost Time (p. 226) Lensey Namioka	Draw Inferences, pp. 226, 243 Prior Knowledge, p. 226	Framework Story, pp. 226, 243 • Frame Story • Inner Story	Active and Passive Voice, p. 245	Word Maps, p. 245	Reset the Story in Present-Day U.S., p. 244 Write a Story Set in the Future, p. 244 Compare Stories, p. 244		Use a Venn Diagram to Compare Characters for a Character Analysis, p. 244
No Questions Asked: The Open Window (p. 246) Saki	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.						
Speaking and Listening Workshop: Oral Interpretation (p. 252)	Reading Literature for Oral Interpretation, p. 252	Tone, pp. 252, 253 Mood, p. 253				Present an Oral Interpretation, pp. 252–253	
Writer's Workshop: Analyzing a Character (p. 254)		Character Traits, p. 255 Main Idea, p. 256 Supporting Details, p. 256			Expository Writing: Analyze a Character, pp. 254–258		Chart Supporting Details, p. 255
Sentence Workshop: Combining Sentences (p. 259)			Combine Sentences, p. 259		Revise Short, Choppy Sentences, p. 259		
Reading for Life: Taking Notes (p. 260)	Close Reading and Note-Taking, p. 260	Main Idea, p. 260 Supporting Details, p. 260		Paraphrase, p. 260	Take Notes from Sources, p. 260		Chart or Time Line to Summarize, p. 260
Learning for Life: Using Multiple Intelligences in a Group (p. 261)	Responding to Literature, p. 261				Write a Self-Evaluation of Participation in the Project, p. 261	Work in a Group to Reach a Consensus, p. 261	

Collection Three Tales of the Strange and Mysterious

Resources for this Collection

Note: All resources for this collection are available for preview on the *One-Stop Planner CD-ROM with Test Generator.* All worksheets and blackline masters may be printed from the CD-ROM.

Internet Resources
go.hrw.com LE0 8-3

Selection or Feature	Reading and Literary Skills	Language and Grammar
The Landlady (p. 170) Roald Dahl **Connections: "The Listeners"** (p. 180) Walter de la Mare	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 12 • *Graphic Organizers for Active Reading,* Worksheet p. 14	• *Grammar and Language Links:* Regular and Irregular Verbs, Worksheet p. 15 • *Language Workshop CD-ROM,* Verb Forms • *Daily Oral Grammar,* Transparency 9
The Monkey's Paw (p. 185) W. W. Jacobs *dramatized by* Mara Rockliff **Connections:** *from* **The Monkey's Paw** (p. 196) W. W. Jacobs	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 116 • Selection Skill Lesson, p. 123 • *Graphic Organizers for Active Reading,* Worksheet p. 15	• *Grammar and Language Links:* Using Precise Words, Worksheet p. 17 • *Language Workshop CD-ROM,* Confusing Verbs • *Daily Oral Grammar,* Transparency 10
The Tell-Tale Heart (p. 201) Edgar Allan Poe	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 127 • *Graphic Organizers for Active Reading,* Worksheet p. 16 • *Literary Elements:* Transparency 4; Worksheet p. 13	• *Grammar and Language Links:* Consistency of Tense, Worksheet p. 19 • *Language Workshop CD-ROM,* Consistency of Tense • *Daily Oral Grammar,* Transparency 11
Elements of Literature: The Short Story (p. 212)	• *Literary Elements,* Transparency 4	
There Will Come Soft Rains (p. 214) Ray Bradbury	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 135 • Selection Skill Lesson, p. 142 • *Graphic Organizers for Active Reading,* Worksheet p. 17	• *Grammar and Language Links:* *Don't* or *Doesn't,* Worksheet p. 21 • *Language Workshop CD-ROM,* Subject-Verb Agreement • *Daily Oral Grammar,* Transparency 12
The Inn of Lost Time (p. 226) Lensey Namioka	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 104 • *Graphic Organizers for Active Reading,* Worksheet p. 18	• *Grammar and Language Links:* Active and Passive Voice, Worksheet p. 23 • *Daily Oral Grammar,* Transparency 13
No Questions Asked: The Open Window (p. 246) Saki	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.	
Speaking and Listening Workshop: Oral Interpretation (p. 252)		
Writer's Workshop: Analyzing a Character (p. 254)		
Sentence Workshop: Combining Sentences (p. 259)		• *Workshop Resources,* p. 45 • *Language Workshop CD-ROM,* Combining Sentences
Learning for Life: Using Multiple Intelligences in a Group (p. 261)		

Collection Resources

- *Cross-Curricular Activities*, p. 13
- *Portfolio Management System:* Introduction to Portfolio Assessment, p. 1; Parent/Guardian Letters, p. 91
- *Formal Assessment,* Reading Application Test, p. 48
- *Test Generator,* Collection Test

Vocabulary, Spelling, and Decoding	Writing	Listening and Speaking, Viewing and Representing	Assessment
• *Words to Own,* Worksheet p. 7 • *Spelling and Decoding,* Worksheet p. 8	• *Portfolio Management System,* Rubrics for Choices, p. 127	• *Audio CD Library,* Disc 4, Tracks 2, 3 • *Viewing and Representing:* Fine Art Transparency 5 Worksheet p. 20 • *Portfolio Management System,* p. 127	• *Formal Assessment,* Selection Test, p. 36 • *Standardized Test Preparation,* p. 32 • *Test Generator (One-Stop Planner CD-ROM)*
• *Spelling and Decoding,* Worksheet p. 9	• *Portfolio Management System,* Rubrics for Choices, p. 128	• *Audio CD Library,* Disc 5, Tracks 2, 3 • *Portfolio Management System,* Rubrics for Choices, p. 128	• *Formal Assessment,* Selection Test, p. 38 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 8 • *Spelling and Decoding,* Worksheet p. 10	• *Portfolio Management System,* Rubrics for Choices, p. 130	• *Audio CD Library,* Disc 6, Track 2 • *Portfolio Management System,* Rubrics for Choices, p. 130	• *Formal Assessment,* Selection Test, p. 40 • *Standardized Test Preparation,* p. 34 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Formal Assessment,* Literary Elements Test, p. 46
• *Words to Own,* Worksheet p. 9 • *Spelling and Decoding,* Worksheet p. 11	• *Portfolio Management System,* Rubrics for Choices, p. 131	• *Visual Connections,* Videocassette A, Segment 3 • *Audio CD Library,* Disc 6, Track 3 • *Viewing and Representing:* Fine Art Transparency 6 Worksheet p. 24 • *Portfolio Management System,* p. 131	• *Formal Assessment,* Selection Test, p. 42 • *Standardized Test Preparation,* pp. 36, 38 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 10 • *Spelling and Decoding,* Worksheet p. 12	• *Portfolio Management System,* Rubrics for Choices, p. 132	• *Audio CD Library,* Disc 7, Track 2 • *Viewing and Representing:* Fine Art Transparency 7 Worksheet p. 28 • *Portfolio Management System,* p. 132	• *Formal Assessment,* Selection Test, p. 44 • *Standardized Test Preparation,* p. 40 • *Test Generator (One-Stop Planner CD-ROM)*
		• *Audio CD Library,* Disc 7, Track 3	
			• *Portfolio Management System,* p. 133
	• *Workshop Resources,* p. 11		• *Portfolio Management System* • Prewriting, p. 134 • Peer Editing, p. 135 • Assessment Rubric, p. 136
		• *Viewing and Representing,* HRW Multimedia Presentation Maker	• *Portfolio Management System,* Rubrics, p. 137

Collection Planner

Transparency CD-ROM Video Audio CD

OBJECTIVES

1. Read literature in different genres on the theme "Tales of the Strange and Mysterious"
2. Interpret literary elements with special emphasis on plot and suspense
3. Apply a variety of reading strategies, particularly establishing a purpose and making predictions
4. Respond to the literature in a variety of modes
5. Learn and use new words
6. Develop skill in oral interpretation
7. Plan, draft, revise, proofread, and publish a character analysis
8. Develop skill in combining short, choppy sentences
9. Apply strategies for taking notes
10. Explore through a variety of projects how to use multiple intelligences in a group

Collection Three

Tales of the Strange and Mysterious



Introducing the Theme

Make sure students understand the meaning of the words *strange* and *mysterious*. Something that is mysterious is difficult or impossible to explain. Something that is strange is unfamiliar or out of the ordinary. Tell students that in this collection, they will encounter stories of the strange and mysterious that will challenge their wits—and keep them turning these pages to discover what happens next.

WORK IN PROGRESS

Writing Focus: Analyzing a Character

The following **Work in Progress** assignments in this collection build to a culminating **Writer's Workshop** at the end of Collection 3.

• The Landlady	Take notes on a character (p. 182)
• The Monkey's Paw	Record characters' reactions (p. 199)
• The Tell-Tale Heart	Gather details about a character (p. 210)
• There Will Come Soft Rains	Take notes on a character (p. 224)
• The Inn of Lost Time	Compare two characters (p. 244)

Writer's Workshop: Expository Writing / Analyzing a Character (p. 254)



Responding to the Quotation

? What could the great physicist Albert Einstein (1879–1955) mean in saying that "the mysterious" is "the source of all true art and science"? [Possible response: Scientists search for the reasons things happen; their work is based on an attempt to explain mysteries. Indeed, many things that were once mysteries have been explained by science. Artists also use their imaginations to explore the mysteries of existence.]

Writer's Notebook

WORK IN PROGRESS

Ask students to write as many "What if?" questions as they can think of in three or four minutes. What if pets could talk? What if bicycles could fly? What if we were able to remember everything we read? Have the class compile a list of their questions as ideas for future writing assignments.

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 91

Formal Assessment
- Reading Application Test, p. 48

Test Generator
- Collection Test

Cross-Curricular Activities
- Teaching Notes, p. 13

Selection Readability

This Annotated Teacher's Edition provides a summary of each selection in the student book. Following each Summary heading, you will find one, two, or three small icons. These icons indicate, in an approximate sense, the reading level of the selection.

- ■ One icon indicates that the selection is easy.
- ■■ Two icons indicate that the selection is on an intermediate reading level.
- ■■■ Three icons indicate that the selection is challenging.

OBJECTIVES

1. Read and interpret the story
2. Identify and analyze foreshadowing
3. Monitor comprehension
4. Express understanding through critical and creative writing, role-playing, and supporting a position
5. Identify regular and irregular verbs and use correct forms in writing
6. Understand and use new words
7. Research etymologies of words

SKILLS

Literary
- Analyze foreshadowing

Reading
- Monitor comprehension

Writing
- Collect ideas for a character analysis
- Write contrasting accounts of an event
- Write a persuasive letter

Speaking/Listening
- Role-play a dialogue

Grammar/Language
- Identify regular and irregular verbs

Vocabulary
- Understand and use new words
- Research word origins

Viewing/Representing
- Compare illustrations to verbal descriptions (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

THE LANDLADY

Make the Connection

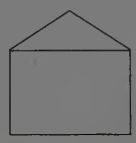
Open House

Picture this: You've just arrived in a new town by train and you're looking for a place to stay. As you walk down the street, you see this sign in a boardinghouse window:

BED AND BREAKFAST

There are yellow flowers in a vase in the window and green curtains. You walk up to the window and look in. What do you see inside? What sort of a place is this boardinghouse?

Draw an outline of a house like the one below. Fill it with words and symbols showing what—and whom—you imagine you would find in the boardinghouse.



Elements of Literature

Foreshadowing

Foreshadowing, the use of clues to suggest what will happen later in a plot, is a tool used by writers to build suspense or anxiety in their readers. As you read "The Landlady," put yourself in the place of Billy, the main character. Pay close attention to what Billy sees and senses. Be on your toes—you may find yourself tripping over the many cleverly disguised clues.

Foreshadowing is the use of clues or hints suggesting events that will occur later in the plot.

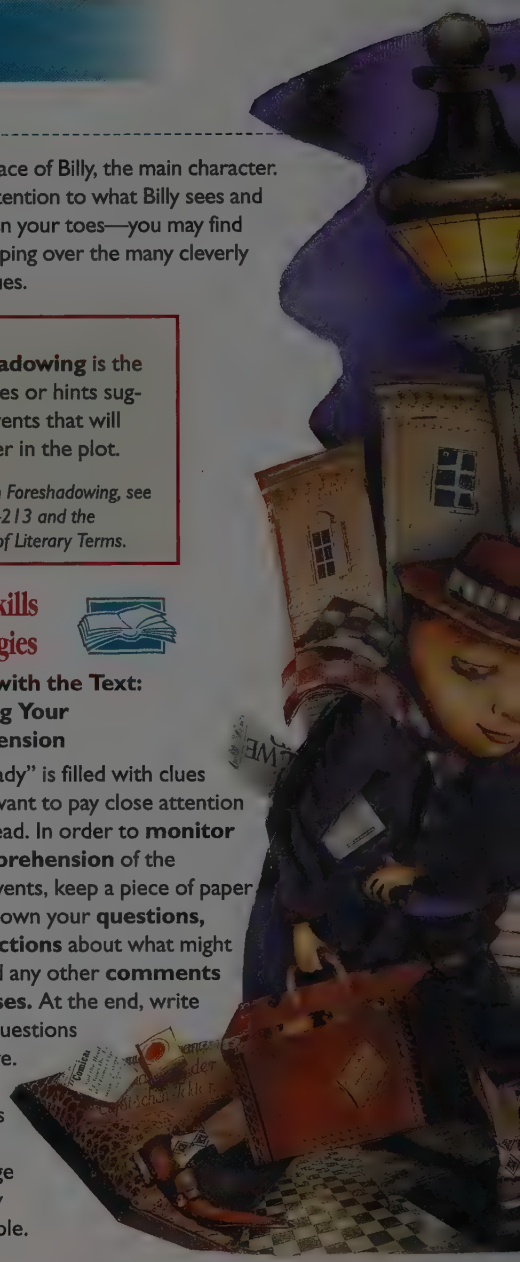
For more on Foreshadowing, see pages 212–213 and the Handbook of Literary Terms.

Reading Skills and Strategies

Dialogue with the Text: Monitoring Your Comprehension

"The Landlady" is filled with clues that you'll want to pay close attention to as you read. In order to **monitor your comprehension** of the unfolding events, keep a piece of paper handy. Jot down your **questions,** your **predictions** about what might happen, and any other **comments** or **responses.** At the end, write down any questions you still have.

One student's notes appear on the first page of the story as an example.



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Preteaching Vocabulary

Words to Own

Have students read the Words to Own and their definitions listed at the bottom of the selection pages. Then have each student work with a partner. One of them names a word that the partner has to use correctly in a sentence. Partners then trade roles until both have used all the words in sentences. As reinforcement, have them choose a word that best completes each of the following sentences.

1. The bakery had one of the shabbiest _____ on the block. [facades]
2. "What tempting smells _____ from there, Tom!" said Jo. [emanate]
3. The _____ smells of fresh pastry lured them in. [tantalizing]
4. The mean baker was far from _____. [congenial]
5. Tom was so _____ that he wolfed down three pastries. [rapacious]

"Please come in," she said pleasantly.

The Landlady

Roald Dahl

Billy Weaver had traveled down from London on the slow afternoon train, with a change at Reading on the way, and by the time he got to Bath, it was about nine o'clock in the evening, and the moon was coming up out of a clear starry sky over the houses opposite the station entrance. But the air was deadly cold and the wind was like a flat blade of ice on his cheeks.

"Excuse me," he said, "but is there a fairly cheap hotel not too far away from here?"

"Try The Bell and Dragon," the porter[1] answered, pointing down the road. "They might take you in. It's about a quarter of a mile along on the other side."

Billy thanked him and picked up his suitcase and set out to walk the quarter-mile to The Bell and Dragon. He had never been to Bath before. He didn't know anyone who lived there. But Mr. Greenslade at the head office in London had told him it was a splendid town. "Find your own lodgings," he had said, "and then go along and report to the branch manager as soon as you've got yourself settled."

Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown trilby hat,[2] and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was *the* one common characteristic of all successful businessmen. The big shots up at the head office were absolutely fantastically brisk all the time. They were amazing.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all of them identical. They had porches and pillars and four or

1. **porter:** person employed to carry luggage.
2. **trilby hat:** soft hat with the top deeply indented.

Dialogue with the Text

I like the description; it makes me picture the scene in my mind.

It sounds as if this would hurt.

He doesn't have much money.

"The Bell and Dragon" sounds like the Middle Ages.

He must not have a lot of things to have only one suitcase.

I would be lonely if I were Billy.

Billy must be in Bath for a job.

I thought Billy was much older.

The word briskly reminds me of the wind.

Candace A. Ayers

—Candace Ayers
Stonewall Jackson Middle School
Mechanicsville, Virginia

Summary

Seventeen-year-old Billy Weaver arrives in Bath on business. En route to a pub, he sees a "Bed and Breakfast" sign in a window. When he looks through the glass, the place looks cozy, warm, and pleasant. Billy decides to look a little farther on, but some strange force compels him to ring the bell. Instantly, the door opens, and a motherly woman pops out. She offers him a room at a bargain price and invites him to have tea with her. As they drink and talk, Billy feels that something is odd. Only two other entries appear on the page in the guest book, and Billy thinks he remembers both names from the newspapers. As Billy sips his tea, he smells bitter almonds. Then, he realizes that the parrot and dog in the parlor are dead and stuffed. The landlady explains that she is a taxidermist—she stuffs all her pets when they die. The story ends as Billy realizes that there have been no guests in the house for two or three years.

Resources

Listening

Audio CD Library

A recording of this story is provided in the *Audio CD Library:*

- Disc 4, Track 2

Selection Assessment

Formal Assessment

- Selection Test, p. 36

Test Generator

- Selection Test

Viewing and Representing

Fine Art Transparency

A transparency of Gabrielle De Vaux Clements's *Evening Skyline* may suggest the atmosphere of the story.

- Transparency 5
- Worksheet, p. 20

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 12
- *Graphic Organizers for Active Reading*, p. 14
- *Words to Own*, p. 7
- *Spelling and Decoding*
 Worksheet, p. 8
- *Audio CD Library*
 Disc 4, Tracks 2, 3

Writing and Language

- *Daily Oral Grammar*
 Transparency 9
- *Grammar and Language Links*
 Worksheet, p. 15
- *Language Workshop CD-ROM*

Viewing and Representing

- *Viewing and Representing*
 Fine Art Transparency 5
 Fine Art Worksheet, p. 20

Assessment

- *Formal Assessment*, p. 36
- *Portfolio Management System*, p. 127
- *Standardized Test Preparation*, p. 32
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-3)

FROM THE EDITOR'S DESK

Kids (and adults!) love Dahl's stories with their bizarre edge that is sure to spook. We chose "The Landlady" because it's classic Dahl and much anthologized. Guaranteed: Students will talk about—and remember—this fantasy.

A Reading Skills and Strategies

Monitoring Comprehension

? What do you predict Billy will do? Why? [Possible responses: He will stay at the pub, because he is sociable and he fears boardinghouses. He will choose the bed and breakfast because it looks so comfortable and inviting.]

B Elements of Literature

Foreshadowing

? Which words in this paragraph suggest that Billy should be on the alert? [*queer, peculiar, compelling, forcing*]

C Reading Skills and Strategies

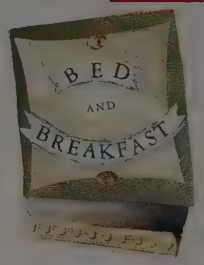
Monitoring Comprehension

? What questions do you have at this point? [Possible responses: What was the mysterious force that made Billy ring the bell? Why did the landlady get to the door so fast?]

five steps going up to their front doors, and it was obvious that once upon a time they had been very swanky residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows and that the handsome white facades were cracked and blotchy from neglect.

Suddenly, in a downstairs window that was brilliantly illuminated by a street lamp not six yards away, Billy caught sight of a printed notice propped up against the glass in one of the upper panes. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums, tall and beautiful, standing just underneath the notice.

He stopped walking. He moved a bit closer. Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. On the carpet in front of the fire, a pretty little dachshund was curled up asleep with its nose tucked into its belly. The room itself, so far as he could see in the half darkness, was filled with pleasant furniture. There was a baby grand piano and a big sofa and several plump armchairs, and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon.



A On the other hand, a pub would be more congenial than a boardinghouse. There would be beer and darts in the evenings, and lots of people to talk to, and it would probably be a good bit cheaper, too. He had stayed a couple of nights in a pub once before and he had liked it. He had never stayed in any boardinghouses, and, to be perfectly honest, he was a tiny bit frightened of them. The name itself conjured up[3] images of watery cabbage, rapacious landladies, and a powerful smell of kippers[4] in the living room.

After dithering about[5] like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon before making up his mind. He turned to go.

B And now a queer thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there. BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at him through the glass, holding him, compelling him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

C He pressed the bell. Far away in a back room he heard it ringing, and then *at once*—it must have been at once because he hadn't even had time to take his finger from the bell button—the door swung open and a woman was standing there.

3. **conjured up:** called to mind.
4. **kippers:** fish that have been salted and dried or smoked. Kippers are commonly eaten for breakfast in Great Britain.
5. **dithering about:** acting nervous and confused.

WORDS TO OWN

facades (fə·sädz′) *n.*: fronts of buildings. *Facades* also means "false fronts or appearances."
congenial (kən·jēn′yəl) *adj.*: agreeable; pleasant.
rapacious (rə·pā′shəs) *adj.*: greedy.

Reaching All Students

Struggling Readers

Monitoring Comprehension was introduced on p. 170. For a lesson directly tied to this selection that teaches students to monitor comprehension by using a strategy called Say Something, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 12

English Language Learners

Students may need help with the British expressions and the idioms in this story. Clarify the meanings of such idioms as *big shots*, *off her rocker*, *a bit of all right*, *rings a bell*, *time does fly*, and *in one ear and out the other*. Encourage students to check the footnotes for the meanings of such Britisms as *kippers*, *dithering*, and *dotty* and to consult a dictionary if they can't figure out unfamiliar words and phrases from context.

Advanced Learners

Have students gather in a small group to discuss the story's **tone**—the attitude of the writer toward characters and events. Is the tone comic? tragic? horrifying? a combination of all three? What words or phrases provide clues to the tone? How does the tone affect a reader's reactions to the characters and the situation? After discussion, students might write a brief analysis of the story's tone.

Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame was like a jack-in-the-box. He pressed the bell—and out she popped! It made him jump.

She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm, welcoming smile.

"*Please* come in," she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward. The compulsion or, more accurately, the desire to follow after her into that house was extraordinarily strong.

"I saw the notice in the window," he said, holding himself back.

"Yes, I know."

"I was wondering about a room."

"It's *all* ready for you, my dear," she said. She had a round pink face and very gentle blue eyes.

"I was on my way to The Bell and Dragon," Billy told her. "But the notice in your window just happened to catch my eye."

"My dear boy," she said, "why don't you come in out of the cold?"

"How much do you charge?"

"Five and sixpence a night, including breakfast."

It was fantastically cheap. It was less than half of what he had been willing to pay.

"If that is too much," she added, "then perhaps I can reduce it just a tiny bit. Do you desire an egg for breakfast? Eggs are expensive at the moment. It would be sixpence less without the egg."

"Five and sixpence is fine," he answered. "I should like very much to stay here."

"I knew you would. Do come in."

She seemed terribly nice. She looked exactly like the mother of one's best school friend welcoming one into the house to stay for the Christmas holidays. Billy took off his hat and stepped over the threshold.



D Reading Skills and Strategies

Monitoring Comprehension

? What does the landlady do or say that shows she is unusually well-prepared for Billy's arrival? [She pops open the door in an instant; she says a room is all ready for him.] **Why do you think she is so ready for Billy?** [Possible responses: She is eager for lodgers because she is lonely or because she needs the business; she was watching Billy and she liked his looks.]

E Cultural Connections

Money

At the time this story was written, England's monetary system was counted in pounds, shillings (1/20 pound), and pence (1/12 shilling). *Five and sixpence* means "five shillings and six pence." In 1971, England established a decimal system like that used in the United States, with one hundred pence to the pound.

F Appreciating Language

Word Choice

Point out that the word *terribly* in this context means "extremely or very." On a rereading of the story, however, the word can take on a more literal meaning and can be seen as foreshadowing.

Making the Connections

Cultural Connections: Accommodation

Students may not be familiar with the types of accommodations that are mentioned in the story. You might provide this information:

Pub. The term *pub* is short for "public house." In Great Britain, a pub is an establishment that occasionally includes rooms for travelers to stay in, as well as a bar and restaurant. Pubs can be found in every village in England and are often the social center of a community.

Bed and breakfast. This type of lodging, long common in Europe, has become popular in the United States in recent times. Guests pay to stay in a bedroom of a private home and are provided with breakfast the next morning.

Boardinghouse. Similar to a bed and breakfast, a boardinghouse usually offers accommodations for a longer stay and provides an evening and a morning meal.

A Critical Thinking

Speculating

? What do you think the landlady means by "someone . . . who is just *exactly* right"? What is there about Billy, do you think, that she finds "acceptable"? [Possible responses: She seems to be judging his appearance. She may mean someone who is young; well-dressed in business clothes; a stranger in the town. She may think Billy is "exactly right" for something she hasn't yet disclosed.]

B Reading Skills and Strategies



Monitoring Comprehension

? What questions do you have about the prepared bedroom and the landlady's speech? [Possible response: Was she expecting someone? Why was she worried when she didn't even know Billy? How could she have known that Billy would appear?]

C Elements of Literature

Foreshadowing

? How does the landlady's speech hint at some future event? [The stress on "*this* stage" suggests that she will want to break a law at some later stage.]

D Reading Skills and Strategies

Connecting with the Text

? If you were Billy, would you worry about the landlady? [Possible responses: No; she is just a bit odd, but harmless. Yes; she seems very disturbing and strange.]

"Just hang it there," she said, "and let me help you with your coat."

There were no other hats or coats in the hall. There were no umbrellas, no walking sticks—nothing.

"We have it *all* to ourselves," she said, smiling at him over her shoulder as she led the way upstairs. "You see, it isn't very often I have the pleasure of taking a visitor into my little nest."

The old girl is slightly dotty,[6] Billy told himself. But at five and sixpence a night, who cares about that? "I should've thought you'd be simply swamped with applicants," he said politely.

"Oh, I am, my dear, I am, of course I am. But the trouble is that I'm inclined to be just a teeny-weeny bit choosy and particular—if you see what I mean."

"Ah, yes."

A "But I'm always ready. Everything is always ready day and night in this house just on the off chance that an acceptable young gentleman will come along. And it is such a pleasure, my dear, such a very great pleasure when now and again I open the door and I see someone standing there who is just *exactly* right." She was halfway up the stairs, and she paused with one hand on the stair rail, turning her head and smiling down at him with pale lips. "Like you," she added, and her blue eyes traveled slowly all the way down the length of Billy's body, to his feet, and then up again.

On the second-floor landing she said to him, "This floor is mine."

They climbed up another flight. "And this one is *all* yours," she said. "Here's your room. I do hope you'll like it." She took him into a small but charming front bedroom, switching on the light as she went in.

"The morning sun comes right in the window, Mr. Perkins. It *is* Mr. Perkins, isn't it?"

"No," he said. "It's Weaver."

6. **dotty:** crazy.

"Mr. Weaver. How nice. I've put a water bottle between the sheets to air them out, Mr. Weaver. It's such a comfort to have a hot-water bottle in a strange bed with clean sheets, don't you agree? And you may light the gas fire at any time if you feel chilly."

"Thank you," Billy said. "Thank you ever so much." He noticed that the bedspread had been taken off the bed and that the bedclothes had been neatly turned back on one side, all B ready for someone to get in.

"I'm so glad you appeared," she said, looking earnestly into his face. "I was beginning to get worried."

"That's all right," Billy answered brightly. "You mustn't worry about me." He put his suitcase on the chair and started to open it.

"And what about supper, my dear? Did you manage to get anything to eat before you came here?"

"I'm not a bit hungry, thank you," he said. "I think I'll just go to bed as soon as possible because tomorrow I've got to get up rather early and report to the office."

"Very well, then. I'll leave you now so that you can unpack. But before you go to bed, would you be kind enough to pop into the sitting room on the ground floor and sign the book? Everyone has to do that because it's the C law of the land, and we don't want to go breaking any laws at *this* stage in the proceedings, do we?" She gave him a little wave of the hand and went quickly out of the room and closed the door.

Now, the fact that his landlady appeared to be slightly off her rocker didn't worry Billy in D the least. After all, she not only was harmless—there was no question about that—but she was also quite obviously a kind and generous soul. He guessed that she had probably lost a son in the war, or something like that, and had never gotten over it.

So a few minutes later, after unpacking his suitcase and washing his hands, he trotted

Taking a Second Look

Review: Using Context Clues

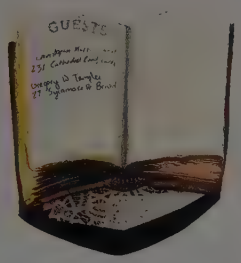
The following activities will provide students with practice in using context clues.

Activities

1. Have a volunteer read the story's sixth paragraph aloud (from "There were no shops" on p. 171 to "blotchy from neglect" on p. 172). Ask students to use the surrounding text to define the word *swanky* and explain how they figured it out. [Because the houses were once swanky but are now neglected and shabby-looking, *swanky* must mean the opposite of *neglected:* well cared for, elegant, fashionable.]
2. Have students note other unfamiliar words and idioms as they read. Possibilities include *dithering* (p. 172), *dotty* and *off her rocker* (p. 174), *cricketers* (p. 175), and so on. Have them try to work out the meanings of the words before reading the footnotes or checking a dictionary. Have them explain any context clues they find.
3. As an extension, students can apply the same activity to unfamiliar vocabulary in "The Listeners" on p. 180.

downstairs to the ground floor and entered the living room. His landlady wasn't there, but the fire was glowing in the hearth, and the little dachshund was still sleeping soundly in front of it. The room was wonderfully warm and cozy. I'm a lucky fellow, he thought, rubbing his hands. This is a bit of all right.

He found the guest book lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and as one always does with guest books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol.



That's funny, he thought suddenly. Christopher Mulholland. It rings a bell.

Now where on earth had he heard that rather unusual name before?

Was it a boy at school? No. Was it one of his sister's numerous young men, perhaps, or a friend of his father's? No, no, it wasn't any of those. He glanced down again at the book.

Christopher Mulholland
231 Cathedral Road, Cardiff

Gregory W. Temple
27 Sycamore Drive, Bristol

As a matter of fact, now he came to think of it, he wasn't at all sure that the second name didn't have almost as much of a familiar ring about it as the first.

"Gregory Temple?" he said aloud, searching his memory. "Christopher Mulholland? . . ."

"Such charming boys," a voice behind him answered, and he turned and saw his landlady sailing into the room with a large silver tea tray in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins on a frisky horse.

"They sound somehow familiar," he said.

"They do? How interesting."

"I'm almost positive I've heard those names before somewhere. Isn't that odd? Maybe it was in the newspapers. They weren't famous in any way, were they? I mean famous cricketers[7] or footballers or something like that?"

"Famous," she said, setting the tea tray down on the low table in front of the sofa. "Oh no, I don't think they were famous. But they were incredibly handsome, both of them, I can promise you that. They were tall and young and handsome, my dear, just exactly like you."

Once more, Billy glanced down at the book. "Look here," he said, noticing the dates. "This last entry is over two years old."

"It is?"

"Yes, indeed. And Christopher Mulholland's is nearly a year before that—more than *three years* ago."

"Dear me," she said, shaking her head and heaving a dainty little sigh. "I would never have thought it. How time does fly away from us all, doesn't it, Mr. Wilkins?"

"It's Weaver," Billy said. "W-e-a-v-e-r."

"Oh, of course it is!" she cried, sitting down on the sofa. "How silly of me. I do apologize. In one ear and out the other, that's me, Mr. Weaver."

"You know something?" Billy said. "Something that's really quite extraordinary about all this?"

"No, dear, I don't."

"Well, you see, both of these names—Mulholland and Temple—I not only seem to remember each one of them separately, so to speak, but somehow or other, in some peculiar way, they both appear to be sort of connected

7. **cricketers:** people who play cricket, a game that is popular in Great Britain.

E Elements of Literature

Foreshadowing

? What clue hints at something strange about this scene? [It is very unusual that the little dog is still sleeping soundly and hasn't stirred either to challenge or greet the stranger.]

F Critical Thinking

Speculating

? Remind students that on p. 174, the landlady called Billy "Mr. Perkins." What does this motif of calling him by the wrong name suggest? [The author is underlining the idea that the landlady is a little crazy, or at least very absent minded.]

G Reading Skills and Strategies



Monitoring Comprehension

Have students consider why the names of Gregory Temple and Christopher Mulholland might be familiar to Billy. [Some students may correctly predict that Billy had read in the news that each of these men mysteriously disappeared. Other students might predict that Billy had heard of both men because they were figures in the news, perhaps businessmen or famous young actors.]

Skill Link

Identifying Correct Verb Forms

You might want to use the following exercise when you teach the Grammar Link exercise on regular and irregular verbs, p. 183.

Activity

In each of the following sentences, choose the verb in parentheses that is correct.

1. Billy's trip to Bath (began, begun) on a train. [began]
2. Has Billy (chose, chosen) to stay at the bed and breakfast? [chosen]
3. For Billy, the name Greg Mulholland (rung, rang) a bell. [rang]
4. Billy (knew, known) he had heard both of those names before. [knew]
5. Billy has (wrote, written) his own name in the guest register. [written]
6. At the landlady's urging, Billy (drank, drunk) the tea. [drank]
7. The landlady has (took, taken) advantage of Billy. [taken]
8. Billy has (saw, seen) that the dachshund and parrot are not alive. [seen]
9. Things have not (gone, went) well for Billy in Bath. [gone]
10. It's obvious that the landlady has (broken, broke) the law. [broken]

Responding to the Art

Have students examine the illustrations throughout the story. Explain that they are collages. Collages are usually made by cutting out scraps of decorative paper, magazine photographs, or fabric and pasting them down to create pictures. These collages were created especially for "The Landlady" by Krysten Brooker, who used pictures from magazines combined with paper she painted and then cut up. She added finishing touches by drawing or painting on top of the collage.

Activity. When book designers evaluate illustrations that are made especially for a story like "The Landlady," they must be sure that the illustrations match the story exactly, especially in specific details. What details from the story has the artist included in these collages? [There are many; be sure students can point to passages in the text that support the use of each detail.] **Do the illustrations go well with this story? Why or why not?** [Be sure students are specific in their answers. They should especially focus on the landlady and Billy. How did they visualize these characters?]



together as well. As though they were both famous for the same sort of thing, if you see what I mean—like . . . well . . . like Dempsey and Tunney, for example, or Churchill and Roosevelt."[8]

"How amusing," she said. "But come over here now, dear, and sit down beside me on the sofa and I'll give you a nice cup of tea and a ginger biscuit[9] before you go to bed."

"You really shouldn't bother," Billy said. "I didn't mean you to do anything like that." He stood by the piano, watching her as she fussed about with the cups and saucers. He noticed that she had small, white, quickly moving hands and red fingernails.

"I'm almost positive it was in the newspapers I saw them," Billy said. "I'll think of it in a second. I'm sure I will."

There is nothing more tantalizing than a thing like this that lingers just outside the borders of one's memory. He hated to give up.

"Now wait a minute," he said. "Wait just a minute. Mulholland . . . Christopher Mulholland . . . wasn't *that* the name of the Eton[10] schoolboy who was on a walking tour through the West Country, and then all of a sudden . . ."

"Milk?" she said. "And sugar?"

"Yes, please. And then all of a sudden . . ."

"Eton schoolboy?" she said. "Oh no, my dear, that can't possibly be right, because *my* Mr. Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge[11] undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea's all ready for you." She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over.

He crossed the room slowly and sat down on the edge of the sofa. She placed his teacup on the table in front of him.

"*There* we are," she said. "How nice and cozy this is, isn't it?"

Billy started sipping his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him. Her body was half turned toward him, and he could feel her eyes resting on his face, watching him over the rim of her teacup. Now and again, he caught a whiff of a peculiar smell that seemed to emanate directly from her person. It was not in the least unpleasant, and it reminded him—well, he wasn't quite sure what it reminded him of. Pickled walnuts? New leather? Or was it the corridors of a hospital?

At length, she said, "Mr. Mulholland was a great one for his tea. Never in my life have I seen anyone drink as much tea as dear, sweet Mr. Mulholland."

"I suppose he left fairly recently," Billy said. He was still puzzling his head about the two names. He was positive now that he had seen them in the newspapers—in the headlines.

"Left?" she said, arching her brows. "But my dear boy, he never left. He's still here. Mr. Temple is also here. They're on the fourth floor, both of them together."

Billy set his cup down slowly on the table and stared at his landlady. She smiled back at

8. Dempsey and Tunney . . . Churchill and Roosevelt: Jack Dempsey and Gene Tunney were American boxers who competed for the world heavyweight championship in 1926. Winston Churchill was prime minister of Britain and Franklin Delano Roosevelt was president of the United States during World War II.

9. biscuit: British term meaning "cookie."

10. Eton: boys' prep school near London.

11. Cambridge: famous university in England.

WORDS TO OWN

tantalizing (tan′tə·līz′iŋ) *adj.*: teasing by remaining unavailable or by withholding something desired by someone; tempting. (In Greek mythology, Tantalus was a king condemned after death to stand in water that moved away whenever he tried to drink it and to remain under branches of fruit that were just out of reach.)

emanate (em′ə·nāt′) *v.*: come forth.

A Reading Skills and Strategies



Monitoring Comprehension

? What questions do you have about Billy's recollection? [Possible responses: What has he remembered? What happened to Christopher Mulholland? Why does the landlady interrupt him and distract him from the subject?]

B Elements of Literature

Foreshadowing

? What does this peculiar smell suggest? [Perhaps she has something to do with hospitals; she might preserve or pickle things.] **After students have completed the story, have them check their guesses.**

C Critical Thinking

Interpreting

? What has the landlady said that seems to contradict this statement? [She has said that she and Billy have the place to themselves (p. 174). She has referred to both men in the past tense (p. 175).]

Crossing the Curriculum

Drama

Have a group of students work together to turn "The Landlady" into a radio play. Challenge them to devise necessary sound effects. Students may want to consider writing a part for a narrator/host who can introduce the performance. Give students ample time to rehearse, and have them record the finished performance on tape so that it can be played during class.

A Reading Skills and Strategies

Monitoring Comprehension

? What do you suspect has happened to both guests? How did you arrive at this conclusion? [Possible responses: Both men have vanished and are probably dead. The evidence points to the landlady. She talks about her guests in the past tense.]

B Vocabulary Note

Greek Roots

Tell students that the term for a person who stuffs dead animals, like those students may have seen in museums, is *taxidermist*. *Taxidermist* is from the Greek roots *taxis*, meaning "arrangement," and *derma*, meaning "skin."

BROWSING IN THE FILES

About the Author. Roald Dahl was a British Royal Air Force pilot during World War II. When novelist C. S. Forester asked Dahl to provide some notes about his most exciting flying experience, Dahl wrote a complete story. Forester liked the story so much that he submitted it to *The Saturday Evening Post*, which published it, thus beginning Dahl's career as a writer.

him, and then she put out one of her white hands and patted him comfortingly on the knee. "How old are you, my dear?" she asked.

"Seventeen."

"Seventeen!" she cried. "Oh, it's the perfect age! Mr. Mulholland was also seventeen. But I think he was a trifle shorter than you are; in fact I'm sure he was, and his teeth weren't *quite* so white. You have the most beautiful teeth, Mr. Weaver, did you know that?"

"They're not as good as they look," Billy said. "They've got simply masses of fillings in them at the back."

A "Mr. Temple, of course, was a little older," she said, ignoring his remark. "He was actually twenty-eight. And yet I never would have guessed it if he hadn't told me, never in my whole life. There wasn't a *blemish* on his body."

"A what?" Billy said.

"His skin was *just* like a baby's."

There was a pause. Billy picked up his teacup and took another sip of his tea; then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have lapsed into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip.

"That parrot," he said at last. "You know something? It had me completely fooled when I first saw it through the window. I could have sworn it was alive."

"Alas, no longer."

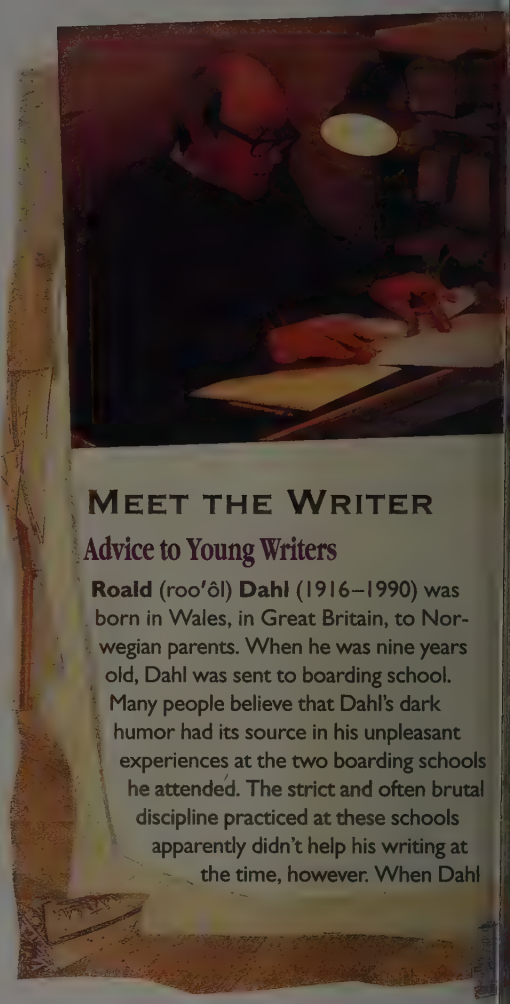
"It's most terribly clever the way it's been done," he said. "It doesn't look in the least bit dead. Who did it?"

"I did."

"*You* did?"

"Of course," she said. "And have you met my little Basil as well?" She nodded toward the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realized that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, grayish black and dry and perfectly preserved.

B "Good gracious me," he said. "How absolutely fascinating." He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa. "It must be most awfully difficult to do a thing like that."



MEET THE WRITER

Advice to Young Writers

Roald (roo'ôl) **Dahl** (1916–1990) was born in Wales, in Great Britain, to Norwegian parents. When he was nine years old, Dahl was sent to boarding school. Many people believe that Dahl's dark humor had its source in his unpleasant experiences at the two boarding schools he attended. The strict and often brutal discipline practiced at these schools apparently didn't help his writing at the time, however. When Dahl

Assessing Learning

Check Test: True-False

Mark statements true or false. Correct the false part of any statement.

1. Billy goes to Bath for a vacation. [F; on business]
2. Billy feels strangely drawn to the Bell and Dragon. [F; to the bed and breakfast]
3. Billy meets other tenants at the bed and breakfast. [F; he meets only the landlady.]
4. In the guest register Billy finds only two names. [T]
5. The landlady's dog and parrot are stuffed. [T]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 32

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 9

"Not in the least," she said. "I stuff *all* my little pets myself when they pass away. Will you have another cup of tea?"

"No, thank you," Billy said. The tea tasted faintly of bitter almonds, and he didn't much care for it.

"You did sign the book, didn't you?"

"Oh, yes."

"That's good. Because later on, if I happen to forget what you were called, then I could always come down here and look it up. I still do that almost every day with Mr. Mulholland and Mr. . . . Mr. . . ."

"Temple," Billy said, "Gregory Temple. Excuse my asking, but haven't there been *any* other guests here except them in the last two or three years?"

Holding her teacup high in one hand, inclining her head slightly to the left, she looked up at him out of the corners of her eyes and gave him another gentle little smile.

"No, my dear," she said. "Only you."

C Elements of Literature

Foreshadowing

? What does the landlady's statement suggest will happen to Billy? [She will kill him because she regards him as one of her "little pets."]

D Literary Connections

Poison

Readers of detective stories will immediately recognize the significance of bitter almonds. They have the same smell as potassium cyanide, a fast-acting poison that has been a favorite murder weapon for generations of detective-story writers. Cyanide was readily available in England for many years because it was used to develop photographs and to poison rats. The taste and scent of bitter almonds would be the victim's only warning.

was fourteen, his English teacher wrote on his report card, "I have never met a boy who so persistently writes the exact opposite of what he means." Another teacher commented, "A persistent muddler. Vocabulary negligible, sentences malconstructed. He reminds me of a camel."

In "Lucky Break," the true story of how the "persistent muddler" became a professional writer, Dahl offers advice to young writers:

"Here are some of the qualities you should possess or should try to acquire if you wish to become a fiction writer:

1. You should have a lively imagination.
2. You should be able to write well. By that I mean you should be able to make a scene come alive in the reader's mind. Not everybody has this ability. It is a gift, and you either have it or you don't.
3. You must have stamina. In other words, you must be able to stick to what you are doing and never give up, for hour after hour, day after day, week after week, and month after month.
4. You must be a perfectionist. That means you must never be satisfied with what you have written until you have rewritten it again and again, making it as good as you possibly can.
5. You must have strong self-discipline. You are working alone. No one is employing you. No one is around to fire you if you don't turn up for work, or to tick you off if you start slacking.
6. It helps a lot if you have a keen sense of humor. This is not essential when writing for grown-ups, but for children, it's vital.
7. You must have a degree of humility. The writer who thinks that his work is marvelous is heading for trouble." 99

More by Roald Dahl

- Dahl wrote about attending boarding school and other childhood experiences in his autobiography *Boy* (Viking Penguin).
- *The Wonderful Story of Henry Sugar and Six More* (Bantam) includes "Lucky Break" and six short stories.

Making the Connections

Connecting to the Theme: "Tales of the Strange and Mysterious"

As you discuss how this story connects with the collection theme, ask students these questions: How could you tell soon after you began reading this story that you had entered a fantasy world? If you had been in Billy's shoes, what clues would you have noticed about the strangeness of the landlady or the mysteries of her bed and breakfast? How would you have recognized the dangers that you faced? You might also ask students why this story is a total fantasy.

Connections

A Traveler arrives on a moonlit night at a house in a forest. He knocks and no one answers, but a host of phantoms inside silently listen. The Traveler finally cries: "Tell them I came, that I kept my word," and he gallops away, leaving the house in its silence. The poem presents a famous mystery: Who are the Listeners and who is the Traveler?

Resources

Listening

Audio CD Library

A recording that captures the eerie mood of the poem is available in the *Audio CD Library*:

- Disc 4, Track 3

A Reading Skills and Strategies

Monitoring Comprehension

? What questions do you have so far? [Possible questions: Who is the Traveler? For whom is he looking?]

B Critical Thinking

Analyzing Mood

? How would you describe the poem's atmosphere or mood? Which words in ll. 13–18 create that mood? [Possible response: The mood is scary, mysterious; words include *phantoms, lone house, moonlight, dark, empty.*]

Browsing in the Files

About the Author. British writer Walter de la Mare (1873–1956) worked as a bookkeeper for twenty years until he could earn a living by writing. His most famous poems are "The Listeners" and "Silver." Some people believe that he wrote "The Listeners" after he had gone to a school reunion and found he was alone in the empty corridors: He was the only one who came. Others think this theory ruins the poem's mystery.

Connections — A Poem

The Listeners

Walter de la Mare

"Is there anybody there?" said the Traveler,
Knocking on the moonlit door;
And his horse in the silence champed the grasses
Of the forest's ferny floor:
And a bird flew up out of the turret,[5]
Above the Traveler's head:
A And he smote[6] upon the door again a second time:
"Is there anybody there?" he said.
But no one descended to the Traveler;
No head from the leaf-fringed sill
Leaned over and looked into his gray eyes,
Where he stood perplexed and still.
But only a host of phantom[15] listeners
That dwelt in the lone house then
B Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging[17] the faint moonbeams on the dark stair,
That goes down to the empty hall,
Hearkening[18] in an air stirred and shaken
By the lonely Traveler's call.
And he felt in his heart their strangeness,
Their stillness answering his cry,
While his horse moved, cropping the dark turf,
'Neath the starred and leafy sky;
For he suddenly smote on the door, even
Louder, and lifted his head—
"Tell them I came, and no one answered,
That I kept my word," he said.
Never the least stir made the listeners,
Though every word he spake
Fell echoing through the shadowiness of the still house
From the one man left awake.
Ay, they heard his foot upon the stirrup,
And the sound of iron on stone,
And how the silence surged softly backward
When the plunging hoofs were gone.

5. turret: small tower.
6. smote: struck; here, knocked loudly.
15. phantom: imaginary.
17. thronging: crowding; filling.
18. hearkening: (dark. an-ain) listening.

Connecting Across Texts

Connecting with "The Landlady"

Have students write brief essays comparing and contrasting "The Landlady" with "The Listeners." To get students started, you might suggest the following bases for comparison:

- characters (two travelers)
- settings (the bed and breakfast/the house in the forest)
- moods (creepy)

Using Students' Strengths

Auditory/Musical Learners

Have a group of students plan and perform a choral reading of the poem. Urge students to emphasize the meaning of the lines so that their rendition will not be singsong. Have them rehearse and then perform for the class. Comments from the audience should be encouraged and used to improve subsequent performances.

Making Meanings

First Thoughts

[respond]

1. Review your reading notes.



- At what point in the story did you first become suspicious that things in the boardinghouse were not quite normal?
- What **predictions** did you make? Did events turn out as you predicted?
- Were any questions left unanswered at the end of the story?

Reading Check

a. What are Billy's first impressions when he peers through the window of the boardinghouse?

b. Why does Billy enter the boardinghouse, even though he likes staying in pubs?

c. Describe the landlady's house. What in the house is not what it appears to be?

d. Billy keeps thinking he knows something about Mulholland and Temple. What is it that he knows but can't recall?

Shaping Interpretations

[interpret]

2. What seems to be the landlady's idea of a perfect guest? What happens to her guests, and how do you know?

[infer]

3. One relevant fact you may not know is that potassium cyanide, a favorite poison in mystery and suspense stories, has a faint bitter-almond taste. Go back to the text, and find other clues throughout the story that **foreshadow** Billy's fate. (Can you find a hint in the very first paragraph?)

[speculate]

4. What do you think happens just after the story ends? (Does Billy realize the danger he faces? If he does, is it too late, or does he escape?) Explain.

hypothesize]

5. Skim back through the story to find the points at which Billy makes fateful decisions. Choose one of these moments, and describe what Billy does and why he does it. How might a different decision have changed the outcome of the story?

Connecting with the Text

[connect]

6. How does the Open House you drew before you read the story compare with the boardinghouse in "The Landlady"? What do you think Dahl's reasons were for not making the house seem frightening from the beginning?

Extending the Text

[compare]

7. Both "The Landlady" and "The Listeners" (see ***Connections*** on page 180) present a lone traveler arriving at a house that hides a secret. What descriptions of the "phantom listeners" and the "lone house" in the poem could also be applied to the landlady and her "bed and breakfast"?

Reading Check

a. Billy notices the flowers, curtains, warm fire, comfortable furniture, and pets, which he thinks make a place pleasant. He thinks it is an acceptable place to stay.

b. His attention is caught by the sign that seems to compel him to stay.

c. The parrot and the dachshund, who appear to be alive, are stuffed. There are no current guests at the bed and breakfast, and only two visitors have signed the page in the guest book. The landlady is not the kind, generous person that Billy takes her for, and the bed and breakfast, which seems warm and cozy, is actually a place of horror.

d. Billy probably read in the newspapers about the disappearance of Mulholland and Temple.

Making Meanings

First Thoughts

1. Students' suspicions may be aroused when the landlady appears at the door before Billy finishes ringing the bell, when there are no other guests, or when Billy learns the last two guests had been there over two years ago.

Shaping Interpretations

2. She likes good-looking young men. She poisons them and applies her skills of taxidermy. The taste of bitter almonds in the tea indicates poison. She says her guests have never left, and we know she preserves her dead pets by taxidermy.
3. Clues foreshadowing Billy's fate: the "deadly cold" air at the beginning, the mention of greedy landladies; Billy's feeling compelled to enter, the landlady's overanxious desire for him to stay, the bargain price for a room, her not wanting to break the law "at *this* stage," Billy's linking the names of previous guests to the newspapers, the landlady's strange smell, the dog's stillness.
4. Billy probably will die. Throughout the story, Billy has shown little or no awareness of danger. He does not seem likely to catch on, and he has probably already had a fatal dose of poison. Note that since the story is a humorous fantasy, we do not feel real horror at Billy's fate. There are no lurid descriptions of violence, so the story is more like a fairy tale than like a Stephen King story.
5. One turning point occurs when Billy decides that although the landlady is "off her rocker," she is harmless. He might have decided she was frightening and left. He would have survived had he left for the pub or had he refused to come down for tea.

Connecting with the Text

6. Possible responses: Dahl lulls the reader, as Billy is lulled, with a false sense of security. The landlady's actions are more horrifying because they happen in a cozy, pleasant house.

Extending the Text

7. Possible responses: Mulholland and Temple might be called "phantom listeners." Lines 13–22 might be used to describe them. At some point Billy might have "felt in his heart their strangeness" (l. 21).

Grading Timesaver

Rubrics for each Choices assignment appear on p. 127 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Suggest that students use the notes about Mrs. Flowers at the right as a model for organizing their notes on the landlady.
2. **Creative Writing** Remind students to keep their different audiences in mind as they write. Emphasize the importance of including answers to the *5 W-How?* questions.
3. **Role-Play** Remind students that the landlady was not arrested in the cases of the other two missing guests. She may be skillful in misleading the detective.
4. **Supporting a Position** Remind students that the experience of watching a dramatization of a story is different from reading it. Students should give specific reasons for or against adapting "The Landlady" for a TV show. They should consider how effectively the story could be adapted.

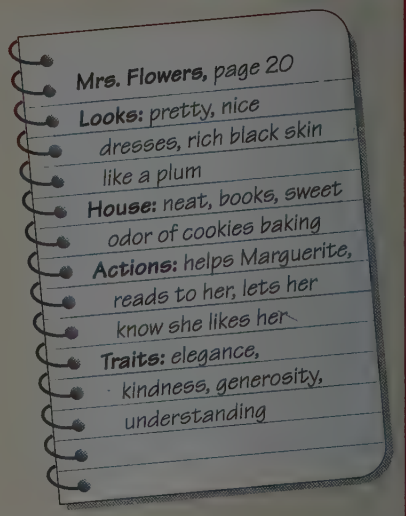
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Character Analysis



Roald Dahl often writes about very ordinary people who do very extraordinary things. In "The Landlady" he introduces us to two very ordinary people, Billy and his landlady. Suppose you want to analyze the character of the landlady. First, you might review the story and take notes on what she looks like. Then, note exactly what her house is like, inside and outside. Finally, note what she does to her guests. After you gather these details, make some generalizations: What do these details tell you about the landlady's **traits,** or personal characteristics? The notebook at the right shows one reader's notes on a very different character in this book.



Creative Writing

2. Write All About It

Choose two newspapers or two magazines or two TV news shows with very different styles—for example, your local paper and *The National Enquirer* or *60 Minutes* and *Hard Copy*. Write an account of Billy's disappearance for each audience. Remember to include answers to the *5W-How?* questions: *who, what, where, when, why,* and *how.*

Role-Play

3. Just the Facts, Ma'am

Since the branch manager is expecting Billy, chances are good that a police detective will eventually knock on the landlady's door to investigate Billy's disappearance. With a partner, prepare a dialogue between the landlady and the investigator. Perform the dialogue for your class.



Supporting a Position

4. Television Terror

Would "The Landlady" make a good episode in a television suspense series? Write a letter that you might send to a television producer, supporting a pro or con position on adapting "The Landlady" for an hour-long TV episode. Be sure to address such issues as target audience, sponsors, and any changes that might have to be made in the story. Support your position with convincing reasons and with specific examples from the story.

GRAMMAR LINK MINI-LESSON

Regular and Irregular Verbs

A **regular verb** forms its past tense and past participle by simply adding *–d* or *–ed* to its base form.

Base Form	Past	Past Participle
preserve	preserved	(have) preserved
disappear	disappeared	(have) disappeared

Irregular verbs are more complicated.

Base Form	Past	Past Participle
leave	left	(have) left
eat	ate	(have) eaten
know	knew	(have) known

There are hundreds of irregular verbs, each with its own special forms. You can increase your knowledge of the forms of irregular verbs by reading widely and listening to skilled speakers of English as often as possible.

Language Handbook HELP

ee Irregular 'erbs, ages 55–757.

Technology HELP

ee Language Vorkshop :D-ROM. *'ey word ntry: verb orms.*

Try It Out

Proofread the following paragraph, and correct the incorrect verb forms. (For help, see pages 755–757.)

I once seen one of Dahl's stories on TV, and some people leaved the room because they thinked Dahl had went too far. In this story a husband was missing. The detectives who had went to his home to talk to his wife actually ate the weapon. It turned out that the wife had murdered her husband with a leg of lamb that was frozed, which she then cooked and served to the police.

VOCABULARY HOW TO OWN A WORD

WORD BANK

facades
congenial
rapacious
tantalizing
emanate

Word Origins: The Story Behind the Word

At the bottom of page 177, you learned that the origin, or **etymology** (et′ə·mäl′ə·jē) of the word *tantalizing* can be traced to an ancient Greek myth. You can find a word's etymology in a dictionary. It usually is given in brackets after the word's pronunciation. Use a dictionary to find the etymology of each word in the Word Bank. Copy the etymology; then "translate" the "story behind the word," as in this example for *cozy*:

Etymology of *cozy*: [Scot; prob. < Scand, as in Norw *kose sig*, to make oneself comfortable, *koselig*, snug]
Translation: *Cozy* is a Scottish word. It probably comes from Scandinavian, as in Norwegian *kose sig*, meaning "to make oneself comfortable." This expression comes from *koselig*, meaning "snug."

GRAMMAR LINK

Point out to students that many of the most common verbs in English are irregular: *be*, *eat*, *think*, *do*. Students may already know how to use the forms of simple irregular verbs correctly.

Try It Out

Possible Answer

I once saw one of Dahl's stories on TV, and some people left the room because they thought Dahl had gone too far. . . . The detectives who had gone. . . . It turned out that the wife had murdered her husband with a leg of lamb that was frozen. . . .

VOCABULARY

Point out that different dictionaries may give variant etymologies.

Possible Answers

1. facades: The French word *façade* ultimately is from the Latin *facia*, meaning "face."
2. congenial: From Latin: the prefix *com-* means "with," and *genialis* means "a generation or birth." A *congenial* person likes being with his or her own kind.
3. rapacious: The Latin word *rapere* means "to seize and carry off."
4. tantalizing: See Words to Own, p. 177.
5. emanate: The Latin prefix *e-* means "out of" and *manare* means "to flow."

Resources

Grammar

- *Grammar and Language Links*, p. 15

Vocabulary

- *Words to Own*, p. 7

Spelling

For related instruction, see

- *Spelling and Decoding*, p. 8

Grammar Link Quick Check

Replace each underlined verb with its past or past participle form. (Note that *have* and *had* must be added. They are helping verbs that are used to form the perfect tenses.) Possible answers are given.

1. Billy leaves the train station to find a room. [left, had left]
2. Billy eats before he reaches the bed and breakfast. [ate, had eaten; reached]
3. Billy knows about other places to stay in town. [knew, had known]
4. Two of her former guests disappear. [disappeared, have disappeared]
5. The landlady preserves her pets by practicing taxidermy. [preserved, has preserved]

OBJECTIVES
1. Appreciate value of reading actively
2. Understand strategies of setting a purpose for reading, making and confirming predictions, and practicing metacognition

Reading Skills and Strategies

This feature focuses on reading actively. Making and confirming predictions will be applied to the following selection, giving students the opportunity to practice this strategy with new material.

Mini-Lesson: Reading Actively

Distribute one short story or assign a story from the textbook, and have students discuss how the same story might be read for two purposes. Then, discuss other types of books and materials that students may be reading and how students adjust their reading purposes. For example, students may be reading textbooks and research materials for other classes, or they may be reading news or specialized magazines for pleasure.

Students may practice making predictions using the same story. Review Previewing and Making Predictions on the pupil's page, and ask students to look through the story to note pictures, headings, and other clues that point to the story's content. Ask volunteers to share their predictions with the class.

Review the pupil's page, and define *metacognition*. Then, ask several questions about the short story. When students answer, have them explain how they arrived at their answers. They may explain where they found the answer in the story. Remind students that evaluating their own thought processes is an important part of active reading.



READING ACTIVELY: ESTABLISHING A PURPOSE AND MAKING PREDICTIONS

Imagine an airplane pilot taking off with no flight plan, ignoring air traffic, and not steering the plane. "I just want to sit back and enjoy the ride," the pilot says. Would you expect a smooth, safe flight?

Your own flights into the world of reading will go more smoothly if you take control by reading actively: set your purpose, make and confirm predictions, and think about your thinking.

1. Establishing and Adjusting Your Purpose

We read for many reasons: to get information, to understand something better, to solve problems—and, of course, to simply enjoy a good story. Being aware of *why* you are reading helps you to **establish a purpose for reading,** which helps you to decide your reading rate.

If you are reading a science fiction novel just for fun, you might read quickly and eagerly to find out what happens next.

If you decide to read that same novel to write a book report, however, you would read more slowly and carefully. You might even reread to evaluate its scientific accuracy.

Sometimes you read to find an answer to a particular question, such as "Where do penguins live?" To find the answer, you may need to use an index or table of contents first and then skim (read quickly) to locate the information you want.

2. Previewing and Making Predictions

When you **preview** a book, you read the title and covers, you flip through the pages, you glance at the pictures and headings—and you use all this information to **predict** what you will find in the text. You ask yourself "What do I know about this topic?" Then, you make some predictions: I think this story will be scary.

3. Thinking About Your Thinking: Metacognition

As an active reader, you continually watch for problems in your understanding. What you're doing is thinking about your thinking—a process called **metacognition** (met'ə·käg·nish'ən). When you have problems understanding the text, **reread** sections of it, ask for **someone else's help,** and use **reference aids,** such as a dictionary and an encyclopedia.

4. Adjusting and Confirming Your Predictions

Keep your predictions in mind as you read a text. Are events turning out as you expected? If not, did you miss some major clues? Can you make new predictions now that you have more information? You should make, adjust, and confirm your predictions throughout your reading of any text. That process makes reading fun—you match your wits with the writer's.

Apply the strategy on the next page.

Getting Students Involved

Cooperative Learning

Emphasize that there are mental as well as physical activities. Ask whether writing seems more active than reading. Refer students to the pupil's page, and have them complete a list, such as the following, that includes suggestions for making reading more active. Each student should contribute at least one different idea to the list.

Ways to Make Reading Active
- Write down new words
- Draw a chart
- Read aloud
- Look up words
- Discuss what is read
- Perform skits
- Visualize or draw settings or actions

Before You Read

THE MONKEY'S PAW

Make the Connection

Three Wishes

Suppose you received an object that had the power to grant its owner three wishes. What would you do?

Quickwrite

Take a moment to imagine the possibilities. Then, without discussing it with anyone, write down what you would do with your three wishes. (Also consider: What might go wrong if your wishes were granted?)

Round robin. Now, share your wishes with a group of three or four classmates. Are any of their wishes similar to yours?

Elements of Literature

Suspense: That Glued-to-Your-Seat Feeling

That "what's going to happen next?" feeling—the curiosity, or even anxiety, that a good story makes us feel—is called **suspense.** It's suspense that keeps us glued to our seats in a theater. It's suspense that keep us turning the pages of a book long into the night. As you read this play, notice how the suspense builds as the powers of the ugly paw are slowly revealed.

> **Suspense** is the uncertainty or anxiety that a reader feels about what will happen next in a story.
>
> *For more on Suspense, see pages 212–213 and the Handbook of Literary Terms.*

Reading Skills and Strategies

Making Predictions: What Next?

The Monkey's Paw is a masterpiece of **suspense** that keeps the reader guessing—and dreading—what will happen next. Try playing a guessing game with the play as you read. Look at the symbols next to the questions on the right. When you come across a symbol in the play, turn back to this page, and find the question appearing next to the same symbol. (Note, for example, that the symbol next to the title on page 186, a dot, is the same as the one next to the first question below.) Respond briefly to the question in your notebook. Then, continue reading to see if events turn out as you predicted.

● Look at the title and the illustration on page 186. What do you think this story will be about? What role will the monkey's paw play?

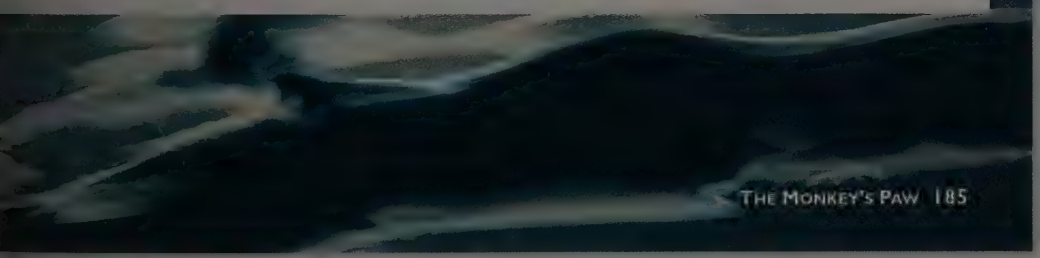
■ What do you think the consequences of Mr. White's wish will be?

▲ Before you start reading Scene 3, jot down your thoughts on what the Whites will do next. What would you do?

◆ What do you think will be the result of the second wish?

✱ What was the third wish? Did you predict it?

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OBJECTIVES

1. Read and interpret the play
2. Analyze suspense
3. Make predictions
4. Express understanding through critical and creative writing or performance
5. Identify correct use of verb pairs
6. Understand and use new words
7. Define words with multiple meanings

SKILLS

Literary
- Analyze suspense

Reading
- Make predictions

Writing
- Collect ideas for a character analysis
- Compare and contrast the openings of a play and a story
- Write a story

Speaking/Listening
- Perform a play

Grammar/Language
- Use verb pairs correctly

Vocabulary
- Understand and use new words

Viewing/Representing
- Recognize how illustrations create mood (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Summary

The Whites and their son, Herbert, receive a visit from Sergeant Major Morris, who has spent years in India. At Mr. White's urging, Morris shows them a monkey's paw and claims that it has the power to grant three wishes. Morris has had his three wishes and implies that they have harmed him. The Whites treat the matter as a joke but ask if they can have the paw. Reluctantly, Morris gives it to them. After supper, Mr. White wishes for 200 pounds.

The next day, Mr. and Mrs. White are notified that Herbert has been killed in an accident at work. His company offers them 200 pounds as compensation. Mrs. White, heartbroken, urges her husband to use the monkey's paw to wish Herbert alive again. Mr. White objects, terrified of what might happen, but gives in. That night, they hear an insistent knocking at the door. Mrs. White, certain that Herbert has returned from the dead, runs to let him in. Before she can open the door, however, Mr. White makes the third wish. When the door opens, no one is there.

A Reading Skills and Strategies

Making Predictions

Call students' attention to the circle symbol beside the title, and have them relate it to the symbol and questions in the third column of p. 185. Then have students study the illustration and the words on p. 186 and share their predictions. [Students may say that the story will be spooky and suspenseful, that something awful will happen, that the monkey's paw will somehow create trouble for the White family.]

Resources

Listening

Audio CD Library

A recording of this play is provided in the *Audio CD Library:*

- Disc 5, Track 2

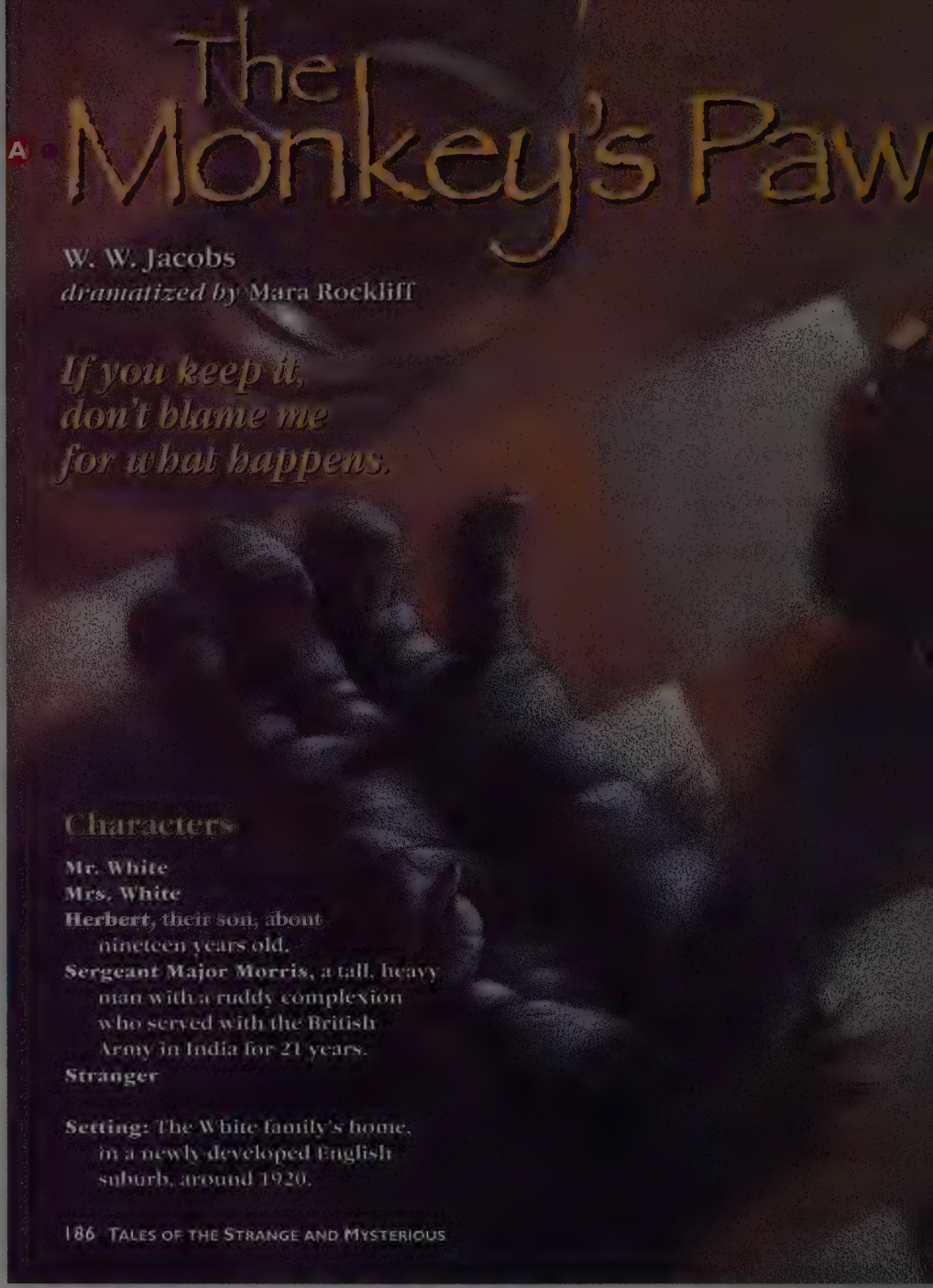
Selection Assessment

Formal Assessment

- Selection Test, p. 38

Test Generator

- Selection Test



Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 116
 Selection Skill Lesson, p. 123
- *Graphic Organizers for Active Reading*, p. 15
- *Spelling and Decoding*
 Worksheet, p. 9
- *Audio CD Library*
 Disc 5, Track 2

Writing and Language

- *Daily Oral Grammar*
 Transparency 10
- *Grammar and Language Links*
 Worksheet, p. 17
- *Language Workshop CD-ROM*

Assessment

- *Formal Assessment*, p. 38
- *Portfolio Management System*, p. 128
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-3)

Scene 1

A dark and stormy winter night.

The sound of heavy rain can be heard and an occasional thunderclap. The Whites' living room is cozy and bright. MR. WHITE *and* HERBERT *play chess, while* MRS. WHITE *knits by the fire.* HERBERT *is winning.*

Herbert. Not looking too good for you, is it, Dad?

Mr. White. Could you please be quiet? I'm trying to concentrate. (*He pauses another moment, then makes a move.*) Listen to that wind howling out there.

Herbert (*keeping his attention on the chessboard*). I hear it.

Mr. White. He won't show up in a storm like this, I bet.

Herbert. Maybe, maybe not. (*He moves.*) Check . . .

[MR. WHITE *reaches for a chess piece.*]

Herbert (*triumphant*). . . . Mate![1]

[MR. WHITE *pulls his hand back.*]

Mr. White (*angrily*). That's what I can't stand about living out in the middle of nowhere like this! Every time it rains, the road gets flooded and no one can get out here. And what do those politicians in town do about it? Nothing! I suppose our three votes just don't count.

Mrs. White (*soothingly*). Never mind, dear. Maybe you'll win the next game.

[MR. WHITE *looks up sharply and sees* MRS. WHITE *and* HERBERT *smiling at him in amusement. His annoyance fades, and he smiles guiltily. A gate bangs, and heavy footsteps are heard approaching the door.*]

Herbert. Sounds like he made it after all!

[MR. WHITE *goes to the door and greets* SERGEANT MAJOR MORRIS, *who comes in and begins wiping his feet, shaking out his umbrella, etc.*]

Mr. White (*introducing them*). Sergeant Major Morris, my wife, and this is our son, Herbert.

[*They shake hands, and the three older people sit down while* HERBERT *goes to fix tea.*]

Mr. White. Glad you made it. We didn't know if you'd come out in this storm.

Morris. Storm? This little shower? (*Chuckles*) You wouldn't think much of this if you'd ever been holed up in Bombay during the monsoon season. Now *there* are some storms, let me tell you.

Mrs. White. Did you live in India a long time, Sergeant Major?

Mr. White. Twenty-one years he's been gone. When he joined up with the army, he wasn't a day older than Herbert there—and neither was I, for that matter. We started out in the warehouse together.

Morris. Well, time flies, time flies.

Herbert (*bringing the tea*). I'd like to go to India. See the old temples, maybe catch one of those holy men performing miracles.

Morris (*shaking his head and sighing*). You're better off here.

Herbert. But you must have all kinds of great stories to tell—the places you saw, the people you met. . . .

Mr. White. Does he ever! What was that story you started telling me the other day, Morris? About a monkey's paw or something?

Morris (*quickly*). Nothing, really. Nothing worth hearing.

1. **mate:** short for "checkmate," the winning move in a chess game.

FROM THE EDITOR'S DESK

From the start of this revision we knew we wanted to include a dramatization of this story. But the only ones we could find were poorly written and even more difficult than Jacobs's story itself. We hired a talented young writer, Mara Rockliff, to write the dramatization you see here. Her writing was so good, we also asked her to write two more dramatizations for the sixth-grade book.

B Elements of Literature

Suspense

? Which details in the play's opening create an atmosphere of suspense? [Possible responses: The sound effects of the storm, the question of who the guest is, the doubt about whether the guest will come.]

C Historical Connections

The British Empire

England began trading with India in the early 1600s, setting up trading posts and forts in Bombay and Calcutta. In 1757, the British fought and defeated the Mughal army in Bengal; for almost 200 years, until after World War II, the English maintained an Imperial presence in India, and English governors ruled the country. In 1947, the subcontinent was partitioned into India and Pakistan as part of the independence agreement that was won in part by the efforts of Indian nationalists like Mahatma Gandhi. Many English army officers like Morris spent their entire careers in India.

Reaching All Students

Struggling Readers

Making Predictions was introduced on p. 184. For a lesson directly tied to this selection that teaches students to make predictions by using a strategy called Story Impressions, see the *Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 116
- Selection Skill Lesson, p. 123

English Language Learners

Encourage students to use the illustrations to help them understand what is happening in the story. Have them identify each character in each picture and explain to a partner what that person is doing and which section of the play the picture illustrates.

Advanced Learners

Have students locate and read the original story "The Monkey's Paw" in its entirety. (They will find the story's opening on pp. 196–197.) Ask students to consider, in a brief essay, if the overall effect of the play differs from the effect of the story itself.

Responding to the Art

Activity. Have students describe the mood of this illustration. [Possible responses: The odd angle from which the room is seen is disturbing. The dim colors are unsettling. The vagueness of the drawing makes the picture look misty and uncertain, as if the characters were ghosts. The illustration creates an eerie mood.]



Using Students' Strengths

Visual Learners

As visual learners read the story, they might benefit by filling in the graphic organizer provided on p. 15 in the *Graphic Organizers for Active Reading*.

Auditory Learners

Ask students to note sound effects in the stage directions (for example, the heavy rain and thunderclaps in the play's opening). How do these sound effects enhance the mood for the audience? What other sound effects would students use, and where in the play should these sounds occur? If students were to perform the play on radio, how might they create the sound effects? Encourage students to discuss their ideas and reactions in a small group.

Mrs. White. A monkey's paw?
Morris. Well, it's just a bit of what you might call magic, I guess.
Herbert. Magic!

[*The* WHITES *look at* MORRIS *with interest.*]

Morris (*fumbling in his pocket*). It looks like just an ordinary little paw all dried up.

[*He pulls a mummified monkey's paw out of his pocket and holds it out.* MRS. WHITE *draws back in horror, but* HERBERT *takes the paw and looks at it curiously.*]

Mr. White. So what's so special about it? (*He takes the paw from* HERBERT *and examines it, then puts it down on the table.*)
Morris (*solemnly*). It had a spell put on it by an old holy man. He wanted to show that fate ruled people's lives, and that anyone who tried to interfere with fate would be sorry. He put a magic spell on the paw so that three people could each have three wishes from it.

[MR. WHITE *laughs uneasily.*]

Herbert. Well, why don't you wish on it, then?
Morris (*sadly*). I have.
Mrs. White. And did you really have your three wishes granted?
Morris. I did.
Mrs. White. And has anyone else wished on it?
Morris (*seriously*). The first owner had three wishes, yes. I don't know what the first two were for, but the third was for death. That's how I got the paw. A
Mr. White (*after a pause*). If you've had your three wishes, that thing's no good to you now, then, Morris. What do you keep it for?
Morris (*shaking his head and shrugging*). No good reason, I guess. I did have some idea of selling it, but I don't think I will. It's caused enough trouble already. Besides, no one will buy it. Some people think it's just a fairy tale, and the ones who do think anything of it want to try it first and pay me afterward.
Herbert. If you could have another three wishes, would you use them?
Morris. I don't know. (*Pauses*) I don't know. (*He takes the paw, dangles it between his finger and thumb, then suddenly throws it into the fire.*)
Mr. White. Hey! (*He jumps up and grabs the paw out of the fire before it starts to burn.*)
Morris (*solemnly*). Better let it burn.
Mr. White. If you don't want it, Morris, give it to me.
Morris (*stubbornly*). I won't. I threw it on the fire. If you keep it, don't blame me for what happens. If you're smart, you'll throw it back in the fire.
Mr. White (*shaking his head and looking closely at the paw*). How do you do it?
Morris. Hold it in your right hand and wish out loud. But I'm warning you, you won't like B
the consequences.
Mrs. White. Sounds like the *Arabian Nights.*[2] Why don't you wish for a few extra pairs of C
hands for me?

[*She gets up to set the table for supper.* MR. WHITE *starts to raise his arm, and* MORRIS, *alarmed, jumps forward to stop him. The three* WHITES *laugh.*]

Morris. If you must wish, for heaven's sake, wish for something sensible. But I don't want to be here to see it.

[*The four sit down and eat supper. The monkey's paw forgotten for the moment, the* WHITES *listen eagerly to more of* MORRIS'S

2. ***Arabian Nights***: collection of ancient tales from Arabia, India, Persia, and other countries; also known as *The Thousand and One Nights.* Many of the stories involve wishes and magic.

A Elements of Literature
Foreshadowing
? **Why is the first owner's final wish surprising?** [Most people would wish for good fortune, but the first owner wishes for death.] **How might this detail hint at coming events in the story?** [Possible responses: The owner's third wish suggests that his first two wishes resulted in a disaster so terrible that he wanted to die. This, in turn, suggests that the spell of the monkey's paw causes terrible things to happen.]

B Elements of Literature
Suspense
? **What effect is this statement intended to have?** [Possible responses: The audience is warned to expect bad fortune to come of the three wishes. The audience will now want to see how the paw's curse is fulfilled.]

C Critical Thinking
Interpreting
? **What does Mrs. White's remark imply about her reaction to Morris's story?** [Possible responses: She doesn't believe him. She believes that the story is pure fantasy.]

Professional Notes

The Arabian Nights
Mrs. White's mention of the *Arabian Nights* refers to *The Thousand and One Nights*, a collection of popular tales and anecdotes that originally were enjoyed as oral literature in such diverse places as India, Persia, Turkey, Egypt, and possibly Greece. The tales in *The Thousand and One Nights* are presented within a frame story that is probably Indian in origin. Dating from perhaps as early as the ninth century, this collection has many forms.

The frame story concerns Scheherazade, a young woman under sentence of death, who begins to tell King Shahryar a story. She spins the tale out through the night, stopping at the most exciting moment as morning arrives. The King decides to put off her execution until the story is finished—and so it goes on. Over the course of the next thousand nights, Scheherazade continues telling stories, and eventually the King pardons her.

The tales involve love, betrayal, war, magic, robbery, murder, and adventure. The tales of Sinbad the sailor, Aladdin and the magic lamp, and Ali Baba and the forty thieves are among the best-known stories in the collection.

adventures. After supper, MORRIS *rises.* MR. WHITE *accompanies him to the door and they say their goodbyes.* MR. WHITE *returns to the fireside and sits down.*]

Herbert. Well, Morris is quite a storyteller. For a minute there he almost had me believing that one about the monkey's paw.

Mrs. White. Did you give that disgusting thing back to him?

Mr. White. I tried to, but he wouldn't take it. And he told me again to get rid of it.

Herbert (*in mock horror*). Get rid of it! And give up our chance to be rich and famous and happy? Wish to be an emperor, Dad, to start off with—then Mum can't boss you around.

Mrs. White. Thanks a lot!

Mr. White (*taking the paw from his pocket and looking at it doubtfully*). I don't know what to wish for, and that's a fact. (*Looking fondly at his wife and son*) It seems to me I've got all I want already.

Herbert. You'd like to pay off the mortgage, though, wouldn't you? Well, wish for two hundred pounds, then. That'll do it.

Mr. White. This is ridiculous. (*Smiling shamefacedly*) No harm trying, though, I suppose. (*He holds up the paw as* HERBERT *taps a drum-roll on the table with his hands.*)

Mr. White (*loudly*). I wish for two hundred pounds.[3] ■

[HERBERT *finishes with a dramatic flourish.* MR. WHITE *cries out, shuddering, and drops the paw. His wife and son run toward him.*]

Mr. White. It moved! When I wished, it twisted in my hand, like a snake!

Herbert. Well, I don't see the money, and I bet I never will. (*He picks up the paw and puts it on the table.*)

3. **two hundred pounds:** British money worth about one thousand dollars at the time of this story.

Mrs. White (*to* MR. WHITE, *anxiously*). You must have imagined it.

Mr. White (*shaking his head*). I felt it move. Never mind, though. I'm all right.

[*They sit down by the fire. A depressing silence settles over them. The howling of the wind grows louder. A door bangs, startling them all.* HERBERT *laughs.*]

Mrs. White. I don't know why we listened to that nonsense. How could wishes be granted in real life? And if they could, how could two hundred pounds hurt you, anyway?

Herbert. It could drop on his head from the sky.

Mr. White. Morris said the things happened so naturally that you might think it was coincidence.

Mrs. White. Well, I've had enough of magic and fate and monkey's paws for one night. It's time for bed.

Herbert. Well, good night, then. (*Teasing*) You'll probably find the money tied up in a big bag in the middle of your bed, Dad—and some horrible creature squatting up on top of the dresser, watching you as you pocket your ill-gotten gains.

Scene 2

The next afternoon.

The sun shines into the living room. MR. *and* MRS. WHITE *are drinking tea and sorting through the day's mail. The paw lies on a shelf, ignored.*

Mrs. White. Plenty of bills so far, but no check for two hundred pounds. I suppose Herbert will have more of his funny remarks for you when he gets home from the factory.

Mr. White. I'm sure he will. But the thing moved in my hand—I'd swear to that.

A Advanced Learners

Challenging the Text

? Since the Whites are content with what they have and have been warned about the paw, why do they take this risk? [Possible responses: curiosity; conviction that the paw can't really have any magic powers; the desire to get something for nothing.]

B Reading Skills and Strategies



Making Predictions

Have students look back at the related question on p. 185: *What do you think the consequences of Mr. White's wish will be?* [Possible response: The wish will be granted in some disastrous way.]

C Elements of Literature

Foreshadowing

? What do the sound effects hint at? [Possible responses: The howling wind and banging door make the atmosphere scary and suggest that something bad is going to happen.]

Getting Students Involved

Cooperative Learning

Round Robin. Have eight to ten students gather in a group to tell a round-robin story about the first owner's adventures with the monkey's paw. The first student begins to tell this story, stopping at some exciting point. The next person in the circle continues the story, also stopping at a suspenseful moment. The tale goes around the circle until students reach the point at which Morris is given the paw. Questions students should consider include: What are the man's first two wishes? How are his wishes fulfilled? What is his connection with Morris? How does Morris receive the paw? Students may want to repeat the activity, telling the story of Morris's three wishes.

Enrichment Activity

Assign one student in the group to write down the main points of the story told in the round-robin activity. Students can then use these notes to turn their story into a play and perform it for the class. They may want to stage the story as a shadow play, a radio play, or a dramatic reading. Urge them to choose the form that will achieve maximum dramatic effect.

Literature and World Cultures

What Does It All Add Up To? Significant Numbers

If you've read or heard many folk tales, you probably recognized the use of the number three in *The Monkey's Paw.* Things often happen in threes in folk tales: three attempts to fulfill a quest, three helpers that assist the hero, three magical objects, three witches, three brothers or sisters.

Three has a powerful symbolic meaning in almost all world cultures. Mythology has plenty of famous "threes." In Greek and Norse mythology there are three goddesses who control the fates, or destinies, of everyone on earth. (They are called Norns in Norse stories, and the Fates in Greek ones.) Ancient peoples may have linked the number three to the idea of fate because so many important things in human life seem to occur in threes: birth, life, and death; childhood, adulthood, and old age; past, present, and future; body, mind, and soul; man, woman, and child; beginning, middle, and end.

Of course, other numbers have special meanings in world cultures, too. Four is the most sacred number in many American Indian cultures, representing the four directions and the four winds. Seven is considered a perfect number in Islamic belief, and it is a sacred number in both Western and Eastern cultures (think of the Jewish menorah, the seven-branched candlestick). Twelve is also important throughout world cultures because of its association with time: twelve months, twelve signs of the Zodiac, twelve hours of the day and night. Keep your eye out for recurrences of the number twelve: the twelve knights of King Arthur's Round Table and the twelve Greek gods and goddesses of Mount Olympus are just two examples.

You don't have to have a calculator by your side to appreciate the significance of numbers. Their real value is symbolic, not mathematical. You might say that it's the quality, not the quantity, of the number that counts.

Mrs. White (*soothingly*). You *thought* it did.
Mr. White. It did! There was no thought about it. I had just—What is it?

[MRS. WHITE *is looking past him, out the window.*]

Mrs. White. There's somebody outside. A man in a business suit. I've never seen him before. . . . He's acting very strange—as if he can't decide whether to open the gate or not. Here he comes up the path now.

[*There is a knock at the door and* MRS. WHITE *goes to let the* STRANGER *in. Inside, the* STRANGER *stands silently for a moment, looking uncomfortable.*]

Literature and World Cultures

In Western cultures, the number thirteen is associated with bad luck and black magic. One old superstition suggests that if thirteen people sit down to dinner together, one of them will die that night. Most students know that "Friday the thirteenth" is supposed to be an unlucky day. Many American skyscrapers, even today, have no floor called the thirteenth floor. The buttons on the elevator panel skip from twelve to fourteen.

D Elements of Literature

Suspense

? How does the playwright build suspense here? [Possible responses: She draws out the entrance of the stranger so the audience has more time to get nervous. The phrases "never seen him before" and "acting very strange" add to the audience's uncertainty.]

E Reading Skills and Strategies



Making Predictions

? Has the stranger come in answer to the wish? Why do you think so? [Possible responses: No, the words "acting very strange" and "looking uncomfortable" suggest that he is bringing bad news. Yes, Morris warned that the wishes would bring trouble, and the stranger is obviously distressed.]

Skill Link

Choosing Correct Verbs

Use this exercise before you teach the Grammar Link exercise on confusing verb pairs on p. 200.

Activity

Ask students to match the definitions with the correct verbs and then answer the question.

1. sit	**a.** to rest, to recline
2. set	**b.** to lift or cause to move higher
3. lie	**c.** to put or place
4. lay	**d.** to take or occupy a seat
5. rise	**e.** to put down or place
6. raise	**f.** to get up, to go up

7. Which two words are synonyms? [Answers: 1. d., 2. c. or e., 3. a., 4. c. or e., 5. f., 6. b., 7. *set* and *lay*.]

Especially confusing to many students are *lie* and *lay*. Write the following forms of the verbs on the board, and point out that the present tense of *lay* is spelled and pronounced the same as the past tense of *lie* but that the words have different meanings.

Present Tense	Past Tense
lie	lay
lay	laid

Here are examples of how to use these confusing verbs correctly.

The dogs *lie* peacefully on the ground near the house. Yesterday, they *lay* in the same spot. This morning I *laid* the tennis balls on a high shelf. If I *lay* the balls on the ground now, the dogs will fight over them.

Stranger. I—I was asked to come see you. I come from Maw and Meggins.
Mrs. White (*alarmed*). Is anything wrong? Has something happened to Herbert? What is it? What is it?
Mr. White. Now, now. Calm down. No point jumping to conclusions. (*Looking hopefully at the* STRANGER) I'm sure our visitor hasn't brought us any bad news.
Stranger. I'm sorry . . .
Mrs. White (*frantic*). Is he hurt?
Stranger (*nods*). Badly hurt. But he is not in any pain.
Mrs. White. Oh, thank goodness! Thank goodness for that! Thank——

[*She breaks off, suddenly understanding, and stares at the* STRANGER *in growing horror. The* STRANGER *looks at the floor.* MRS. WHITE *turns to her husband and takes his hand. There is a long pause.*]

Stranger (*in a low voice*). He was caught in the machinery.
Mr. White (*dazed*). Caught in the machinery. Yes. (*He squeezes his wife's hand and stares blankly out the window, then turns to the* STRANGER.)
Mr. White. He was our only child, you know. It is hard.
Stranger (*clearing his throat*). The company wants me to convey their sincere sympathy with you in your great loss. I hope you understand that I'm just doing my job. (*Pauses*) I'm supposed to tell you that Maw and Meggins disclaim all responsibility. They admit no liability,[4] but in consideration of your son's work, they would like to give you a certain sum as compensation.
Mr. White (*barely able to speak*). A certain sum . . . How much?

4. **liability** (lī'ə·bil'ə·tē): legal responsibility for damage or loss.

Stranger. Two hundred pounds.

[MRS. WHITE *screams.* MR. WHITE *holds out his hands and falls to the floor in a faint.*]

Scene 3 ▲

Nighttime, a week and a half later.

[MRS. WHITE *stands in the doorway, weeping as she looks out into the darkness.* MR. WHITE *comes downstairs. He goes to her and closes the door, then puts his arms around her.*]

Mr. White (*gently*). Come back to bed. It's cold out there tonight.
Mrs. White. It is colder for my son. (*She sobs. Suddenly she straightens and turns, clutching her husband's arms.*)
Mrs. White (*wildly*). The paw! The monkey's paw!
Mr. White. What? Where?
Mrs. White. I want it. You didn't get rid of it, did you?
Mr. White. It's upstairs, I think. Why?
Mrs. White (*crying and laughing hysterically*). I only just thought of it. Why didn't I think of it before? Why didn't you think of it?
Mr. White. Think of what?
Mrs. White. The other two wishes. We've only had one.
Mr. White (*fiercely*). Wasn't that enough?
Mrs. White. No! We'll have one more. Go get it down and wish our boy alive again.
Mr. White (*stepping back in horror*). You're insane!
Mrs. White. I want my son back. I want to see my son.
Mr. White. You don't know what you're saying.
Mrs. White. We had the first wish granted! Why not the second?
Mr. White. It was a coincidence.
Mrs. White. Go and get it and wish!

A Elements of Literature
Suspense
? Why does the writer put off explaining why the stranger has come to the house? [She wants to leave the audience uncertain for as long as possible because this will make people even more anxious to find out.]

B Elements of Literature
Irony
? **Irony** occurs when there is a contrast between what we expect and the actual situation. What is ironic about this sequence of events? [Possible responses: Mr. White has gotten what he wished for, but in a totally unexpected way.]

C Reading Skills and Strategies

Making Predictions
Point out the triangle symbol to students and have them refer to the related symbol on p. 185. Encourage students to jot down what they predict the Whites will do next. [Some students may predict that the Whites, like the first owner of the monkey's paw, will want their last wish to be for death. Other students may correctly predict that the Whites will wish for Herbert to be alive.]

D Elements of Literature
Suspense
? How does the playwright keep our interest? [Possible responses: We know that wishes bring bad luck; we will keep reading to see how the next wish works out.]

Skill Link

Decoding: Adding the Suffix *-ly*
Point out that an adverb can be formed by the addition of the suffix *-ly* to an adjective.
quick + -ly quickly
Mr. White rose *quickly* to answer the door.
curious + -ly curiously
Herbert looked at the paw *curiously*.
Explain that if an adjective ends with *-le*, the e is dropped and the two *l*s are blended together when the suffix *-ly* is added.
gentle + -ly gently

Demonstrate that when *-ly* is added to an adjective that ends with *y*, the *y* changes to *i*.
guilty + -ly guiltily
angry + -ly angrily
When *-ly* is added to an adjective that ends with *-ic*, the letters *al* are added before *-ly*.
frantic + -ly frantically
historic + -ly historically
An exception to this is *publicly*, in which the suffix is added without any other change.

Activity
Write these adjectives on the board. Have volunteers write the adverb form of each on the board and then call on a classmate to use the adverb in a sentence.
1. hysterical
2. magnetic
3. serious
4. simple
5. shaky
6. happy
7. energetic
8. hoarse
9. ready
10. patient



Mr. White (*facing her and taking her by the arms*). He's been dead ten days, and besides . . . I didn't want to tell you this, but I could only recognize him by his clothes. He was mangled in the machinery. If he was too terrible for you to see then, how would it be now?

Mrs. White. Bring him back! Do you think I would fear my own son?

[MR. WHITE *goes slowly upstairs, followed by his wife. He takes the paw and stares at it.*]

Mrs. White. Wish!

Mr. White (*weakly*). It is foolish and wicked.

Mrs. White. Wish!

Mr. White (*holding up the paw*). I wish my son alive again. ◆

[*He drops the paw and sinks trembling into a chair.* MRS. WHITE *runs to the window and stands looking out. The clock ticks. A stair creaks.* MRS. WHITE *comes and sits by her husband. Finally, a quiet knock is heard.* MRS. WHITE *jumps up.*]

Mrs. White. What's that?

Mr. White (*shakily*). A mouse. It's just a mouse in the wall.

[*Another knock, louder this time.*]

Mrs. White. It's Herbert! It's our son! (*She starts toward the stairs, but* MR. WHITE *grabs her by the arm.*)

E Reading Skills and Strategies

Using Context Clues

Ask students to define *mangled* and explain how they figured out its meaning. [Possible responses: Torn up; crushed; twisted; destroyed; the machinery made Herbert's body unrecognizable.]

F Reading Skills and Strategies



Making Predictions

Have students check the question on p. 185 that relates to this diamond symbol. Then have them predict the results of the second wish and the possibility of a third wish. [Possible response: Herbert will return but in so dreadful a form that the Whites will use the third wish to undo the second one.]

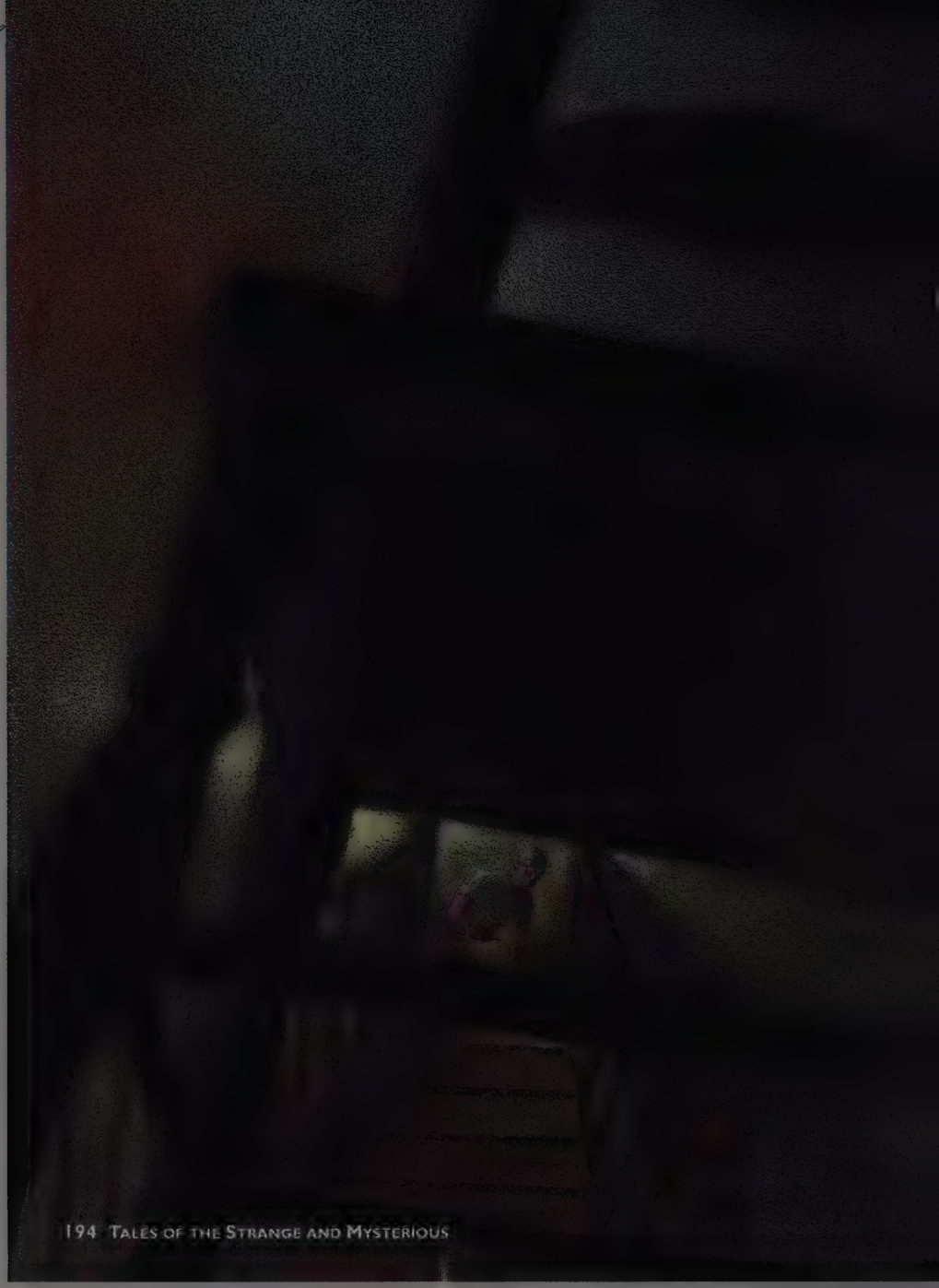
G Elements of Literature

Suspense

? What do readers most want to know at this point in the play? [Possible responses: Who is at the door? Is it Herbert? What does he look like? How will the second wish be answered?]

Responding to the Art

Activity. Ask students what feelings the illustration evokes. [Possible responses: terror, suspicion, excitement, expectation.] **What qualities of the illustration make it strange or mysterious?** [Possible responses: the perspective, with the chair looming large in the foreground and the human figure small in the background; the darkness; the long shadows and shapes; the mystery of what the character will find at the bottom of the stairs.]



Making the Connections

Connecting to the Theme: "Tales of the Strange and Mysterious"

After students finish reading the play, have them discuss its connection to the collection theme. Begin by having them describe the opening scene and the family characters. [Students may say that the family is at home, with father and son playing chess while mother knits. The family seems close and loving.] **Next, have students track the events that cause suspense and mystery.** [Students may say that from the start the stormy weather and the mystery about the guest create a feeling of suspense; this suspense builds with the introduction of the monkey's paw and continues through the mystery of what will happen with the Whites' three wishes to the final horror.] **Finally, lead students in a discussion of how the ordinariness of the setting and characters highlights the strange and extraordinary events that follow.**

Mr. White. What are you going to do?
Mrs. White. It's Herbert! What are you holding me for? Let go so I can open the door.
Mr. White (*hoarsely*). Don't let it in.
Mrs. White. How can you be afraid of your own son? Let me go.

[*The knocking is louder and louder. She breaks free and runs down to the door.*]

Mrs. White. I'm here, Herbert, I'm right here!

[*As she struggles with the lock,* MR. WHITE *falls to his knees. He picks up the monkey's paw from the floor and holds it up in his right hand. His lips move, but we can't hear him over the thunderous knocking. He drops the paw. At once the knocking stops, and the door springs open. There is a pause, and then a long, loud wail from* MRS. WHITE. *Beyond her, the road is empty.*] ✱

MEET THE WRITER

Escaping Captivity

The son of a dock manager on the River Thames in London, **William Wymark Jacobs** (1863–1943) grew up watching ships and listening to sailors' stories. Jacobs referred to his civil-service job as "captivity" and wrote stories after work as an escape. Eventually his comic tales of seaside characters made him famous, and readers of the *Strand Magazine* eagerly awaited the next yarn. (The editors were eager too. Jacobs wrote slowly, in horrible handwriting that only one typist could decipher, and pushed deadlines to the minute.)





William Wymark Jacobs (1910) by Carton Moore-Park. Oil on canvas.

By courtesy of The National Portrait Gallery, London.

Still, the tardy Jacobs wrote more than 150 stories. While his seafaring stories overshadowed his tales of mystery and horror, "The Monkey's Paw" is a classic of the suspense genre and the reason he is still famous. (A rock band took the name Third Wish in Jacobs's honor.)

Whether writing about the sea or the spooky, Jacobs was a master of physical detail: "I get the idea of setting first. . . . If you begin by inventing a plot you have got to . . . see something mentally before you can possibly make a start. You can't begin from nowhere."

You'll find the beginning of Jacobs's original story version of "The Monkey's Paw" on pages 196 and 197.

A Critical Thinking

Analyzing

? **Why does Mr. White react this way to the knock?** [Possible responses: The results of the first wish have convinced him nothing good will come of this wish. He is afraid of the consequences of the second wish. He is afraid of whatever is outside.]

B Elements of Literature

Suspense

? **Why does the writer not reveal what the third wish was?** [Possible responses: to keep the audience wondering even after the play is over; to keep up the suspense until the last possible moment.]

BROWSING IN THE FILES

About the Author. Jacobs began working as a clerk for a savings bank at the age of sixteen. This job represented confinement to him. He began writing humorous stories for himself when he was about twenty, and two years later he was publishing them in small magazines.

While Jacobs is best known today for his horror stories, he became one of the most popular humorists of his time. His humorous pieces feature a storyteller called the Nightwatchman, who, in exchange for drink, tells tales of likable scoundrels and of crafty plans that fail.

Some of Jacobs's other horror tales include "His Brother's Keeper" and "The Well," a story much like Edgar Allan Poe's "The Tell-Tale Heart" in this collection.

Assessing Learning

Check Test: True-False

Write T for true and F for false. Correct each false statement.

1. A spell was cast on the monkey's paw by a holy man in India. [T]
2. The monkey's paw can grant anyone three wishes. [F; it can grant three wishes each to three people.]
3. Mr. White wishes for money so that he can retire. [F; to pay off the mortgage]
4. Mrs. White wants to use the paw to bring Herbert back to life. [T]
5. Mr. White makes the last wish before finding out whether the second wish has been granted. [T]

Connections

This is the beginning of W. W. Jacobs's original story. As the story opens, Mr. White and Herbert are playing chess and awaiting the arrival of Sergeant Major Morris on a stormy night. Morris arrives and talks of India. He shows them his "magic" monkey's paw and explains its powers and history. This excerpt from the story ends just before Morris throws the paw into the fire (The corresponding point in the play version is on page 189 near the top of the second column.)

A Struggling Readers

Multiple Meanings

Ask students to define the word *without* as used here. [outside] Explain that although *without* is normally used to mean "lacking" or "not having," it was once commonly used to mean the opposite of *within*.

B Advanced Learners

Appreciating Style

? Have students contrast this paragraph with Mr. White's first speech and its stage direction in the play. What is the difference in tone? [Possible responses: The story's language is archaic and seems dated; the play's language is breezy and casual. The story seems more exotic because the language is different from modern speech.]

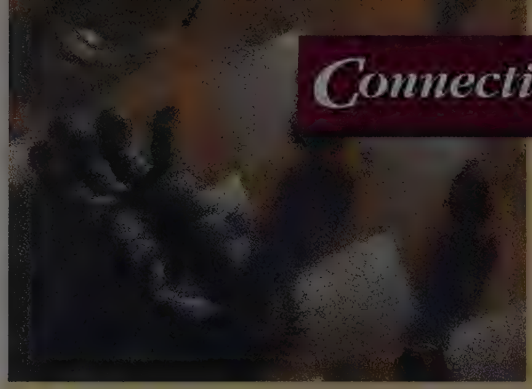
Resources

Listening

Audio CD Library

A recording of this excerpt from the story is available in the *Audio CD Library*:

- Disc 5, Track 3



Connections A Story Excerpt

from

The Monkey's Paw

W. W. Jacobs

Here is the beginning of W. W. Jacobs's original story version of "The Monkey's Paw." As you read the story, think about how it compares with the play.

A Without, the night was cold and wet, but in the small parlor of Lakesnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving radical changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.

B "Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably[1] desirous of preventing his son from seeing it.

"I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."

"I should hardly think that he'd come tonight," said his father, with his hand poised over the board.

"Mate," replied the son.

1. **amiably:** good-naturedly.

"That's the worst of living so far out," bawled Mr. White, with sudden and unlooked-for violence; "of all the beastly, slushy, out-of-the-way places to live in, this is the worst. Pathway's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses on the road are let,[2] they think it doesn't matter."

"Never mind, dear," said his wife soothingly; "perhaps you'll win the next one."

Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin gray beard.

"There he is," said Herbert White, as the gate banged to loudly and heavy footsteps came toward the door.

The old man rose with hospitable haste and, opening the door, was heard condoling[3] with the new arrival. The new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room, followed by a tall, burly man, beady of eye and rubicund of visage.[4]

"Sergeant Major Morris," he said, introducing him.

The sergeant major shook hands and, taking the proffered seat by the fire, watched contentedly while his host got out whiskey and tumblers and stood a small copper kettle on the fire.

At the third glass his eyes got brighter, and he began to talk, the little family circle regarding with eager interest this visitor from distant parts as he squared his broad shoulders in the chair and spoke of strange scenes and doughty[5] deeds, of wars and plagues and strange peoples.

2. **let:** rented.
3. **condoling:** expressing sympathy (here, about the bad weather).
4. **rubicund of visage** (viz'ij): red faced.
5. **doughty** (dout'ē): brave.

Taking a Second Look

Review: Paraphrasing

Review the skill of paraphrasing with students. Remind them that to paraphrase means to restate in your own words, not to summarize.

Activities

1. Have students work in groups of three to pick a section of "The Listeners" (p. 180). Each student should then write his or her own paraphrase of that section. Ask students to use simpler vocabulary and more modern language.
2. When their paraphrases are complete, ask students to compare their versions. How similar are they? In what ways do they differ?

"Twenty-one years of it," said Mr. White, nodding at his wife and son. "When he went away, he was a slip of a youth in the warehouse. Now look at him."

"He don't look to have taken much harm," said Mrs. White politely.

"I'd like to go to India myself," said the old man, "just to look round a bit, you know."

"Better where you are," said the sergeant major, shaking his head. He put down the empty glass and, sighing softly, shook it again.

"I should like to see those old temples and fakirs[6] and jugglers," said the old man. "What was that you started telling me the other day about a monkey's paw or something, Morris?"

"Nothing," said the soldier hastily. "Leastways, nothing worth hearing."

"Monkey's paw?" said Mrs. White curiously.

"Well, it's just a bit of what you might call magic, perhaps," said the sergeant major offhandedly.

His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him.

"To look at," said the sergeant major, fumbling in his pocket, "it's just an ordinary little paw, dried to a mummy."

He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

"And what is there special about it?" inquired Mr. White, as he took it from his son and, having examined it, placed it upon the table.

"It had a spell put on it by an old fakir," said the sergeant major, "a very holy man. He wanted to show that fate ruled people's lives and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could have three wishes from it."

His manner was so impressive that his hearers were conscious that their light laughter jarred somewhat.

"Well, why don't you have three, sir?" said Herbert White cleverly.

The soldier regarded him in the way that middle age is wont to regard presumptuous youth. "I have," he said quietly, and his blotchy face whitened.

"And did you really have the three wishes granted?" asked Mrs. White.

"I did," said the sergeant major, and his glass tapped against his strong teeth.

"And has anybody else wished?" inquired the old lady.

"The first man had his three wishes, yes," was the reply. "I don't know what the first two were, but the third was for death. That's how I got the paw."

His tones were so grave that a hush fell upon the group.

"If you've had your three wishes, it's no good to you now, then, Morris," said the old man at last. "What do you keep it for?"

The soldier shook his head. "Fancy,[7] I suppose," he said slowly. "I did have some idea of selling it, but I don't think I will. It has caused enough mischief already. Besides, people won't buy. They think it's a fairy tale, some of them, and those who do think anything of it want to try it first and pay me afterward."

"If you could have another three wishes," said the old man, eyeing him keenly, "would you have them?"

"I don't know," said the other. "I don't know." . . .

6. **fakirs** (fə·kirz'): Muslim or Hindu holy people, thought by some to perform miracles.

7. **Fancy:** here, whim or impulse.

C Literary Connections

The Moonstone

The idea of a curse placed on an exotic object received its most extensive development in *The Moonstone* (1868), a mystery novel by British writer Wilkie Collins. The moonstone of the title is a large diamond, stolen from an Indian temple by a British soldier. "I believe that he will live to regret it, if he keeps the Diamond," writes the soldier's cousin. Throughout the novel, three mysterious Indians, posing as jugglers, keep an eye on the diamond; it brings disorder to the soldier's life.

D Reading Skills and Strategies

Making Inferences

? Have students draw inferences from this paragraph. What is implied by the passage? [Possible responses: "Middle age" and "presumptuous youth" suggest that the older man considers himself wiser than the younger. Morris turning pale suggests that the thought of his wishes still frightens him.]

Connecting Across Texts

Connecting with "The Monkey's Paw"

After students have read the opening of Jacobs's story, have them share their reactions in a general discussion. Take a vote to see which version is the class favorite—the story or the play. Then ask students to explain why they preferred one version over the other. You might suggest the following areas for comparison:

- **Vocabulary.** The dialogue differs in the play and the story. Do the changes affect the readers' reactions to the characters?
- **Atmosphere.** Does one version have a more suspenseful opening? What makes it more suspenseful?
- **Details.** Have students compare the stage directions in the play with the descriptive text in the story. Which is more detailed? Which makes it easier to visualize the scene? Why?

Students might use this discussion as a springboard to Choice 3 on p. 199.

MAKING MEANINGS

First Thoughts

1. Answers will vary. Students may have predicted that the monkey's paw would bring trouble. Wanting to know the results of the three wishes probably kept them in suspense.

Shaping Interpretations

2. It appears that the Whites' wishes are granted; however, they obviously do not get what they want. They receive two hundred pounds, but their son dies.
3. Possible responses: He wanted to prove that people should not interfere with fate. Yes: everyone who has wished on the paw has suffered bitterly. No: what has happened might be considered coincidence, not fate.
4. Answers will vary. To avoid the tragedy created by the first wish, the Whites might have said, "We wish for two hundred pounds with no evil consequences and with no harm to anyone"; or for the second, "We wish to return to a time before our son was killed."
5. The sergeant major foreshadows their fate by telling them that the first owner's last wish was for death and that they should not blame him for what happens.
6. Mr. White exhibits an interest and a half-hearted belief in the power of the monkey's paw, while Herbert mocks it and makes fun of his father's belief. It is logical that Herbert is the victim because he laughs at the power of the paw and because he flippantly suggests the first wish.
7. Answers will vary. All the consequences of the third wish are not fully known. Students may say that Herbert's fate is tragic and that his father's third wish counteracts the second wish.

Connecting with the Text

8. Students may say they would reword their wishes so that no one would be hurt by them.

Challenging the Text

9. Students may say it is believable that the sergeant major would allow a friend to wish on the paw. They may suggest that the soldier has learned something about fate through his wishes and knows that he cannot interfere. Other students may insist that the sergeant major should have been more specific about any tragedy created by the paw.

MAKING MEANINGS

First Thoughts

[respond] 1. Look at the **predictions** you made in your reading notes. Where did events turn out as you expected? What surprised you most in this play? What kept you in **suspense**—what did you want to find out?

Shaping Interpretations

[interpret] 2. Are the Whites' three wishes granted? Do they get what they really want? Explain.

[analyze] 3. What did the holy man want to prove to people by putting the spell on the paw? In your opinion, has the holy man made his point? Why or why not?

[hypothesize] 4. How could the first wish have been worded to avoid the tragic consequences? the second wish?

[infer] 5. What things does the sergeant major say that **foreshadow,** or hint at, the Whites' fate?

[explain] 6. Compare Mr. White's and Herbert's attitudes toward the monkey's paw. Why is it logical that Herbert would be the victim of the first wish?

[speculate] 7. Unlike Mr. White's first two wishes, the third wish doesn't seem to have unexpected disastrous consequences. Do you think the granting of the third wish will also produce a tragic outcome? If so, what might it be?

Connecting with the Text

[connect] 8. Look again at your Quickwrite. Would you still make the same three wishes? How, if at all, would you change them? Explain.

Challenging the Text

[evaluate] 9. Do you think it is believable that, knowing what he does, the sergeant major continues to carry the paw and then allows a friend to wish on it? Defend your position.

Reading Check

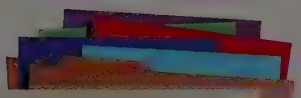
a. Explain how the monkey's paw got its powers.
b. What is the first wish, and who suggests it?
c. What seems to be the effect of the first wish?
d. What is the second wish, and why doesn't Mr. White want to make it?
e. What is the final wish? How do you know?



Reading Check

a. A spell was put on the paw by an old holy man in India who wanted to prove that one's fate is inescapable.
b. Mr. White wishes for 200 pounds at Herbert's suggestion.
c. Herbert is killed in an accident and his parents are given 200 pounds as compensation.
d. "I wish my son alive again." Mr. White has learned that a wish can be granted and yet leave one worse off than before.
e. He wishes his son dead again. There is no one outside the door when it is opened.

CHOICES: Building Your Portfolio



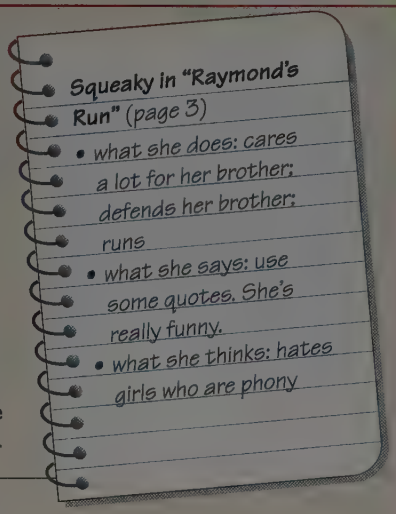
Writer's Notebook

1. Collecting Ideas for a Character Analysis

We learn about characters from

- what they do
- what they say
- what they think
- how they are described
- what other characters say about them

At different points in the play, each of the Whites has ideas about how to use the monkey's paw. Their ideas reveal a great deal about them. Jot down what you learn about Herbert, Mr. White, and Mrs. White from their reactions to the paw. At the right you'll see notes on a character from another story in this book.



Performance

2. Acting Out the Paw

With several classmates, rehearse and perform *The Monkey's Paw*. Consider these questions:

- Who will play each part?
- What sound effects will you use?
- What costumes and props will you need? How will you create the main prop—the awful paw?
- What kind of set will you design?
- Will you keep the time period of the story, or will you reset it in the present day?

Comparing and Contrasting

3. Story to Stage

Read the opening section of the original short story by W. W. Jacobs (see ***Connections*** on page 196). Then, write a paragraph in which you compare and contrast the opening of the play version and the story version. What decisions did the dramatist make in adapting the story? Explain whether you prefer one version over the other, and why.

Creative Writing

4. Wish Carefully

The Monkey's Paw draws on a "formula" that is shared by dozens of world folk tales:

- An elderly couple is given three wishes.
- They make their first wish unintentionally, or it is granted in a way they didn't expect.
- The second wish is a stupid or hasty response to the problems created by the first wish.
- The third wish must be used to prevent the catastrophe caused by the first two wishes.

Write your own humorous or scary "three wishes" story. Use the basic **cause and effect structure** described above.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 128 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

1. **Writer's Notebook** As an alternative, students may want to concentrate on the character of the sergeant major.
2. **Performance** Students may divide up responsibilities—for sound effects, props and costumes, set, and the acting roles.
3. **Comparing and Contrasting** Encourage students who have read the entire story to make use of it in their essays.
4. **Creative Writing** Students may wish to write plays instead of stories. Encourage those who do to perform their plays in class.

Grammar Link

Have students look back over their writing for correct use of the verb pairs listed in the exercise. The verbs *lie* and *lay* are particularly troublesome.

Try It Out

1. set
2. rose
3. laid
4. sat
5. lay

Vocabulary

1. game: basketball player, a match between two people or teams; hunter, wild animals targeted for hunting; novice, readiness to do or try something.
2. smart: teacher, intelligent; nurse, to sting or hurt; fashion editor, well-dressed.
3. mock: actor, to imitate; comic, to make fun of; antique dealer, fake or phony.
4. pounds: doctor, how much a person weighs; banker, form of English currency; carpenter, hits hard, as in insertion of a nail
5. suit: lawyer, case in a court of law; salesperson, matching jacket and skirt or trousers; cardplayer, group of cards (spades, clubs, etc.)

Resources

Grammar

- *Grammar and Language Links*, p. 17

Grammar Link MINI-LESSON

Lie and *Lay*, *Sit* and *Set*, *Rise* and *Raise*

Language Handbook HELP

See Special Problems with Verbs, pages 760–761.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: confusing verbs.*

Lie and *lay*, *sit* and *set*, and *rise* and *raise* are verb pairs that often cause confusion. Remember that the second verb in each pair expresses an action directed toward an object—a person or thing named in the sentence; the first verb simply expresses an action. (For example, you *lie* down, but you *lay* your school bag on the table first.) Below are some of the forms of these six verbs. Notice that the past tense of *lie* is *lay*.

Base Form	Present Participle	Past	Past Participle
lie	lying	lay	(have) lain
lay	laying	laid	(have) laid
sit	sitting	sat	(have) sat
set	setting	set	(have) set
rise	rising	rose	(have) risen
raise	raising	raised	(have) raised

Try It Out

Copy the following paragraph, choosing the correct verb from each underlined pair.

Mr. White (1) sat/set his chess piece down as he (2) raised/rose to answer the door. The sergeant major (3) laid/lay the shriveled paw on the table, then (4) sat/set down to begin his story. Soon after, Herbert (5) laid/lay lifeless beneath the ground.

Vocabulary HOW TO OWN A WORD

Multiple Meanings: Which One Fits?

Have you noticed how many English words have **multiple meanings?** In fact, it's often the simplest, most common words that have several completely different meanings. (They can even be different parts of speech.) When Mr. White says, "It's just a *mouse* in the wall" (page 193), it's clear from the context that he's referring to "a small rodent," *not* "a hand-held computer device," or "a timid person."

Each of the words in the Word Bank is taken from the play. (Page numbers are given in parentheses.) Work with a dictionary and a partner to decide how people in at least three different professions might use the word to mean three different things. Put your findings in a chart something like this:

word	
mouse	**farmer:** A mouse is a "small rodent." **computer user:** A mouse is a "hand-held computer device." **teacher:** A mouse is a "child who is very shy."

Word Bank *game* (page 187) • *smart* (page 189) • *mock* (page 190) • *pounds* (page 190) • *suit* (page 191)

Grammar Link Quick Check

Choose the verb in parentheses that correctly completes each sentence.

1. After dinner, Mr. White and Herbert (sat/set) down for a game of chess. [sat]
2. When Morris appeared at the door, the Whites (raised/rose) from their chairs. [rose]
3. Herbert (raised/rose) the chessboard to pull the papers out from under it. [raised]
4. Last night Herbert (lay/laid) the chessboard on the table. [laid]
5. Mrs. White often (sets/sits) and grieves for her son. [sits]



Before You Read

THE TELL-TALE HEART

Make the Connection

Top Ten Terrors

Many people like a good scare now and then, which probably helps explain the popularity of everything from Stephen King's novels to amusement park rides and Halloween parties. Conduct a class poll to come up with a list of the "top ten terrors" in popular culture—choose from TV shows, movies, books, events—that tap into our craving for scary thrills.

Quickwrite

Jot down some ideas you have about the list the class came up with. Why do some people like being scared? (Can a good scare ever be healthy?)

Elements of Literature

Narrator

When we read a story, we rely on the **narrator** (the character telling the story) to let us know what is going on. What if the narrator can't be trusted, though? As you begin reading this story, decide if the narrator seems to be a reliable source of information.

A **narrator** is a person or character who is telling a story.

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LEO 8-3

Reading Skills and Strategies

Previewing: What's Ahead?

Before you begin reading the next story, try **previewing** the text by doing the following:

1. Look at the title.
2. Read the quotation in large type on the next page.
3. Glance at the story's illustrations.

On the basis of your preview, jot down in your reading notes your **predictions** of what will happen in the story.

OBJECTIVES

1. Read and interpret the story
2. Evaluate a narrator
3. Preview a story
4. Express understanding through critical and creative writing, art, or speaking and listening
5. Identify correct tense forms and use tenses consistently in writing
6. Understand and use new words
7. Locate and use synonyms

SKILLS

Literary
- Evaluate a narrator

Reading
- Preview a story

Writing
- Collect ideas for a character analysis
- Write a police report

Speaking/Listening
- Hold a mock trial

Grammar/Language
- Keep tenses consistent

Vocabulary
- Understand and use new words
- Locate and use synonyms

Art
- Design a poster

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Preteaching Vocabulary

Words to Own

Have students read the Words to Own and their definitions listed at the bottom of the selection pages. Then, have students use the rhymes to help them fill in the blanks below with the appropriate vocabulary words.

1. A wise general's _____ was matched by his bold lieutenant's _____ . [sagacity, audacity]
2. The children, whose hearing was _____, _____ from speaking, and stayed mute. [acute, refrained]
3. I feel either _____ or _____ when someone acts in a way that is scary. [vexed, wary]
4. The leader spoke _____ and with _____ when she scolded the delegates for their decision. [vehemently, derision]
5. The actor's _____ and dramatic _____ were factors in our offering him congratulations. [suavity, gesticulations]

Summary

Professing that his disease is not madness, but nervousness and sensory acuteness, an unnamed narrator recounts what he believes to be a clever, carefully planned murder of a kind old man. His motive, he claims, is his repugnance for the old man's pale blue eye. The narrator looks in the old man's room each midnight but finds him asleep; since his eye is closed, the narrator goes no further. One night the old man awakens. The narrator sees the eye, smothers the old man, and dismembers and buries the corpse. Policemen arrive, explaining that the neighbors heard a scream. The narrator lets them search, confident that they will find nothing. He invites them to sit down with him. As they talk, the narrator becomes convinced that the odd sound in his ears is the beating of the old man's heart. The narrator talks more loudly; the heart beats more loudly. The policemen seem to notice nothing. Unable to bear the tension, the narrator hysterically confesses to the crime.

Resources

Listening

Audio CD Library

A dramatic recording of this story is provided in the *Audio CD Library:*

- Disc 6, Track 2

Selection Assessment

Formal Assessment

- Selection Test, p. 40

Test Generator

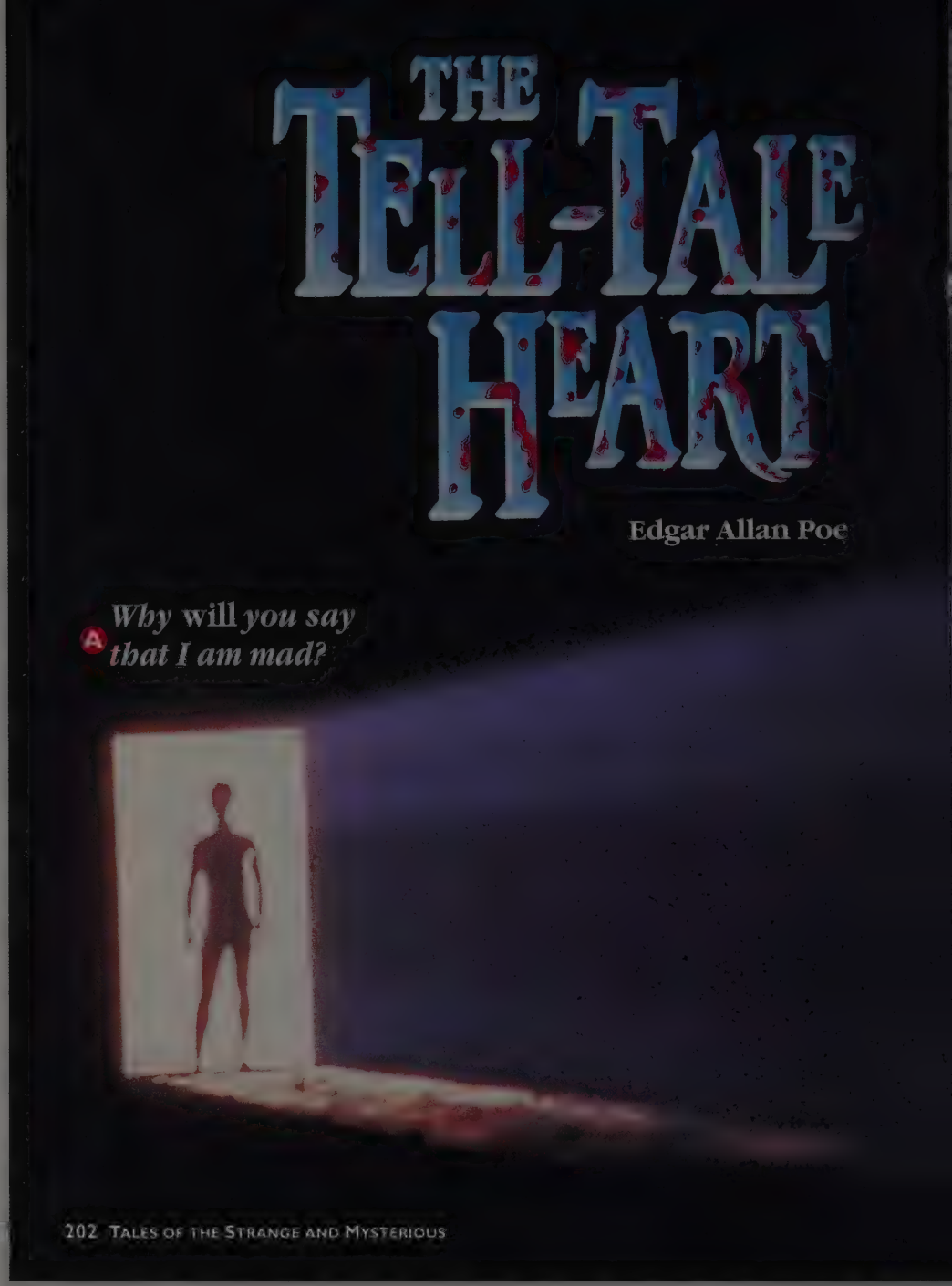
- Selection Test

Elements of Literature

Short Story Elements

For additional instruction on short story elements, see *Literary Elements:*

- Transparency 4
- Worksheet, p. 13



Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 127
- *Graphic Organizers for Active Reading*, p. 16
- *Words to Own*, p. 8
- *Spelling and Decoding*
 Worksheet, p. 10
- *Audio CD Library*
 Disc 6, Track 2

Elements of Literature

- *Literary Elements*
 Transparency 4
 Worksheet, p. 13

Writing and Language

- *Daily Oral Grammar*
 Transparency 11
- *Grammar and Language Links*
 Worksheet, p. 19
- *Language Workshop CD-ROM*

Assessment

- *Formal Assessment*, p. 40
- *Portfolio Management System*, p. 130
- *Standardized Test Preparation*, p. 34
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-3)

True!—nervous—very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object[1] there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation[2] I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep.

1. **object:** purpose or goal.
2. **dissimulation:** disguising of intentions or feelings. (Look for a similar word at the end of the story.)

It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! Would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber and spoke courageously to him, calling him by name in a hearty tone and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I *felt* the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness (for the shutters were close fastened,

WORDS TO OWN

acute (ə·kyo͞ot′) *adj.:* sharp; sensitive.
vexed (vekst) *v.:* disturbed; annoyed.
sagacity (sə·gas′ə·tē) *n.:* intelligence and good judgment.

A Reading Skills and Strategies

Previewing

? What do the title, quotation, and illustrations suggest about the story? [Possible responses: It will be about a madman or it will be about a sane person who everyone thinks is mad. The title suggests that it may be about betrayal in love.]

B Elements of Literature

Narrator

? Based on the opening paragraph, are you likely to believe the narrator's story? Why or why not? [Possible responses: No; his nervousness and his hearing things in heaven and hell show that he is not rational. Yes; something very unusual may have happened, and he is in despair because no one will listen to him.]

C Elements of Literature

Repetition

Point out the repetition of the grammatical structure—"with what caution—with what foresight—with what dissimulation." Ask students what effect this sentence has on them. [Possible responses: The sentence sounds musical because of repetition. The repetition implies that the narrator is obsessed with his own cleverness.]

D Reading Skills and Strategies

Responding to the Text

? How would you answer the narrator's question? [Possible responses: Yes; his obsession with being cunning and cautious indicates madness. No; a madman would forget to take precautions.]

Reaching All Students

Struggling Readers

Previewing and predicting were introduced on p. 201. For a lesson directly tied to this selection that teaches students to preview by using a strategy called Story Impressions, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 127

English Language Learners

The sophisticated vocabulary and the long, complex sentences in this selection will challenge these students. Assign them to peer tutors with whom to read the story. These partners can pause at obvious breaks in the story, such as "rid myself of the eye forever" (p. 203), and working together, summarize what has happened up to this point.

Advanced Learners

Have students read another Poe story, either "The Black Cat" or "The Cask of Amontillado." Then have them write essays, comparing the story with "The Tell-Tale Heart." What themes, literary devices, and horrifying effects do the stories have in common? What are the most important differences? Which story did students find more "strange and mysterious," and why?

From the Editor's Desk

What collection called "Tales of the Strange and Mysterious" would be complete without a Poe story? We chose this one not only for its accessibility to eighth graders but because of its strong impact. Be prepared for some gruesome details, but that's Poe—and this is classic Poe.

through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—"Who's there?"

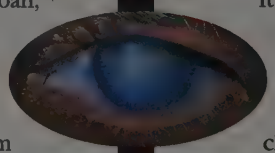
I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening—just as I have done, night after night, hearkening to the deathwatches[3] in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. *All in vain;* because Death, in approaching

3. **deathwatches:** beetles that burrow into wood and make tapping sounds, which some people believe are a sign of approaching death.

him, had stalked with his black shadow before him and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to *feel* the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye.



It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person, for I had directed the ray, as if by instinct, precisely upon the damned spot.

And now have I not told you that what you mistake for madness is but overacuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo[4] of the heart increased. It

4. **tattoo:** steady beat.

Words to Own

refrained (ri·frānd′) *v.*: held back.

A Critical Thinking

Evaluating

Ask students whether they believe the narrator's statement. Why or why not? [Possible responses: No; he could not have stood completely silent and still for a whole hour. The time seems long to him because he is nervous. Yes; he is obviously taking great pains to bring off the murder.]

B Elements of Literature

Narrator

? What do you infer about the narrator from this passage? [Possible responses: He suffers from extreme anxiety and wakefulness; he is afraid of nameless terrors; he is irrational—he feels pity, yet chuckles. He is insane.]

C Elements of Literature

Repetition

? Note the narrator's trick of repeating words in this passage. Why does he do this? [Possible responses: to insist on how careful he was; because he enjoys dwelling on the moment.]

D Literary Connections

Lady Macbeth

"Damned spot" may be an allusion to the words of Lady Macbeth, who plots with her husband to kill the King of Scotland. Although they succeed, her guilt drives her mad. She imagines that there is blood on her hands and tries to wash it off—"Out, out, damned spot!" Eventually, Lady Macbeth commits suicide.

E Critical Thinking

Evaluating

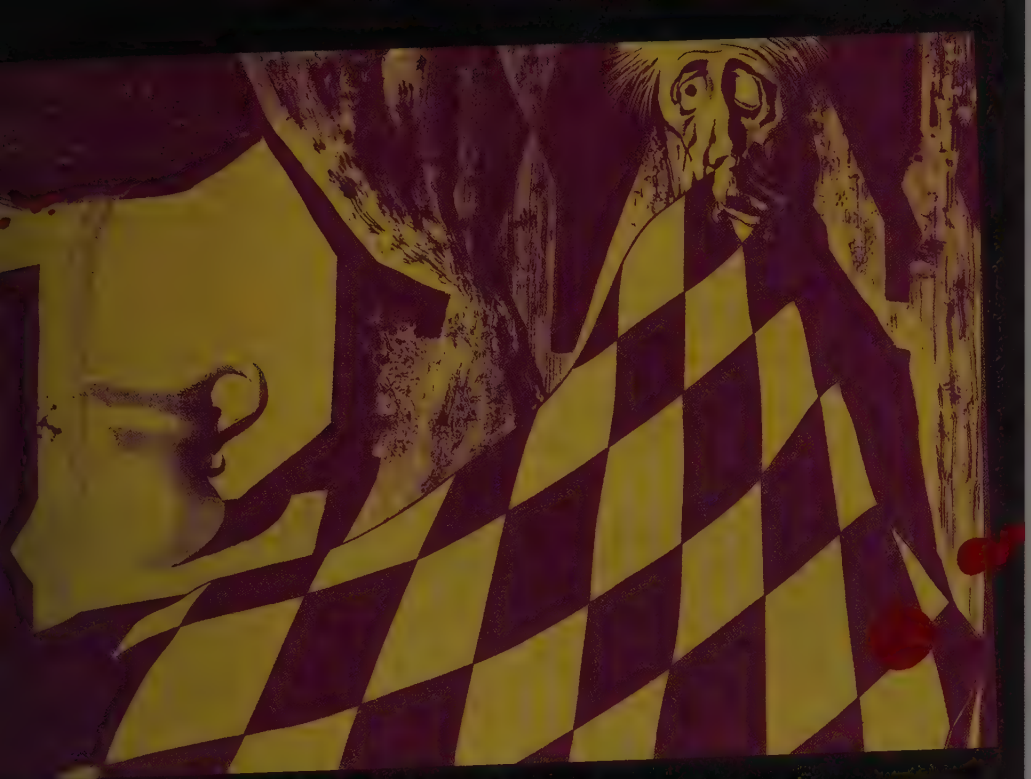
? Can the narrator really hear the old man's heartbeat? If not, what does he hear? [Possible responses: From across the room he cannot possibly hear the old man's heartbeat; he only imagines it. He hears his own heart beating with excitement.]

Professional Notes

Concealed Feelings

"What has been hidden within the self will not stay concealed," writes Poe biographer Kenneth Silverman of a group of tales (including "The Tell-Tale Heart"). According to Silverman, "'The Tell-Tale Heart' begins with the narrator revealing his madness in the very attempt to deny it . . . Tales like 'The Spectacles,' 'The Black Cat,' and 'The Tell-Tale Heart' dramatize failures of various defenses, the protagonists' futile attempts to conceal from themselves and others what they feel. They and many other characters in Poe have little self-knowledge and suffer extreme conflicts. . . . The narrator of 'The Tell-Tale Heart' says that 'I loved the old man. He had never wronged me.' Yet he drags the old man out of his bed and smothers him with it. As if Poe were pondering his own tenuous self-control, what his characters deny or repress uncontrollably erupts."

Share this quotation with advanced learners and have them evaluate it in light of their reading.



The illustrations on pages 205 and 206 are from a short movie based on "The Tell-Tale Heart."

grew quicker and quicker and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: So I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor and pulled the heavy bed over him. I then smiled gaily to (F) find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many (G) minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

(F) Appreciating Language

Word Choice

? **How do you react to the narrator's use of the word *gaily?*** [Possible responses: It is a bizarre way to react to committing a murder; it makes the narrator seem inhumanly callous.]

(G) Elements of Literature

Narrator

? **Why does the narrator say three times that the old man is dead?** [Possible responses: He may be trying to reassure himself. He is still very nervous and is trying to calm himself.]

RESPONDING TO THE ART

As the caption indicates, this illustration and the one on page 206 are taken from an animated film based on the story.

Activity. How are this illustration and the one on page 206 strange or mysterious? [Possible responses: They have eerie, shocking colors and distorted shapes and perspective.] **How are the illustrations appropriate to the story?** [Possible responses: The story, like the pictures, is spooky and almost unbelievable.]

Using Students' Strengths

Visual Learners

Draw students' attention to the animated film scenes above and on p. 206. Ask students to design their own films of "The Tell-Tale Heart." Should the film be animated or live-action? Color or black and white? Each student can give a vivid verbal description of how one scene will look in the film. If students prefer, they can draw the scene instead; some students may want to do both.

Auditory Learners

Have students explore how Poe helps them "hear" the story with his use of language. Point out the image "sound . . . a watch makes when enveloped in cotton" on p. 204. What other sound images can students find in the story? Which verbs and adjectives create sounds? Suggest that students choose a passage of the story to read aloud. They may use music and sound effects to enhance the reading. Then, they may perform for the class.

A Appreciating Language

Style

? **Ask students how these two sentences differ from most of the rest of the story.** [They are direct, simple, subject-verb sentences. There are no adjectives. They do not describe emotions.] **What effect does this shift in style have on the reader?** [Possible responses: It makes the narrator seem cold-blooded and inhuman; cutting up the corpse does not affect him. The shift in style is chilling because the narrator's attitude toward this task is so matter-of-fact.]

B Critical Thinking

Analyzing

? **What effect does the narrator generate by placing emphasis on *his* eye?** [The narrator has described the old man's eye as like a vulture's, as an "Evil Eye," and has said that it is this eye that caused him to kill. The narrator's emphasis means that not even the extraordinary eye of his victim when alive could have detected anything wrong.]

C Elements of Literature

Narrator

? **What impression do you form of the narrator from this exclamation?** [Possible responses: He is congratulating himself on being so clever about getting away with murder. His insistence on his cleverness suggests that he might have doubts. His *ha! ha!* seems horrifying and hysterical and suggests that he is indeed mad.]

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

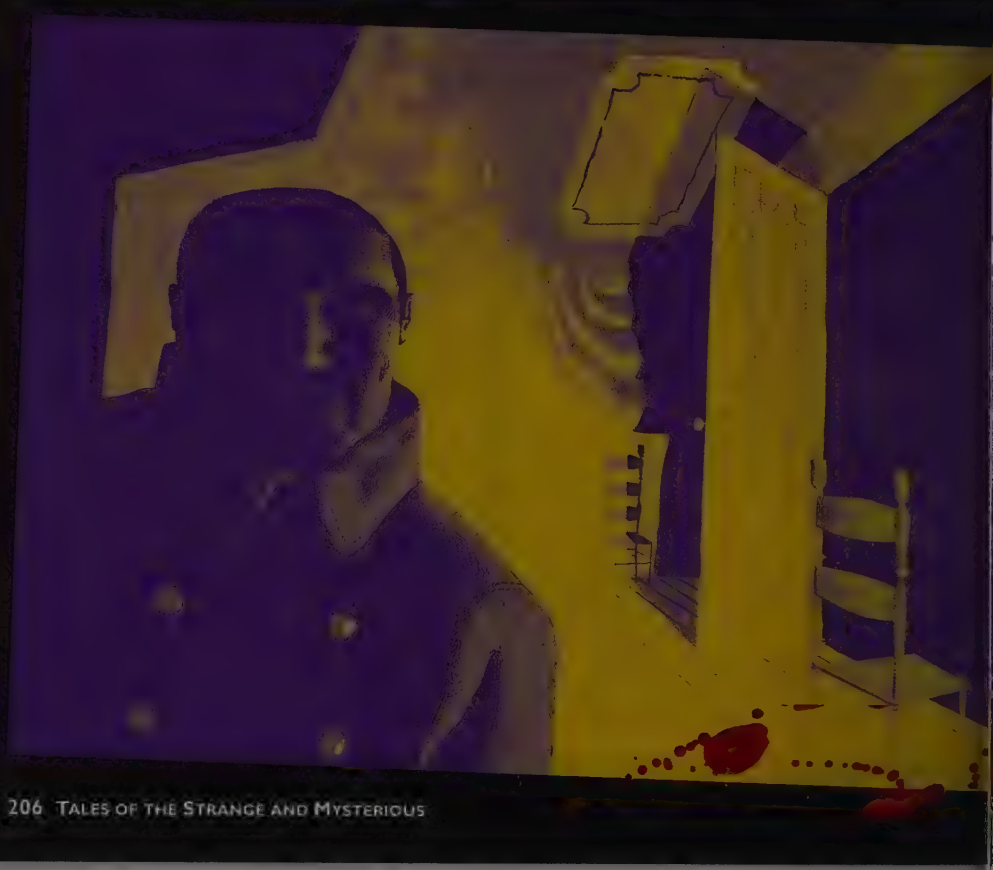
I then took up three planks from the flooring of the chamber and deposited all between the scantlings.[5] I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected anything wrong. There was nothing to wash out—no stain of any kind—no blood spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart—for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the

5. **scantlings:** small beams of wood.

WORDS TO OWN

wary (wer'ē) *adj.*: cautious.
suavity (swäv'ə·tē) *n.*: smoothness; politeness.



Skill Link

Grammar: Keeping Tenses Consistent

You might want to use the following activity before you teach the Grammar Link exercise on p. 211. This exercise will help you assess your students' skill in identifying the present, past, and future tenses of verbs.

Activity

Identify each verb in the following sentences and determine whether it is in the present, past or future tense. Some sentences have more than one verb.

1. Before the narrator committed the crime, he planned his strategy. [committed, planned, past]
2. For several nights the old man does not open his eyes. [does open, present]
3. The victim's eye stares at the narrator and drives him wild. [stares, drives, present]
4. Because of his age, the man will be an easy target for the narrator. [will be, future]
5. The narrator smothered his victim and buried him under the floor. [smothered, buried, past]
6. The police arrive too late. [arrive, present]
7. The murderer heard the beating of the dead man's heart. [heard, past]
8. What will the police do after the murderer confesses to the crime? [will do, future; confesses, present]
9. What will be the murderer's fate? [will be, future]
10. Poe's unusual story keeps readers in great suspense. [keeps, present]

night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed[6] to search the premises.

I smiled—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search *well.* I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room and desired them *here* to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears; but still they sat and still chatted. The ringing became more distinct—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness—until, at length, I found that the noise was *not* within my ears.

No doubt I now grew *very* pale—but I talked more fluently and with a heightened voice. Yet the sound increased—and what could I do? It was *a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton.* I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men—but the noise steadily increased. Oh God! what *could* I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they *knew!*—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! *louder!*—

"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!"

WORDS TO OWN

audacity (ô·das′ə·tē) *n.*: boldness.
vehemently (vē′ə·mənt·lē) *adv.*: forcefully; passionately.
gesticulations (jes·tik′yōō·lā′shənz) *n.*: energetic gestures.
derision (di·rizh′ən) *n.*: contempt; ridicule.

6. **deputed** (dē·pyōōt′id): appointed.

D Struggling Readers

Breaking Down Difficult Text

Encourage students to work with partners to break down long sentences like this one into separate clauses. Then, have them paraphrase the sentence to make sure they understand it.

E Critical Thinking

Evaluating

? Why do the officers stay to chat? [Possible responses: They are taken in by the narrator's manner. They suspect the narrator and think he will break down if they wait a while.]

F Appreciating Language

Punctuation and Style

The writer exaggerates the use of italics, dashes, and exclamation points as the story moves toward a mad climax and final outburst by the narrator. The erratic use of punctuation is visually disruptive for the reader. At the same time, it helps reflect the narrator's deteriorating emotional state.

G Appreciating Language

Sound Effects

? Have students feel their own pulses and describe the rhythm. [a strong beat followed by a weak one] Have them describe the rhythm of "louder! louder! louder! *louder!*" [a strong beat followed by a weak one] What has Poe achieved here? [He re-creates the sound of the heartbeat in language.]

Making the Connections

Connecting to the Theme: "Tales of the Strange and Mysterious"

After students have finished reading the story, discuss its relation to the collection theme. Students might consider these points and others: the method of narrative, in which readers enter the mind of an untrustworthy narrator; the narrator's motive for murder, which he says is his revulsion to the old man's eye; the narrator's reason for confession to the crime—his hearing the heartbeat of the dead man. Have students discuss the mysteries in the plot that remain unanswered even at the story's end: What is the relationship between the narrator and the old man? How has the "disease," which the narrator speaks of in the story's opening, affected his behavior? What happens to the narrator after the story's end? Whom is the narrator addressing—is the entire story his confession to the police or is he addressing a different audience? You might close the discussion by exploring how Poe's style adds to the strange and mysterious atmosphere of the story.

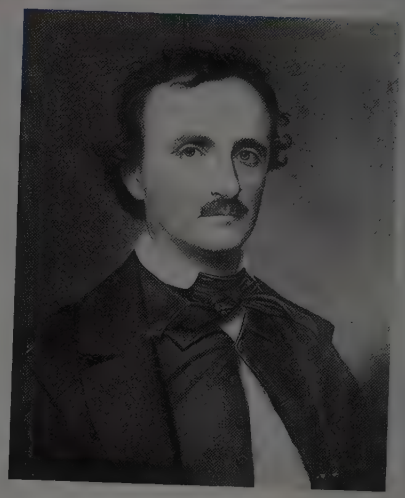
Browsing in the Files

About the Author. Although he struggled to win fame and fortune as a poet and storyteller, Poe was also well-known in his lifetime as a literary critic. He published numerous reviews of essays, poems, novels, and story collections by such writers as Nathaniel Hawthorne, Henry Wadsworth Longfellow, and James Russell Lowell. Poe often felt that his own writing was far superior to the work of his more successful colleagues. He vented his jealousy and bitterness in his reviews, which were often viciously personal. Longfellow was a favorite target; Poe wrote the equivalent of a one-hundred-page book of reviews savaging the New England poet.

Writers on Writing. In a review of Nathaniel Hawthorne's *Twice-Told Tales,* Edgar Allan Poe shares his theory of the well-written short story: "A skillful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single *effect* to be wrought out, he then invents such incidents—he then combines such events as may best aid him in establishing this preconceived effect. If his very initial sentence tends not to the outbringing of this effect, then he has failed. . . ."

Meet the Writer

The Dark Side



Born in Boston, **Edgar Allan Poe** (1809–1849) was the son of traveling actors. When Poe was a baby, his father deserted the family; his mother died before his third birthday. Poe was taken in by the wealthy Allan family of Richmond, Virginia, and given a first-class education. At the age of twelve, he had already written enough poems (mainly love poems to girls he knew) to fill a book. By the time he was twenty, he had published two volumes of poetry.

Poe constantly argued with his foster father, John Allan, about money. Allan eventually broke all ties with Poe, leaving him penniless. In 1831, Poe moved in with his aunt, Maria Clemm, and her children in Baltimore, probably in an attempt to find a new family. He married his young cousin Virginia Clemm five years later.

Poe became as celebrated for his tales of horror and mystery as for his poetry. Poe made very little money from his writing, though—one of his most famous poems, "The Raven," earned him only about fifteen dollars—and he seemed to live on the brink of disaster. His wife's death from tuberculosis in 1847 brought on a general decline in his physical and emotional health. He was found lying unconscious in a Baltimore gutter on a rainy day in 1849; he died four days later of unknown causes.

More by Edgar Allan Poe

Poe was one of the first American writers to explore the dark side of the imagination. His horror tales include "The Masque of the Red Death," "The Pit and the Pendulum," and "The Fall of the House of Usher."

Speaking and Listening: Appreciating Spoken Language and Analyzing Oral Interpretation

Play the dramatic reading of this classic story for the class (Disc 6, Track 2, in the *Audio CD Library*). Ask students to listen for ways the speaker creates suspense and horror, especially through variations in pitch and volume. At the end of the reading, students should be able to identify the ways in which Poe uses language to create tension and horror.

Assessing Learning

Check Test: Fill in the Blanks

1. The narrator is bothered by the old man's _____. [eye]
2. It takes _____ nights for the narrator to carry out his plan. [eight]
3. The narrator hides the old man's corpse _____. [under the floorboards]
4. The neighbors call the police because they hear _____. [a shriek]
5. As the narrator talks to the police, he thinks he begins to hear _____. [the beating of the old man's heart]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 34

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 11

Making Meanings

First Thoughts

[respond] 1. Go back to your reading notes. Did the story turn out the way you predicted? Did **previewing** the story help you make accurate predictions? Why or why not?

Shaping Interpretations

[interpret] 2. To whom might the narrator be telling his story? Where do you think he is as he tells it?

[evaluate] 3. The narrator tries desperately to convince his listener that he is sane. What evidence does he give? How do his arguments actually demonstrate his madness?

[analyze] 4. How does the opening paragraph **foreshadow,** or hint at, the events of the story?

[speculate] 5. What is your explanation for the "heartbeat" noise that drives the narrator to confess? Draw on evidence from the text to support your opinion.

[interpret] 6. Why is this story called "The Tell-Tale Heart," in your opinion? (Can you think of more than one meaning for the title?)

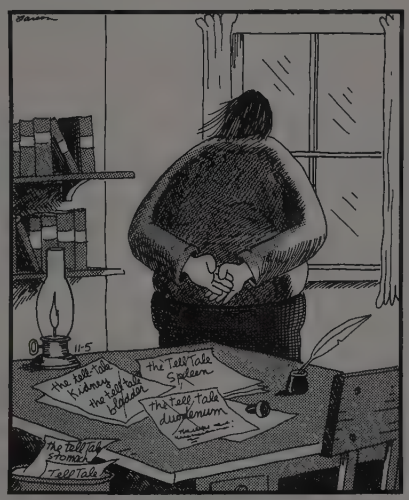
[connect] 7. The **mood,** or **atmosphere,** is the overall feeling in a story. For example, the mood might be happy or sad or scary. Writers create mood by piling up carefully chosen details. How would you describe the mood of this story? What details does Poe use to create that mood?

Connecting with the Text

[evaluate] 8. Go back to your Quickwrite notes. What, if anything, did you find scary, unsettling, or otherwise memorable about this story? Explain what you think this story shares with other stories that scare people.

Reading Check

Poe's story provides only limited information; some of the information is suspect because the only source is an unreliable **narrator.** Write down three questions you would like to ask a more reliable source. Explain how each question would help you better understand the **motivations** behind the murder.



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Edgar Allan Poe in a moment of writer's block.

Reading Check

Possible questions: Does the narrator really commit the crime or is his entire story a wild imagining? Does the old man know he is in danger? If so, why does he allow the narrator to stay in the house? By asking these questions, it is possible to learn more about the crime and the victim's point of view.

Making Meanings

First Thoughts

1. Students who predicted that the story would be about a madman may say they were helped by the quotation and illustrations. Students who predicted a ghost story based on the illustrations or a story about love based on the word *heart* in the title may feel that previewing did not help them predict accurately.

Shaping Interpretations

2. Answers will vary. Perhaps he is talking to a reporter, a fellow inmate of a jail or a judge or jury, his doctor or attorney. He may be in prison, in a psychiatric facility, in a courtroom, or in hiding after escaping.
3. The narrator says he is sane because he cleverly planned the old man's murder, he was cautious, and he carefully disposed of the body. The narrator demonstrates his madness by asserting the old man's eye is a motive for murder and by maintaining he hears the dead man's heart beating.
4. The opening paragraph foreshadows the conclusion by emphasizing the narrator's acute sense of hearing and his nervousness.
5. Answers will vary. One possibility is that the heartbeat is the sound of the narrator's own heart; due to physical exertion, fatigue, and fear of being caught, his heart may be pounding.
6. Students may say that the narrator's deeds are revealed because of a beating heart. What the narrator hears may be his own heart, the old man's heart, or only imagined sounds.
7. Possible responses: The mood is eerie and chilling. Details include the "Evil Eye," the narrator's chilling actions, and his bizarre imaginings.

Connecting with the Text

8. The irrational, violent personality the narrator hid behind a normal façade is scary and unsettling.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 130 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** As students write, remind them to consider whether they can accept anything the narrator says at face value.
2. **Creative Writing** Remind students that police reports must be detailed and accurate. For example, investigators writing actual reports provide dates and times of the alleged crime and of their investigation. Basing their facts on the text, students will need to describe what was found at the crime scene as well as to summarize the meeting with the narrator.
3. **Art** Remind students that a movie poster should highlight some central theme, image, or plot point from the story.
4. **Speaking and Listening** Students can draw upon their experiences watching trial scenes in TV drama and films. They can collaborate with students writing police reports (Choice 2) to help build their cases. Suggest that students use the story as a confession.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Character Analysis

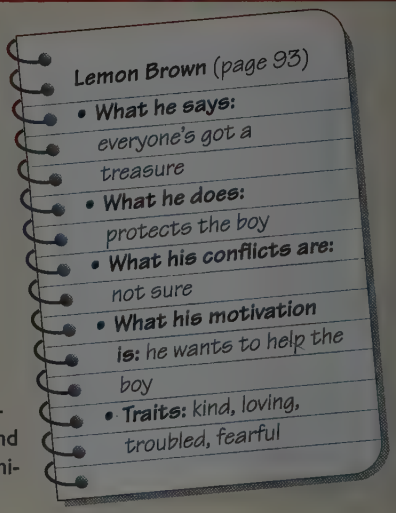


What kind of person is the narrator? Reread the story looking for details that reveal the nature of this strange man. Gather your notes under headings such as these:

- what he says
- what he does
- what his conflicts are
- what his motivation seems to be

When you have gathered your details, make a generalization, and name at least three character traits you find in this person. Collect your data as if you were a psychiatrist who is trying to put together a profile of the murderer's personality.

At the right are a reader's notes on a different kind of character in this book.



Creative Writing

2. Scene of the Crime

Imagine that you are one of the police officers who responded to the neighbor's call. Write a **report** to be filed after you return to the station. Explain the circumstances of the investigation and what you found when you arrived on the scene. Include descriptions of the suspect's appearance and of your impressions. When did the suspect's behavior begin to strike you as odd?

Art

3. Hollywood Poe

Make a poster advertising a movie version of "The Tell-Tale Heart." Who will play each of these roles?

- the narrator
- the old man
- the police officers

Choose an exciting scene from the story to illustrate your poster. Will you use the original title or invent one that you think would attract a larger audience? What **mood** will your poster create?

Speaking and Listening

4. Crime and Punishment

With a group of classmates, stage a **mock trial** of the narrator for the murder of the old man. Will the defense plead guilty or not guilty? What witnesses will be called to the stand? These are other characters you may want to include:

- defense team
- prosecution team
- judge
- jury
- bailiff
- court reporter

GRAMMAR LINK MINI-LESSON

Keeping Tense Consistent

Like most writers, Poe tells his story in the past tense; the events have already happened.

> "It grew louder—louder—*louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not?"

Writers sometimes choose to tell a story in the present tense instead, to make the reader feel as if the events are happening right now:

> It grows louder—louder—*louder!* And still the men chat pleasantly, and smile. Is it possible they hear not?

Whichever tense you choose to write in, use it consistently. Either the events happened before, or they're happening now. You'll confuse your reader if you switch tenses repeatedly:

> It grew louder—louder—*louder!* And still the men chat pleasantly, and smile. Was it possible they heard not?

When are the men chatting—after the story is over? By keeping tense consistent, you allow your reader to concentrate on the events of the story, rather than on trying to figure out when they occurred.

Language Handbook HELP

See Consistency of Tense, page 759.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: consistency of tense.*

Try It Out

Select a story in this book, and rewrite its opening paragraph using a different tense. You might turn to "Raymond's Run" (page 3). How does the story sound when you rewrite the first paragraph in the *past* tense? How does "Broken Chain" (page 29) sound if you write the first paragraph in the *present* tense? After you rewrite your paragraph, exchange it for a partner's. Check to see that your partner used one tense consistently.

VOCABULARY HOW TO OWN A WORD

WORD BANK

acute
vexed
sagacity
refrained
wary
suavity
audacity
vehemently
gesticulations
derision

Editing Edgar: Searching for Synonyms

Imagine that you are the editor of a magazine for teenagers. You want to include "The Tell-Tale Heart" in your Spooky Stories issue, but you think Poe's vocabulary is too hard and old-fashioned.

Divide the words in the Word Bank with a partner (five apiece). Find the sentences in the story in which your words appear (look for Words to Own), and copy the sentences onto a blank sheet of paper. Rewrite each sentence to make it easier. Substitute more commonly known words or phrases for the Word Bank words as well as for any other difficult words in the sentence. To locate **synonyms**—words with similar meanings—use a **thesaurus** (a dictionary of synonyms), a **synonym finder,** or a thesaurus that is part of your computer's **software.**

Grammar Link Quick Check

Rewrite the following sentences so that all underlined verbs are in the same tense. [Possible responses are given.]

1. The narrator does not like the appearance of the man's eye. He goes to the old man's room and gazed at the eye. [does like, goes, gazes] [did like, went, gazed]
2. The narrator believes he hears the beating of a heart. As he listens, the sound became louder. [believes, listens, becomes]
3. The narrator does not expect to see the policemen at his door. He goes to the door and found them standing there. [does expect, goes, finds] [did expect, went, found]
4. The narrator plans to remain calm, but as the detectives sit down, he was nervous. [plans, is]
5. The detectives are surprised when the narrator confessed. [are, confesses] [were, confessed]

GRAMMAR LINK

Make sure students understand that it is sometimes correct to mix different tenses. Share the following example with students:

Edgar Allan Poe died last night after a brief illness. A memorial service will be held next Friday.

The first event happened in the past, but the second will happen in the future; the use of different verb tenses is appropriate. Students should rely on their common sense as they decide which verb tense to use.

Try It Out

Possible responses for "Raymond's Run": [I didn't have much work to do around the house like some girls. My mother did that. And I didn't even have to earn my pocket money by hustling; George ran errands for the big boys and sold Christmas cards. And anything else that had to get done, my father did. All I had to do in life was mind my brother Raymond, which was enough.]

VOCABULARY

Possible Synonyms:

acute:	keen, sharp
vexed:	annoyed
sagacity:	wisdom
refrained:	held back
wary:	cautious
suavity:	politeness
audacity:	daring, boldness
vehemently:	forcefully, loudly
gesticulations:	gestures
derision:	scorn, mockery

Discuss with students which version of each sentence is better and why.

Possible answer:

Original: "I talked more quickly—more vehemently; but the noise steadily increased."

Rewrite: "I talked more quickly and loudly, but the noise steadily increased."

Resources

Grammar

- *Grammar and Language Links*, p. 19

Vocabulary

- *Words to Own*, p. 8

Spelling

For related instruction, see

- *Spelling and Decoding*, p. 10

OBJECTIVES

1. Identify plot as the framework of a short story
2. Recognize and understand the role of conflict, complications, suspense, foreshadowing, and reversal

Resources



Elements of Literature

The Short Story Plot

For additional instruction on elements of the short story, see *Literary Elements:*

- Transparency 4

Elements of Literature

This feature explains that plot is the framework of a short story, and that it is a chain of related events. It discusses the structure of a plot and the methods used to create suspense.

Mini-Lesson:

The Short Story Plot

See whether students can name the elements that make up a short story plot. [Students may suggest introduction, rising action, climax, falling action, resolution, or similar terms.] Then introduce and explain the terms on this page: conflict, complications, climax, suspense, and resolution. Work through the example with students. Then have students give examples of each plot element for "The Monkey's Paw." [Possible responses: *Conflict:* The introduction of the three wishes into the contented family. *Complications:* The father wishing for money despite the stranger's warning; the son's death. *Suspense:* The mother's wish; the knock at the door. *Climax:* The father grasping the paw and making a third wish. *Resolution:* The knocking ceases.]

Elements of Literature

THE SHORT STORY: What Keeps Us Reading?

Plot: A Chain of Related Events

Plot is the chain of related events that make up a story. When a plot is well mapped out, it keeps us reading by making us curious about what will happen next.

Once upon a time, three well-to-do pigs came to the suburbs to build their dream homes. No sooner had they laid the foundations, however, than a black sedan pulled up. Out stepped Mr. Wolf, the building inspector, his eyes mean and shifty.

At once the storyteller stirs our curiosity by making us fear that a **conflict** will arise between the pigs and the wolf.

Mr. Wolf growled that the pigs didn't have the proper building permits. The pigs politely handed Mr. Wolf their paperwork, which he swallowed in one gulp. Then, sneering, he roared off in his black sedan.

Now **complications** develop. We fear that the wolf will wreck the pigs' plans. Also, since the wolf is a carnivore, there is a good chance the pigs will follow their permits down his throat.

The pigs rushed to complete their new homes. One pig built with straw, the second with wood, and the third with fiberglass and aluminum siding.

The **suspense** is building: What will happen next?

Just as the paint was drying, Mr. Wolf returned with a demolition crew. With a wrecking ball they knocked the first two houses down. The frightened pigs huddled in the fiberglass house, dialing a real estate lawyer on their cellular phone. Mr. Wolf huffed and he puffed, but he couldn't demolish that third house.

This is the plot's **climax,** or most exciting point, the moment at which the outcome of the conflict is decided. We are relieved that the space-age materials hold out against the enraged Mr. Wolf.

You may want to decide the **resolution,** or end, of the story for yourself. Does Mr. Wolf dynamite the last house? Will the pigs' lawyer arrive in time to stop him? The second outcome would make a satisfying resolution, at least for readers who favor the pigs. As you know, that's the way fairy tales usually end: happily ever after.

A Writer on Plot

"To me, the most important and difficult thing about writing is to find the plot. Good, original plots are very hard to come by. You never know when a lovely idea is going to flit suddenly into your mind, but by golly, when it does come along, you grab it with both hands and hang on to it tight. The trick is to write it down at once; otherwise you'll forget it."

—Roald Dahl, author of "The Landlady" (page 171)

Suspense: The Page Turne

Conflict creates suspense in a story, and suspense is what keeps us turning those pages.

Using Students' Strengths

Verbal Learners

Have students use the "Three Little Pigs" story above as a model for fairy tale parodies of their own. Remind them that each fairy tale should include the plot elements listed on this page. Encourage students to make their stories suspenseful. Students may want to read their stories aloud in class and have their classmates identify plot elements after each reading.

Visual Learners

Allow students to create cartoon books or cards with captions and dialogue to illustrate the concepts of conflict, plot, suspense, climax, and resolution. Remind students that the illustrations, captions, and dialogue should be arranged sequentially and held together by a plot.



by John Leggett

Writers use several methods to create suspense.

1. Foreshadowing

A writer may give clues—sometimes even false clues—that hint at a story's outcome. When we read in *The Monkey's Paw* (page 186) that the first owner of the magic paw wished for death after his first two wishes were granted, we expect that the new owners' wishes will also lead to misfortune.

2. Mystery

Writers sometimes create suspense by withholding information from the reader—for instance, *who* the murderer in a story is or *how* the crime was committed. Unusual or mysterious circumstances can also create suspense. In "The Landlady" (page 171), for example, why does the landlady open the door so quickly? Why is the last signature in the guest book over two years old? We read on to satisfy our curiosity.

3. Dilemma

Suspense is especially intense when a character we care about is in peril or must choose between two dangerous courses of action. At the end of *The Monkey's Paw,* we hold our breath as the old woman strains at the door. Will her husband stop her in time, and if not, what waits for her on the other side?

4. Reversal

A **reversal** is a sudden change in a character's situation from good to bad or vice versa. In "The Tell-Tale Heart" (page 202), it seems as if the narrator has gotten away with his crime. The corpse is hidden and the police suspect nothing—and then suddenly the narrator hears the sound of a heart beating. We worry about what lies ahead: Will there be another reversal for the narrator, or will things get even worse for him?

The word *suspense* is related to the word *suspended*. When a story keeps us in suspense, we feel almost as if we were suspended in midair. We may even hold our breath without realizing it as we read on eagerly to find out how the story ends.



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Applying the Element

Make sure all students understand the four boldface terms under Suspense on this page. Have students give examples of all four from "The Tell-Tale Heart." [Possible responses: *Foreshadowing*: The opening paragraph shows that the narrator has done something that makes people think he is mad. *Mystery*: Will the police discover the body under the floor? *Dilemma*: Will the old man awaken and put himself in danger from the narrator? *Reversal*: Will the narrator's nervousness overcome his knowledge that the policemen don't suspect him?]

Resources

Assessment

Formal Assessment

- Literary Elements Test, p. 46

OBJECTIVES

1. Read and interpret the story
2. Recognize personification
3. Use chronology to track events
4. Express understanding through critical and creative writing, performance or technology/critical thinking
5. Identify correct contractions and use them in writing
6. Understand and use new words
7. Use vocabulary words to complete analogies

SKILLS

Literary
- Recognize personification

Reading
- Use chronology to track events

Writing
- Collect ideas for a character analysis
- Write a diary entry
- Write a script
- Write an explanation

Speaking/Listening
- Perform a commercial

Grammar/Language
- Use contractions correctly

Vocabulary
- Understand and use new words
- Complete analogies

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

THERE WILL COME SOFT RAINS

Make the Connection

Future Shock

Imagine the world of 2026. In what ways will it be different from the world of today? What kinds of new technologies, if any, will have changed the way people live? What would you find in a home of the future?

Quickwrite

Jot down your ideas on the pros and cons of technology. What benefits has technology brought us? What are its drawbacks?

Elements of Literature

Personification

Could a story about an empty house be interesting? Ray Bradbury thought so. As you read, notice how he uses **personification** to fill the empty house with life and action. Who—or what—are the "characters" in this story?

Personification is a figure of speech in which an object or animal is spoken of as if it had human qualities.

For more on Personification, see pages 41–42 and the Handbook of Literary Terms.

Reading Skills and Strategies

Using Chronology: Timing It Right

Have you ever asked a question like this after seeing a movie: "Did the holdup take place *before* or *after* the phone rang?" If you have, you were asking about chronology. **Chronology** is time order—what happens first, next, and last. A story written in **chronological order** presents events in the time sequence in which they occurred, one after the other.

As you read "There Will Come Soft Rains," use your reading notes to keep track of what's happening from hour to hour.

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Preteaching Vocabulary

Words to Own

Have students read the Words to Own and their definitions listed at the bottom of the selection pages. Then have them choose partners. The first student should name a vocabulary word; the second has to use it correctly in a sentence. Partners trade roles until both have used all the words in sentences. Then have them choose the word that best replaces each underlined word or phrase in the following sentences.

1. Because of the man's unreasonable suspicions, he felt safe only at home. [paranoia]
2. The majestic mountains of Yosemite are long remembered by visitors. [sublime]
3. Her hands were shaking while she waited for the curtain to rise. [tremulous]
4. When Tom is watching a basketball game on TV, he is not aware of anything else. [oblivious]



THERE WILL COME SOFT RAINS

Ray Bradbury

7:00 In the living room the voice-clock sang, *Ticktock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*

In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunny side up, sixteen slices of bacon, and two coffees.

"Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. In-

The rain tapped on the empty house, echoing.

Summary

This science-fiction story is set in the year 2026, when certain technological marvels have become routine. The McClellans' automated house sounds the morning alarm. The house serves breakfast, makes some announcements, washes the untouched dishes, and cleans itself, unaware that the McClellans are absent. The city has been destroyed by an atomic bomb; this is the only house left standing. That evening, the house goes through its usual rituals of serving dinner, filling baths, and reading a poem. That night, a windblown tree breaks through the kitchen window. A bottle of cleaning fluid smashes over the stove, starting a fire. The house is soon destroyed.

Resources

Viewing and Representing

Videocassette A, Segment 3

The segment "Ray Bradbury: Fascination with the Future" features an interview with the author. See the *Visual Connections: Teacher's Manual.*

Listening

Audio CD Library

A recording of this story is provided in the *Audio CD Library:*

- Disc 6, Track 3

Viewing and Representing

Fine Art Transparency

A fine art transparency of Mitsumasa Anno's *A Speculation on the Possibility That There Might Be Another Earth* will help students appreciate the atmosphere of the story.

- Transparency 6
- Worksheet, p. 24

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 135
 Selection Skill Lesson, p. 142
- *Graphic Organizers for Active Reading,* p. 17
- *Words to Own,* p. 9
- *Spelling and Decoding*
 Worksheet, p. 11
- *Audio CD Library*
 Disc 6, Track 3

Writing and Language

- *Daily Oral Grammar*
 Transparency 12
- *Grammar and Language Links*
 Worksheet p. 21
- *Language Workshop CD-ROM*

Viewing and Representing

- *Viewing and Representing*
 Fine Art Transparency 6
 Fine Art Worksheet, p. 24
- *Visual Connections*
 Videocassette A, Segment 3

Assessment

- *Formal Assessment,* p. 42
- *Portfolio Management System,* p. 131
- *Standardized Test Preparation,* pp. 36, 38
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-3)

surance is payable, as are the water, gas, and light bills."

Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.



Eight-one, tick-tock, eight-one o'clock, off to school, off to work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today . . ." And the rain tapped on the empty house, echoing.

Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

Nine-fifteen, sang the clock, *time to clean.*

Out of warrens[1] in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their moustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.



Ten o'clock. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

Ten-fifteen. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down.

The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.

The gentle sprinkler rain filled the garden with falling light.

Until this day, how well the house had kept its peace. How carefully it had inquired, "Who goes there? What's the password?" and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old-maidenly preoccupation with self-protection which bordered on a mechanical paranoia.

It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.



Twelve noon. A dog whined, shivering, on the front porch.

The front door recognized the dog voice and opened. The dog, once huge and fleshy, but

WORDS TO OWN

paranoia (par'ə·noi'ə) *n.:* mental disorder that often causes people to believe they are being persecuted; false suspicions.

1. **warrens:** small, crowded spaces.

A Elements of Literature

Personification

? What kind of "personality" does the house have? [It is cheerful, orderly, and efficient. The stove cooks breakfast perfectly; the clock speaks in rhyme; the weather box chants quietly; there are timely reminders of tasks to be done.]

B Reading Skills and Strategies

Using Chronology

? Was the city destroyed before or after the story opens? [before] How do you know? [The house is empty early in the day, and the ruined city gives off a radioactive glow.]

C Cultural Connections

Explain to students that this story was published in 1950 and that it is set some time in the future after a nuclear explosion. Students should know that the silhouettes might be a result of the intense heat or flash generated by a nuclear explosion. Note also that the soft rain in the title refers to fallout after a nuclear explosion.

D Elements of Literature

Personification

? What kind of personality does the word *old-maidenly* suggest? [Possible responses: timid; prudish; nervous; weak.] How does Bradbury show that the house has these qualities? [It reacts fearfully to noises; it chases away harmless intruders like birds.]

Reaching All Students

Struggling Readers

Using Chronology was introduced on p. 214. For a lesson directly tied to this selection that teaches students to use chronology by using a strategy called Genre Reformulation, see the *Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 135
- Selection Skill Lesson, p. 142

English Language Learners

Point out the word *person* in *personification.* Cite simple examples of objects given human characteristics: a clock's "hands," the moon's "face," a chair's "arms." Tell students as they read to look for verbs that are usually applied to people's actions but that in the story are used to tell what forces and objects do. Examples (p. 216): "the rain tapped," the house "quivered."

Advanced Learners

"The Portable Phonograph," by Walter Van Tilburg Clark, is a famous story about the aftermath of a holocaust. Ask students to compare the story with Bradbury's and to discuss similarities and differences in theme.

now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.

For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal[2] in a dark corner.

The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.

The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

Two o'clock, sang a voice.

Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

Two-fifteen.

The dog was gone.

In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

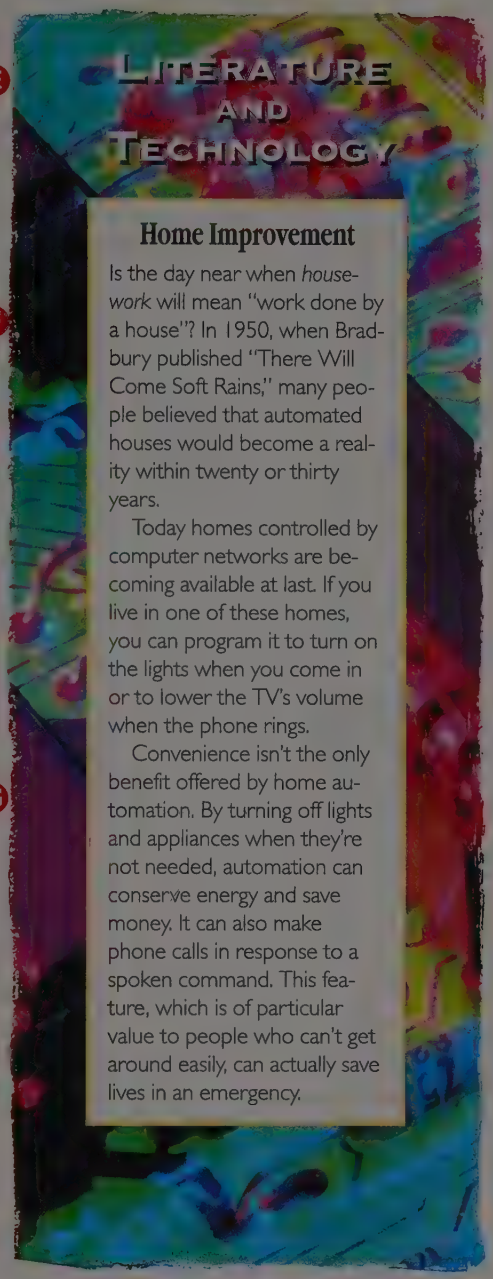
Two thirty-five.

Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips.[3] Martinis manifested on an oaken bench with egg-salad sandwiches. Music played.

But the tables were silent and the cards untouched.

At four o'clock the tables folded like great butterflies back through the paneled walls.

2. **Baal** (bā′əl): in the Bible, the god of Canaan, whom the Israelites came to regard as a false god.
3. **pips:** figures on cards.



E Elements of Literature
Personification

? What does the word *angry* suggest about how the mice are moving and working? [quickly, efficiently, showing no sympathy for the sick dog]

F Vocabulary Note
Latin Roots

Ask a volunteer to define *incinerator.* [furnace] Tell students that it comes from the Latin word *cinis,* meaning "ashes." The verb *incinerate* literally means "make into ashes." Make the connection to Cinderella, the character who sweeps up the ashes in the hearth.

G Critical Thinking
Interpreting

? What happened to the dog? [The mice sensed that it was dead and swept it up into the incinerator.]

LITERATURE AND TECHNOLOGY

One of the most famous technological devices in literature is the telescreen, invented by George Orwell in *1984* (written in 1948). In the novel, the law requires that each citizen of Oceania have a telescreen in his or her apartment and never turn it off. A telescreen looks like a television but works in reverse: although people can watch programs on it, its main function is to watch people. It spies on people and issues commands to them twenty-four hours a day. Orwell's prediction of a totalitarian world with spying telescreens did not come true literally. However, surveillance cameras in public places are being used for security reasons, and television sets have become commonplace in restaurants, doctors' waiting rooms, and train stations. Ask students what they think about the pervasive presence of these technological devices.

Using Students' Strengths

Intrapersonal Learners

Invite students to meet in small groups to discuss the advantages and disadvantages of technology. First, have them look back at their Quickwrites and discuss how technology directly affects their own lives and the lives of people they know. They should discuss whether technological products enrich and expand people's lives, making things easier and more secure, or whether the products complicate people's lives by making them expect to accomplish more and work faster. Then students should brainstorm ways that automation and technology have benefited society as a whole, in areas such as problem solving, communication, scientific research, and medical breakthroughs. Have students list ways that technology has changed people's lives in negative ways, such as causing job disruptions or limiting social interactions. Based on their discussion, have students take sides for a debate on technology.

From the Editor's Desk

We know that eighth-graders enjoy science fiction and that Bradbury's stories are especially popular. But what we like best about this story is how successfully Bradbury is able to turn a house into a character. The story presents a wonderful lesson in creativity.

A Appreciating Language

Sensory Images

Have students note the sounds of the nursery. Have them compare these sounds with the other sounds in the house. [The buzzing of bees, purring of lions, and patter of feet seem to indicate life, whereas the automated voices and robots are mechanical.]

B Literary Connections

This sentence is an ironic allusion to Henry Wadsworth Longfellow's famous poem "The Children's Hour." The poem tells of a grandfatherly character playing with three children at the close of day. This peaceful playtime contrasts strongly with the nuclear holocaust and eerie silence of Bradbury's story.

C Elements of Literature

Irony

After students have read the poem, return to this passage. Ask why it is ironic that this is Mrs. McClellan's favorite poem. [An actual war has destroyed the McClellans, and the house neither knows nor cares.]

D Elements of Literature

Allusion

? The title of this poem is "There Will Come Soft Rains." Why might Bradbury have borrowed this title for his story? [The poem, like his story, is about a war that destroyed humankind. Also, he uses the poem in his story.]



Four-thirty. The nursery walls glowed. Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out upon color and fantasy. Hidden films clocked through well-oiled sprockets,[4] and the walls lived. The nursery floor was woven to resemble a crisp cereal[5] meadow. Over this ran aluminum roaches and iron crickets, and in the hot, still air butterflies of delicate red tissue wavered among the sharp aromas of animal spoors![6] There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi[7] feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes[8] and water holes.

It was the children's hour.



Five o'clock. The bath filled with clear hot water.

Six, seven, eight o'clock. The dinner dishes manipulated like magic tricks, and in the study a *click.* In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

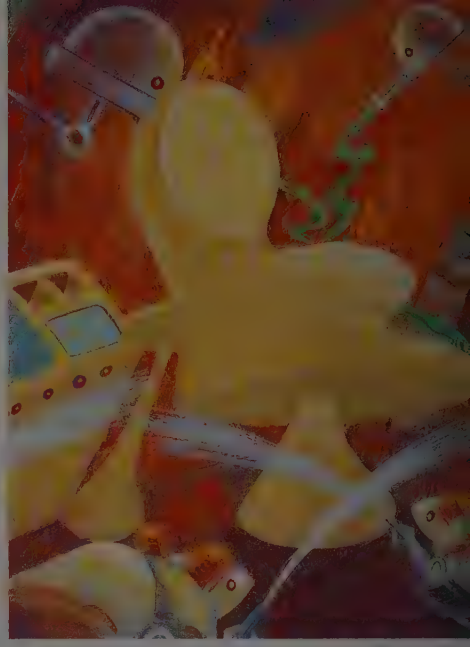
Nine o'clock. The beds warmed their hidden circuits, for nights were cool here.

Nine-five. A voice spoke from the study ceiling:

"Mrs. McClellan, which poem would you like this evening?"

The house was silent.

4. **sprockets:** wheels with points designed to fit into the holes along the edges of a filmstrip.
5. **cereal:** of grasses that produce grain.
6. **spoors:** tracks.
7. **okapi** (ō·kä′pē): African animal related to the giraffe but with a much shorter neck.
8. **thorn brakes:** clumps of thorns; thickets.



The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite. . . .

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum trees in tremulous white;

Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Words to Own

tremulous (trem′yo͞o·ləs) *adj.:* trembling. *Tremulous* also means "fearful" or "timid."

Crossing the Curriculum

History

Explain to students that in 1950, when Bradbury wrote this story, the United States and the Soviet Union were adversaries, each afraid of the other's nuclear-power capabilities. This fear kept war from breaking out but began a long standoff known as the Cold War. Have students research the Cold War. How was it fought? What were the philosophies of the two sides? What was the outcome? Have students share their findings with the class.



Not one would mind, neither bird nor tree,
If mankind perished utterly;

And Spring herself, when she woke at dawn
Would scarcely know that we were gone."

The fire burned on the stone hearth, and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

10:00

At ten o'clock the house began to die.

The wind blew. A falling tree bough crashed through the kitchen window. Cleaning solvent,[9] bottled, shattered over the stove. The room was ablaze in an instant!

"Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"

The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.

The fire crackled up the stairs. It fed upon Picassos and Matisses[10] in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.

Now the fire lay in beds, stood in windows, changed the colors of drapes!

And then, reinforcements.

From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.

But the fire was clever. It had sent flame outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.

The fire rushed back into every closet and felt of the clothes hung there.

9. solvent: something that can dissolve something else (here, something that dissolves dirt). *Solvent, dissolve,* and *solution* have the same Latin root, *solvere,* which means "to loosen."

10. Picassos and Matisses: paintings by Pablo Picasso (1881–1973), a famous Spanish painter and sculptor who worked in France, and by Henri Matisse (än·rē' mä·tēs') (1869–1954), a famous French painter.

E Elements of Literature
Personification

? What steps does the house take to try to save itself? [It screams "Fire," shuts its doors, and sprays water from its wall spouts.]

F Reading Skills and Strategies
Using Chronology

? How long ago did the McClellans disappear? [many days ago] How do you know? [The house has been using up its reserve water supply for "many days."]

G Elements of Literature
Personification

? What kind of personality does the fire have? [aggressive, strong, smart, powerful] How does Bradbury indicate this? [He shows it invading and consuming the house faster than the house can fight back.]

Resources

Selection Assessment

Formal Assessment
- Selection Test, p. 42

Test Generator
- Selection Test

Literary Connections
Sara Teasdale

American poet Sara Teasdale (1884–1933) was born in Missouri. She is best known for the beauty and simplicity of her lyrics. Critics have said that Teasdale tended to try to create moods and effects rather than write about universal themes. Teasdale won the Columbia Poetry Prize (the precursor to the Pulitzer Prize in poetry) in 1917 for her collection *Love Songs.*

Crossing the Curriculum

Architecture
As a postreading activity, have students design a home and yard such as the one in the story. Encourage them to add any additional automated devices of their choice to the design. If possible, provide home design and decorating magazines for them to use as they work. Students may need to learn the concept of square footage to complete their designs. Suggest they use computer-aided design (CAD) software to complete their activity, if it is available.

Computer Science
If possible, invite a faculty member or student in computer science to demonstrate robotics for the class. Before the speaker arrives, ask students to list all uses of automation in the story.

Science
The use of radiation has helped in the cure of some cancers. Yet too much radiation causes death. Ask students to read one article on radioactivity and to share their discoveries with the class. Ask that they learn three new things they did not know and record their progress in a KWL chart like the one that follows.

Know	Want to Know	Learned

A Elements of Literature

Personification

? How is the house compared to a human being in this passage? [Possible responses: The house shudders and cringes from the heat; the wood is compared to bone, the framework to a skeleton, the wires to nerves, the exterior to skin, its communication system to veins and capillaries.]

B Struggling Readers

Breaking Down Difficult Text

Have a volunteer read this long sentence aloud. Have students list each verb and visualize its action. Once students have absorbed all the images, ask why this sentence is effective. [Possible response: The sentence conveys the sense of things happening in rapid succession; it conveys the chaos of the fire; it shows that the house is "panicking" in the emergency.]

C Reading Skills and Strategies

Responding

Invite students to share their responses to the ending. Point out its irony. The dawn rises and the sun continues to shine even though civilization on earth may have been destroyed. And the mechanical clock is still working.



A The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run! Heat snapped mirrors like the first brittle winter ice. And the voices wailed, Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings[11] like hot chestnuts. One, two, three, four, five voices died.

In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river. . . .

11. sheathings: protective coverings.

B Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in, the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic[12] rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into subcellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke.

C Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

"Today is August 5, 2026, today is August 5, 2026, today is . . ."

12. psychopathic (sī′kō·path′ik): insane.

WORDS TO OWN

oblivious (ə·bliv′ē·əs) *adj.*: unaware.
sublime (sə·blīm′) *adj.*: majestic; grand.

Making the Connections

Connecting to the Theme: "Tales of the Strange and Mysterious"

After students have read "There Will Come Soft Rains," have them discuss how it fits the collection theme. Prompt them with questions such as these: What is strange about the characters and the setting? [There are no human characters and only one minor animal character; a house is the major character. The setting is an abandoned house in a town of rubble.] **How do Bradbury's word choices add to the strangeness of the story?** [Bradbury describes the actions and emotions of inanimate objects and forces (such as the house and fire) with verbs, adverbs, and adjectives that are usually applied to humans.] **What mysteries remain at the story's end?** [Possible responses: why the bomb was dropped; why one house remains standing; what the McClellans were like; whether there is still human life anywhere else on earth.]

Meet the Writer

"My Stories Have Led Me Through My Life"

At the age of twelve, **Ray Bradbury** (1920–) wrote his first short stories, about the planet Mars, in pencil on brown wrapping paper. He's been writing stories—and novels, poems, plays, and screenplays—ever since. Their settings range from Mars and Venus to Ireland and Green Town, a fictional town based on his birthplace, Waukegan, Illinois. Much of Bradbury's writing, like "There Will Come Soft Rains," expresses his belief that advances in science and technology should never come at the expense of human beings. For another Bradbury favorite, see "The Drummer Boy of Shiloh" on page 581.

Bradbury advises young writers to keep writing:

> "If you write a hundred short stories and they're all bad, that doesn't mean you've failed. You fail only if you stop writing. I've written about two thousand short stories; I've only published about three hundred, and I feel I'm still learning."



Disney character © Disney Enterprises, Inc. Tophan/The Image Works.

He follows his own advice and writes nearly every day. Although he has been writing for over sixty years, he says he is still having fun.

> "Writing is supposed to be difficult, agonizing, a dreadful exercise, a terrible occupation. But, you see, my stories have led me through my life. They shout, I follow. They run up and bite me on the leg—I respond by writing down everything that goes on during the bite. When I finish, the idea lets go and runs off."

More by Ray Bradbury

Bradbury's best-known books include the short-story collections *The Martian Chronicles* (Bantam) and *The Illustrated Man* (Bantam) and the novel *Fahrenheit 451* (Ballantine). (The novel is about a future society in which books are burned because they are thought to contain dangerous ideas. The title is a reference to the temperature at which paper burns, 451° F.)

Browsing in the Files

About the Author. When Ray Bradbury was fourteen, his family moved to Los Angeles, where he developed a love for the cinema and would sneak into film previews whenever he could. He haunted the doorsteps of famous local science fiction writers, who helped and encouraged him. Bradbury was twenty when his first story was accepted by the magazine *Script*. At twenty-three, he became a full-time professional writer. He has written plays and screenplays, in addition to novels and short stories. *Dandelion Wine* is another work of Bradbury's that students may enjoy.

Assessing Learning

Check Test: True-False

1. The McClellans prepare for a card party in the afternoon. [False]
2. There is rubble outside the door because a tornado has struck. [False]
3. The five spots of paint left on the wall are the silhouettes of a man, a woman, two children, and a ball. [True]
4. The dog dies in the fire. [False]
5. After the fire burns out, one wall of the house is left standing. [True]

Observation Assessment

Have students discuss the story with you one-on-one. Prompt them with questions such as the following:

- Did you like this story? Why or why not?
- What did it make you think about?
- What do you think Bradbury was trying to say with this story?

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, pp. 36, 38

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 12

Student to Student

As this short science fiction story opens, an alien, Martak, decides to terminate Experiment 023681—which we learn is Earth. The story then switches to Earth where four-year old Johnny is interrupted in building his sand castle by his mother urgently calling him home. When he arrives home, he sees an ever-larger "star" heading to earth. As Earth is destroyed, Martak watches and then turns to his next experiment.

A Critical Thinking

Interpreting

Ask students to identify the subject of Experiment 023681 and explain how they know. [Earth: references to living conditions, wars, and life span all suggest that "they" are human beings on Earth.]

B Reading Skills and Strategies



Using Chronology

? Which of the two events here happens first? [Both happen at the same time or nearly the same time, but in two different places. (The events concerning Johnny may occur slightly before those concerning Martak.)]

C Reading Skills and Strategies

Drawing Conclusions

? What do the numbers in the ovals signify? [They are countdown numbers.]

Student to Student

Experiment 023681

"They're still regressing," said Martak, as he raised his head from the viewing screen. He wore a look of disappointment on his face. "I can't see much use in the continued funding of Experiment 023681. We have others which are working much better."

"Very well," rumbled the deep voice of Martak's supervisor. "It's too bad, though. They seemed so promising."

"I know, I know. Disappointing, isn't it?" commented Martak. "But living conditions are horrible, they insist on killing each other in these petty little things called 'wars,' and look at their life span: on the outside, ninety-five of their 'years'!"

A

"I agree. OK. You now officially have permission to terminate Experiment 023681."

Johnny gazed on his mostly finished sand castle and felt all the pride a four-year-old could have. He noticed it was getting dark, though, so he proceeded at top speed.

B

Martak looked at the small mass of swirling blues, greens, and whites for one last time. Then he slowly pushed the red button and entered his access code.

"Request?" questioned a tinny voice from a grill in the wall.

"Terminate Experiment 023681."

"Request confirmed . . ."

C

5

Johnny looked up. Did he hear his mother calling him? He couldn't be sure, so he went back to playing in his sandbox.

"John!" screamed his mother from the house.

4

Johnny sighed and dropped his shovel as he slowly trudged toward his house. He knew his mother meant it when she just said "John." He looked up at the darkening sky and saw the first stars.

3

"*Now,* John!" yelled his mother.

"I'm coming!" he responded. He ambled to the porch, cleaned his shoes, and began to walk inside. On some unexplainable impulse, he turned and looked at the sky once more.

2

Man, that's a bright star up there! Hmmm, it seems to be growing larger! I guess it's an airplane, he decided. He opened the door and went in.

He then moved to the window and looked out. Man, it's even bigger! It looked like a big flashlight had been shone on the house.

1

He heard his mother yell at him to get away from the window, and his father yell something about invaders, but he was entranced.

0

Martak watched as the small, perfect sphere was engulfed in a yellow flame. The flame slowly turned orange, then red, then finally settled into a black cloud which died, leaving behind only dust. He sighed regretfully, as Johnny had done, and turned to the next experiment.

— Peter Leary
Athens Academy
Athens, Georgia

Connecting Across Texts

Connecting with "There Will Come Soft Rains"

Have students discuss "Experiment 023681" and its link to Bradbury's story. Start them off with the following questions:

- Why do Martak and his supervisor feel they have the right to destroy Earth?
- What similarities do you see between the stories?
- What is a common theme of the two stories?
- Do you think Bradbury would enjoy this story? Why or why not?

Making Meanings

First Thoughts

[respond] 1. Complete any two of these statements:

- As I read "There Will Come Soft Rains," I thought of . . .
- This story interested/did not interest me because . . .
- One question I have about the story is . . .

Shaping Interpretations

[review] 2. Review the story by listing, in **chronological order,** the main events that took place in the house on August 4, 2026. Now, look at the little digital clocks that indicate the hours. How long did it take for the house to be destroyed?

[identify] 3. Go back to the text, and find three places in the story where the house, the fire, and the appliances are **personified**—that is, described as if they were living beings, even human.

[interpret] 4. Bradbury describes the house as "an altar with ten thousand attendants" (page 216). Who are the "gods" who are worshiped? What has happened to these "gods"?

[compare] 5. What similarities and differences do you see between the visions of the future offered in Bradbury's story and those in Sara Teasdale's poem (pages 218–219)?

Connecting with the Text

[speculate] 6. Do you think there will ever be automated houses like the one in the story? Explain why or why not. How would you feel about living in one?

[connect] 7. Turn back to your Quickwrite on the benefits and drawbacks of technology. What would you add to your list now that you have read "There Will Come Soft Rains"?

[speculate] 8. How old will you be and what do you think you'll be doing in the year 2026? How do you expect the world of 2026 to compare with the one Bradbury envisions?

Extending the Text

[extend] 9. What warnings are Bradbury and Peter Leary (see page 222) trying to deliver through their stories? What do you think should be done to ensure that your generation's future is different from what is described in the stories?

Reading Check

a. As the story opens, what clues suggest that all is not well in the McClellan household?

b. What has happened to the family?

c. Explain why there is still activity in the house. Who or what controls the house?

d. Describe how the house is finally destroyed.

Reading Check

a. The house is going through its usual daily routine, but no one is home to hear the alarms, eat breakfast, or take out the car.

b. The members of the family have been killed in a nuclear explosion.

c. The house is controlled by an electronic brain. Since no one has commanded it otherwise, it continues to run as usual.

d. A storm knocks a tree through a window, breaking a bottle of solvent over the stove and starting a fire. The fire spreads rapidly through the house, destroying it within hours.

Making Meanings

First Thoughts

1. Possible responses: . . . what the world of 2026 must have been like before the story opened. . . . interested me because I had to keep guessing what led to this situation. . . . Was there any warning of the attack?

Shaping Interpretations

2. Rang alarm; made breakfast; cleaned house; disposed of dog's corpse; set up and put away equipment for card party; filled baths; read poem; fought fire. Fire lasts from 10:00 P.M. until dawn.
3. Possible responses: "a pump shrugged to a stop," "the fire felt of the clothes," "the house shuddered." See also the sections noted throughout the story in the side margin annotations.
4. The McClellans are the gods: Bradbury says "the gods had gone away." They have been killed in a nuclear explosion.
5. Bradbury focuses on the end of the things humans have created, while Teasdale emphasizes nature's indifference to the absence of human beings. At the end of both story and poem, dawn comes as always, despite the destruction of the war.

Connecting with the Text

6. Students should realize that such houses are unlikely to become practical by 2026. Possible responses: Enjoy freedom from chores; dislike constant prerecorded announcements; dislike being forced to do things at set times.
7. Benefits: Time once spent on chores can be used for play or creative work. Drawbacks: Technology badly used can literally destroy the world.
8. Answers will vary. Students may suggest that talking, self-cleaning houses are unlikely to replace the houses they live in now. They may express fear of nuclear war.

Extending the Text

9. Both writers describe possible consequences of human wars. Possible response: Nations must work out differences peacefully rather than going to war.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 131 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

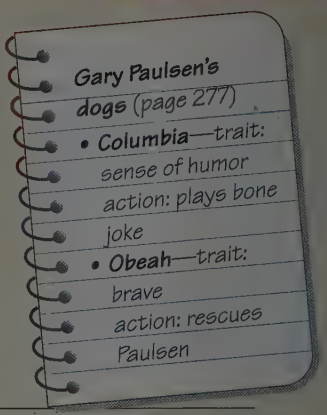
1. **Writer's Notebook** Encourage students to look for verbs that express action, adjectives that describe feelings, and adverbs that modify both verbs and adjectives.
2. **Creative Writing** Before students begin their diary entries, suggest that they learn more about the family from the story. For example, a bridge table and accompanying snacks are set up at midday, which means that they probably play cards. The family collects original artworks by Picasso and Matisse, so they must appreciate art and be wealthy. The dog and the lively nursery suggest activities for the children.
3. **Performance** To help students focus on the selling points of their device, lead them in brainstorming about the dreary, inconvenient tasks they all have to perform. How could these drudgeries be eliminated? In what ways could people fill the leisure time gained by using the labor-saving device? You might suggest that students work in pairs for this activity.
4. **Technology/Critical Thinking** Ask students to think of the worst task they have to perform at home and then to think of and invent the machine that relieves them of this dreaded chore. Have students devise a name for a company that would develop and market an entire line of such devices.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Character Analysis

This story is remarkable because it doesn't have any human characters in it. Yet think of that house and the evil fire that ruins it. Take notes on one of them as a "character." What kind of person is the fire portrayed as? Take notes on the words used to describe the fire and on what it does. What kind of person is the house? How is it described? What does it do as its life is threatened and then destroyed? The notes at the right show how two nonhuman characters in this book are like people.



Creative Writing

2. Dear Diary

Write a diary entry dated August 4, 2025, from the **point of view** of one of the McClellans—the mother, the father, the son, or the daughter. What happens to you on this day, one year before the events of the story? What are your hopes and fears?

Performance

3. It Pays to Advertise

Write a script for a thirty second TV or radio commercial advertising one of the devices mentioned in Bradbury's story. Perform your commercial for the class, videotaping or audiotaping it if possible.

Technology/Critical Thinking

4. The Cutting Edge

Invent a new toy or labor-saving appliance for Bradbury's world of 2026. Make a drawing of your invention, and attach a written explanation of what it does and how it works.



The Dog Wash Program is a machine with five cycles to make dog washing an easier chore. The eye protectors, flea shampoo, shampooing massage, dog positioners, and drying towel are the five cycles the dog goes through under running water to make your job much easier and clean the dog better.

—Kimberly Swift
Canyon Vista Middle School
Austin, Texas

GRAMMAR LINK MINI-LESSON

Don't or *Doesn't*?

Language Handbook HELP

See Problems in Agreement, page 750.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: subject-verb agreement.*

The contractions *don't* and *doesn't* should agree with their subjects.

1. Use *don't* with plural subjects and with the pronouns *I* and *you*.

 EXAMPLES Science fiction stories don't always take place in the future.

 Don't you wish your house would clean up after you?

2. Use *doesn't* with other singular subjects.

 EXAMPLES Mrs. McClellan doesn't hear her poetry reading that day.

 It doesn't matter to the house that the dog is hungry.

If you're unsure whether to use *don't* or *doesn't* in a sentence, try substituting the phrases *do not* and *does not* for the contraction. For example, *she does not* is correct; *she do not* isn't.

Try It Out

Copy the following sentences, filling in each blank with the correct contraction, *don't* or *doesn't*.

1. The McClellans _____ live in the house anymore.
2. It seems as though the house _____ realize they are gone.
3. It _____ know how to stop cleaning, cooking, and reading poetry.
4. The amazing gadgets still work, but they _____ serve any purpose.
5. Bradbury seems to be saying that it _____ make sense to care more about technology than about human life.

VOCABULARY HOW TO OWN A WORD

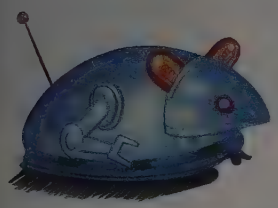
WORD BANK

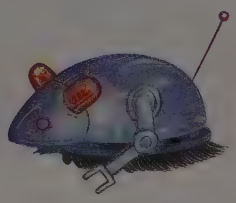
paranoia
tremulous
oblivious
sublime

Analogies

Complete each sentence by filling in the blank with the word that fits best from the Word Bank. Use each word only once. (You may want to review the explanation of analogies on page 76.)

1. *Weary* is to *tired* as *shaky* is to _____.
2. *Depression* is to *sadness* as _____ is to *suspicions*.
3. *Afraid* is to *frightened* as *majestic* is to _____.
4. *Hit* is to *miss* as *aware* is to _____.





GRAMMAR LINK

Have two volunteers come to the chalkboard. One can conjugate the verb *do* in the present tense (I do, you do, he/she/it does, we do, you do, they do) while the other conjugates the negative contracted forms (I don't, you don't, he/she/it doesn't, we don't, you don't, they don't). Students will realize that *doesn't* is used only in the third person singular. In all other cases, *don't* is correct.

Try It Out

Answers

1. don't
2. doesn't
3. doesn't
4. don't
5. doesn't

VOCABULARY

Answers

1. tremulous
2. paranoia
3. sublime
4. oblivious

Resources

Grammar

- *Grammar and Language Links*, p. 21

Vocabulary

- *Words to Own*, p. 9

Spelling

For related instruction, see

- *Spelling and Decoding*, p. 11

Grammar Link Quick Check

Fill in the blank with the correct contraction, *don't* or *doesn't*.

1. The voice in the ceiling _____ realize that no one is there. [doesn't]
2. Why _____ the mice realize they no longer need to clean? [don't]
3. The automatic garage door _____ close immediately. [doesn't]
4. _____ the rain ever stop? [Doesn't]
5. The water pumps _____ save the house. [don't]

Objectives

1. Read and interpret the story
2. Identify a framework story
3. Draw inferences
4. Express understanding through critical and creative writing
5. Identify active and passive voice and use both voices in writing
6. Understand and use new words
7. Map words to demonstrate meanings

Skills

Literary
- Identify a framework story

Reading
- Draw inferences

Writing
- Collect ideas for a character analysis
- Rewrite a story in a new setting
- Compare two stories

Grammar/Language
- Identify active and passive voice

Vocabulary
- Understand and use new words
- Create word maps

Viewing/Representing
- Interpret illustrations (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

The Inn of Lost Time

Make the Connection

Time Warp

What would you do if you awoke one day to find that you had slept for fifty years? Brainstorm the advantages and disadvantages of such a strange situation.

Quickwrite

If you woke up in the distant future, would you want to remain there or return to your own time? Why? Write briefly about your responses.

Elements of Literature

Framework Story

"The Inn of Lost Time" is a **framework story** with *two* **inner stories**—a short folk tale told by one of the characters to his children and a longer personal narrative told by another character. As you read the inner stories (which are indented on the page), keep in mind who is telling each story and who his audience is. Doing this will help you understand what is happening when you return to the **frame story.**

A **framework story** is a story that contains a **frame story** and an **inner story.** The inner story is often told by one of the characters in the frame story.

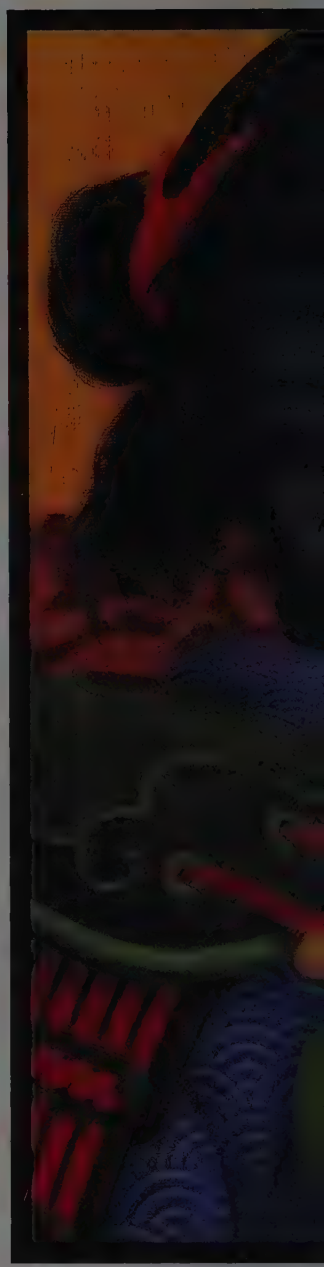
Reading Skills and Strategies

Drawing Inferences: Your Best Guess

Mystery stories invite you to make guesses, or **inferences,** that are based on carefully placed clues. When you draw inferences from a story, you go beyond what the text states directly. You make an educated guess based on what you read in the text combined with your own knowledge and experience. In a way, making inferences is like being a detective.

As you read this strange story, keep a notebook or piece of paper handy. Note clues that might help you solve the mystery before Zenta himself does.

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LEO 8-3



Preteaching Vocabulary

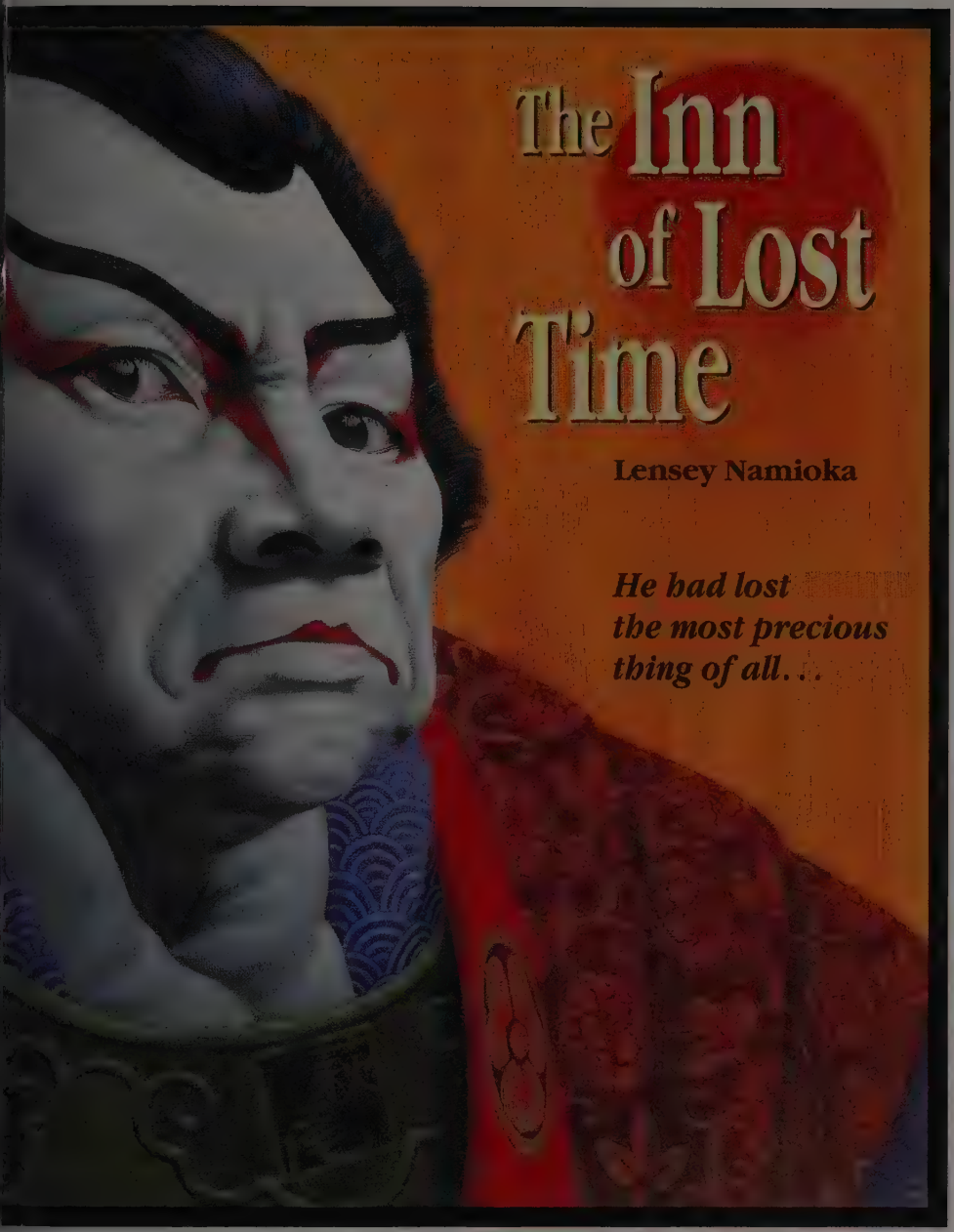
Words to Own

Have students read the Words to Own and their definitions listed at the bottom of the selection pages. Then have students choose partners. One student should name a word from the list; the partner should spell and define it. Partners can trade roles until the list is complete. Then ask students to complete the following activity.

Activity

Match the words in the left column with their synonyms in the right column.

desolate [g]	a. tiring
decrepit [i]	b. painful
ravenous [h]	c. passed
grueling [a]	d. pay
poignant [j]	e. freeloaders
traumatic [b]	f. regretfully
ruefully [f]	g. unhappy
elapsed [c]	h. hungry
parasites [e]	i. feeble
remit [d]	j. touching



Summary

The story opens in a farmhouse in sixteenth-century Japan, where two ronin, or samurai, are visiting. They listen as the farmer tells his three sons the bedtime story of Urashima Taro, who was robbed of many years of life. The ronin Zenta tells of his own experience of lost time. As a young man, Zenta was bodyguard to the traveling merchant Tokubei. One night they stopped at an inn far off the main road. They noticed that the girl who served their meal had six fingers on one hand. They soon fell heavily asleep and when they woke, found themselves outside on cold ground. Disoriented, they shook themselves and went back to the inn. The pretty girl who had served them now appeared to be an old woman, and the man told them that the house had not been an inn for many years. Zenta and Tokubei realized that they must have slept through fifty years. Zenta, however, was suspicious, and signs soon told him that the innkeeper was tricking them in an attempt to get Tokubei's gold. In fact, the travelers had slept for only one night. As Zenta finishes his story and the farmer's wife pours tea, Matsuzo, the second samurai, notices that she has six fingers on her hand. He realizes that she is the girl of the story and that this farmhouse is the inn of Zenta's story.

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 104
- *Graphic Organizers for Active Reading*, p. 18
- *Words to Own*, p. 10
- *Spelling and Decoding*
 Worksheet, p. 12
- *Audio CD Library*
 Disc 7, Track 2

Writing and Language
- *Daily Oral Grammar*
 Transparency 13
- *Grammar and Language Links*
 Worksheet p. 23

Viewing and Representing
- *Viewing and Representing*
 Fine Art Transparency 7
 Fine Art Worksheet, p. 28

Assessment
- *Formal Assessment*, p. 44
- *Portfolio Management System*, p. 132
- *Standardized Test Preparation*, p. 40
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-3)

Will you promise to sleep if I tell you a story?" said the father. He pretended to put on a stern expression.

"Yes! Yes!" the three little boys chanted in unison. It sounded like a nightly routine.

A The two guests smiled as they listened to the exchange. They were wandering ronin, or unemployed samurai, and they enjoyed watching this cozy family scene.

The father gave the guests a helpless look. "What can I do? I have to tell them a story, or these little rascals will give us no peace." Clearing his throat, he turned to the boys. "All right.
B The story tonight is about Urashima Taro."

Instantly the three boys became still. Sitting with their legs tucked under them, the three little boys, aged five, four, and three, looked like a descending row of stone statuettes. Matsuzo, the younger of the two ronin, was reminded of the wayside half-body statues of Jizo, the God of Travelers and Protector of Children.

Behind the boys the farmer's wife took up a pair of iron chopsticks and stirred the ashes of the fire in the charcoal brazier.[1] A momentary glow brightened the room. The lean faces of the two ronin, lit by the fire, suddenly looked fierce and hungry.

The farmer knew that the two ronin were supposed to use their arms in defense of the weak. But in these troubled times, with the country torn apart by civil wars, the samurai didn't always live up to their honorable code.

Then the fire died down again and the subdued red light softened the features of the two ronin. The farmer relaxed and began his story.

C The tale of Urashima Taro is familiar to every Japanese. No doubt the three little boys had heard their father tell it before—and more than once. But they listened with rapt attention.

Urashima Taro, a fisherman, rescued a turtle from some boys who were battering it with stones. The grateful turtle rewarded Taro by carrying him on his back to the bottom of the sea, where he lived happily with the Princess of the Undersea. But Taro soon became homesick for his native village and asked to go back on land. The princess gave him a box to take with him but warned him not to peek inside.

When Taro went back to his village, he found the place quite changed. In his home he found his parents gone, and living there was another old couple. He was stunned to learn that the aged husband was his own son, whom he had last seen as a baby! Taro thought he had spent only a pleasant week or two undersea with the princess. On land, seventy-two years had passed! His parents and most of his old friends had long since died.

Desolate, Taro decided to open the box given him by the princess. As soon as he looked inside, he changed in an instant from a young man to a decrepit old man of more than ninety.

At the end of the story the boys were close to tears. Even Matsuzo found himself deeply touched. He wondered why the farmer had told his sons such a poignant bedtime story. Wouldn't they worry all evening instead of going to sleep?

But the boys recovered quickly. They were soon laughing and jostling each other, and they made no objections when their mother shooed
D them toward bed. Standing in order of age, they bowed politely to the guests and then lay down on the mattresses spread out for them on

Words to Own

desolate (des′ə·lit) *adj.*: lonely; miserable; deserted.
decrepit (dē·krep′it) *adj.*: broken down or worn out from old age or long use.
poignant (poin′yənt) *adj.*: causing sadness or pain; touching.

1. **brazier** (brā′zhər): metal container that holds burning coals or charcoal, used to warm a room or cook food.

A Vocabulary Note

Precise Meanings

Ask students to check the precise meanings of *ronin* and *samurai* in a dictionary. [A ronin is a wandering soldier for hire; a samurai is a member of the warrior class.] Explain that while a samurai owed allegiance to a particular lord, a ronin would fight for anyone who would pay him.

B Cultural Connections

Pronunciation

Japanese is a phonetic language and very easy to pronounce. Each syllable is given equal weight, consonants are pronounced as in English, and vowels are pronounced as in Spanish or Italian. Thus, Urashima Taro is pronounced oo-rah-shee-mah tah-ro.

C Elements of Literature

Framework Story

? How can you tell that a story-within-a-story is about to begin? [The clue is "The farmer relaxed and began his story."]

D Cultural Connections

Bowing

In Japan, bowing is an everyday expression of polite good will. A bow can express a polite greeting or farewell; it implies humility toward the other person, which is very important in Japan.

Resources

Listening

Audio CD Library

A recording of this story is provided in the *Audio CD Library:*

- Disc 7, Track 2

Selection Assessment

Formal Assessment

- Selection Test, p. 44

Test Generator

- Selection Test

Viewing and Representing

Fine Art Transparency

A fine art transparency of Georges de la Tour's *The Fortune Teller* can be used to stimulate discussion about the atmosphere of the story.

- Transparency 7
- Worksheet, p. 28

Reaching All Students

Struggling Readers

Drawing Inferences was introduced on p. 226. For a lesson directly tied to this story that teaches students to draw inferences by using a strategy called It Says I Say . . . , see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 104

Advanced Learners

The concept of escaping into another time and place is a rich theme in fiction. You might have a small group of students create a bibliography of works on this subject. A few of many examples: Mark Twain's *A Connecticut Yankee in King Arthur's Court*, H. G. Wells's *The Time Machine*, James Hilton's *Lost Horizon*, Madeleine L'Engle's *A Wrinkle in Time*. Have students create a Time Warps list that summarizes works on this theme for the classroom or the school library.

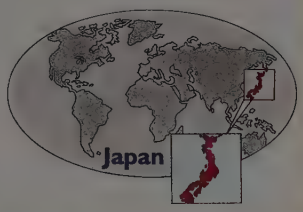
Literature and Geography

Samurai: Honor First

This story is set in sixteenth-century Japan. The story's main character, Zenta, is a samurai (sam′ ə·rī′), a member of the warrior class. The samurai protected the feudal lords. They followed a code called Bushido, which required them to show absolute obedience and loyalty to their lords and to place their honor above anything else, including their own lives. The samurai class lost its privileges and began to die out when feudalism was abolished in Japan in 1871.

You may be surprised to hear that these disciplined warriors produced many of Japan's famous arts, including the tea ceremony and flower arrangement.

One of the great movies of the twentieth century is *The Seven Samurai* (1954), directed by Akira Kurosawa. In the movie, set in the sixteenth century, a group of samurai who are looking for work hire themselves out to protect a village threatened by bandits. The movie has been called an "eastern western" because the seven samurai remind people of the heroic cowboys of American western movies.



the floor. Within minutes the sound of their regular breathing told the guests that they were asleep.

Zenta, the older of the two ronin, sighed as he glanced at the peaceful young faces. "I wish I could fall asleep so quickly. The story of Urashima Taro is one of the saddest that I know among our folk tales."

The farmer looked proudly at his sleeping sons. "They're stout lads. Nothing bothers them much."

The farmer's wife poured tea for the guests and apologized. "I'm sorry this is only poor tea made from coarse leaves."

Zenta hastened to reassure her. "It's warm and heartening on a chilly autumn evening."

"You know what I think is the saddest part of the Urashima Taro story?" said Matsuzo, picking up his cup and sipping the tea. "It's that Taro lost not only his family and friends but a big piece of his life as well. He had lost the most precious thing of all: time."

The farmer nodded agreement. "I wouldn't sell even one year of my life for money. As for losing seventy-two years, no amount of gold will make up for that!"

Zenta put his cup down on the floor and looked curiously at the farmer. "It's interesting that you should say that. I had an opportunity once to observe exactly how much gold a person was willing to pay for some lost years of his life." He smiled grimly. "In this case the man went as far as one gold piece for each year he lost."

Literature and Geography

From the 1630s until 1858, Japan was mostly isolated from the Western world. No foreigners were permitted to land on its shores, and the few Dutch and Chinese traders remaining in the country were required to live in the city of Nagasaki. In 1853, the United States sent a fleet commanded by Matthew Perry to Japan. Perry's attempts to persuade Japan to resume relations with the West failed, but a subsequent attempt by Townsend Harris succeeded. Sweeping economic, political, and social changes followed, although Japan did not achieve its present technological prominence until after World War II.

Reading Skills and Strategies



Drawing Inferences

? Why do you think the idea of selling years for money is introduced? [Possible responses: to hint that later in the story, someone will sell years for money.]



From the Editor's Desk

A Japanese Rip van Winkle? Well, not quite, but this story does remind us of Irving's classic. We like it, also, because it contains three stories in one and adds an interesting dimension to the "lost in time" theme.

Crossing the Curriculum

Film

Have students get together to view Kurosawa's film *The Seven Samurai* (see Literature and Geography feature). You may want to show the film before students read the story, since it will provide a cultural and historical context for the selection. After students have seen the film and read the story, have them discuss their reactions. How did the film help set the background for "The Inn of Lost Time"? What aspects of the story did it clarify? What did students learn about the class system, the civil wars, and the samurai code from the film?

Architecture

Have students investigate traditional Japanese architecture. What were houses built of in the sixteenth century? How big were they? What did they look like? How did people keep warm in the winter? Did architecture vary from one region to the next? Have students bring in pictures to show their classmates as they share the information they discover.

A Reading Skills and Strategies



Drawing Inferences

? Why does the farmer's wife look intently at Zenta? [Possible responses: She is eager to hear his story; she wonders what he will say. (Note: After students have completed the story they may recognize foreshadowing here.) She recognizes Zenta and knows his story and wonders how he will tell it.]

B Elements of Literature

Framework Story

? To whom does the pronoun *I* refer? How do you know? [Zenta is now telling a story within the frame story. The ellipses at the end of the previous paragraph show that Zenta is beginning his story, and the indent of the text sets his story off visually from the frame story.]

C Reading Skills and Strategies



Drawing Inferences

? Why do you think Zenta stresses this detail to his listeners? [Possible responses: Tokubei will be the person who offers one gold piece for each lost year. Tokubei will have to buy his way out of trouble later in this story.]

"That's bizarre!" said Matsuzo. "You never told me about it."

"It happened long before I met you," said Zenta. He drank some tea and smiled ruefully. "Besides, I'm not particularly proud of the part I played in that strange affair."

"Let's hear the story!" urged Matsuzo. "You've made us all curious."

The farmer waited expectantly. His wife sat down quietly behind her husband and folded her hands. Her eyes looked intently at Zenta.

"Very well, then," said Zenta. "Actually, my story bears some resemblance to that of Urashima Taro. . . ."

It happened about seven years ago, when I was a green, inexperienced youngster not quite eighteen years old. But I had had a good training in arms, and I was able to get a job as a bodyguard for a wealthy merchant from Sakai.

As you know, wealthy merchants are relatively new in our country. Traditionally the rich have been noblemen, landowners, and warlords with thousands of followers. Merchants, regarded as parasites in our society, are a despised class. But our civil wars have made people unusually mobile and stimulated trade between various parts of the country. The merchants have taken advantage of this to conduct business on a scale our fathers could not imagine. Some of them have become more wealthy than a warlord with thousands of samurai under his command.

The man I was escorting, Tokubei, was one of this new breed of wealthy merchants. He was trading not only with outlying provinces but even with the Portuguese[2] from across the sea. On this particular journey he was not carrying much gold with him. If he had, I'm sure he would have hired an older and more experienced bodyguard. But if the need should arise, he could always write a message to his clerks at home and have money forwarded to him. It's important to remember this.

The second day of our journey was a particularly grueling one, with several steep hills to climb. As the day was drawing to its close, we began to consider where we should spend the night. I knew that within an hour's walking was a hot-spring resort known to have several attractive inns.

But Tokubei, my employer, said he was already very tired and wanted to stop. He had heard of the resort and knew the inns there were expensive. Wealthy as he was, he did not want to spend more money than he had to.

While we stood talking, a smell reached our noses, a wonderful smell of freshly cooked rice. Suddenly I felt ravenous. From the way Tokubei swallowed, I knew he was feeling just as hungry.

We looked around eagerly, but the area was forested and we could not see very far in any direction. The tantalizing smell seemed to grow and I could feel the saliva filling my mouth.

"There's an inn around here somewhere," muttered Tokubei. "I'm sure of it."

We followed our noses. We had to leave the well-traveled highway and take a nar-

2. Portuguese: The Portuguese were the first Europeans to reach Japan, arriving in 1543. Until they were expelled, in the 1630s, they traded extensively with the Japanese.

WORDS TO OWN

ruefully (rōō′fəl·ē) *adv.*: with regret and embarrassment.
parasites (par′ə·sīts′) *n.*: people who live at others' expense without making any contribution. (In ancient Greece, *parasitos* was the term used for someone who flattered and amused a host in return for free meals.)
grueling (grōō′əl·iŋ) *adj.*: exhausting; extremely demanding.
ravenous (rav′ə·nəs) *adj.*: extremely hungry.

row, winding footpath. But the mouth-watering smell of the rice and the vision of fluffy, freshly aired cotton quilts drew us on.

The sun was just beginning to set. We passed a bamboo grove, and in the low evening light the thin leaves turned into little golden knives. I saw a gilded[3] clump of bamboo shoots. The sight made me think of the delicious dish they would make when boiled in soy sauce.

We hurried forward. To our delight we soon came to a clearing with a thatched house standing in the middle. The fragrant smell of rice was now so strong that we were certain a meal was being prepared inside.

Standing in front of the house was a pretty girl beaming at us with a welcoming smile. "Please honor us with your presence," she said, beckoning.

There was something a little unusual about one of her hands, but, being hungry and eager to enter the house, I did not stop to observe closely.

You will say, of course, that it was my duty as a bodyguard to be suspicious and to look out for danger. Youth and inexperience should not have prevented me from wondering why an inn should be found hidden away from the highway. As it was, my stomach growled, and I didn't even hesitate but followed Tokubei to the house.

Before stepping up to enter, we were given basins of water to wash our feet. As the girl handed us towels for drying, I saw what was unusual about her left hand: She had six fingers.

Tokubei had noticed it as well. When the girl turned away to empty the basins, he nudged me. "Did you see her left hand? She had——" He broke off in confusion as the girl turned around, but she didn't seem to have heard.

The inn was peaceful and quiet, and we soon discovered the reason why. We were the only guests. Again, I should have been suspicious. I told you that I'm not proud of the part I played.

Tokubei turned to me and grinned. "It seems that there are no other guests. We should be able to get extra service for the same amount of money."

The girl led us to a spacious room which was like the principal chamber of a private residence. Cushions were set out for us on the floor and we began to shed our traveling gear to make ourselves comfortable.

The door opened and a grizzled-haired man entered. Despite his vigorous-looking face his back was a little bent, and I guessed his age to be about fifty. After bowing and greeting us, he apologized in advance for the service. "We have not always been innkeepers here," he said, "and you may find the accommodations lacking. Our good intentions must make up for our inexperience. However, to compensate for our inadequacies, we will charge a lower fee than that of an inn with an established reputation."

Tokubei nodded graciously, highly pleased by the words of our host, and the evening began well. It continued well when the girl came back with some flasks of wine, cups, and dishes of salty snacks.

While the girl served the wine, the host looked with interest at my swords. From the few remarks he made, I gathered that he was a former samurai, forced by circumstances to turn his house into an inn.

Having become a bodyguard to a tight-fisted merchant, I was in no position to feel superior to a ronin-turned-innkeeper. Socially, therefore, we were more or less equal.

3. **gilded:** here, appearing to be coated with gold.

D Elements of Literature
Imagery

Encourage students to note the sensory images in this passage. Ask them to point out images that appeal to the different senses. [Possible responses: The fluffy quilts freshly aired appeal to the senses of sight, smell, and touch; the golden knives to the senses of sight and touch; the rice to both smell and taste; the bamboo shoots and soy sauce to the sense of taste.]

E Reading Skills and Strategies
Drawing Inferences

? What does Zenta think he should have inferred about the inn from its peace and isolation? [Possible responses: that something was not normal about it; that it was dangerous; that it was a trap; that he and Tokubei might be killed or robbed.]

F English Language Learners
Idioms

Ask if anyone knows the meaning of the phrase *tight-fisted*. Explain that it means "stingy" or "miserly" and is meant to suggest the image of a person tightly clutching money or a purse in a fist.

Getting Students Involved

Cooperative Learning
On with the Show. Ask a group of four students to create and produce a show based on the Urashima Taro tale. One student could be in charge of set design and construction; the second, of the script; the third, of the design and creation of papier-mâché masks; and the fourth of directing. Once students have completed staging and rehearsals, they can perform for their classmates or take the show to a local elementary school to perform.

Enrichment Activity
Who's Been Framed? The concept of a framework story can be reinforced by encouraging students to think of examples from art, media, or architecture in which a small version of something is framed by, or contained within, a larger version. Ask students to look for examples and bring their ideas to class. They might cite a painting in which the artist has drawn a picture of herself or himself completing the painting, a television program in which an actor is watching a television program, or a chapel within a larger church.

Responding to the Art

Activity. Ask students to study the picture of the young woman. **What inference can they draw about who she is meant to be?** [She is the pretty girl at the inn who is also the farmer's wife.] **What evidence points to her identity?** [She has six fingers on her hand; her finger on her lip suggests that she wants to keep something secret or quiet; her wink suggests that she knows that everything is not what it seems to be.]



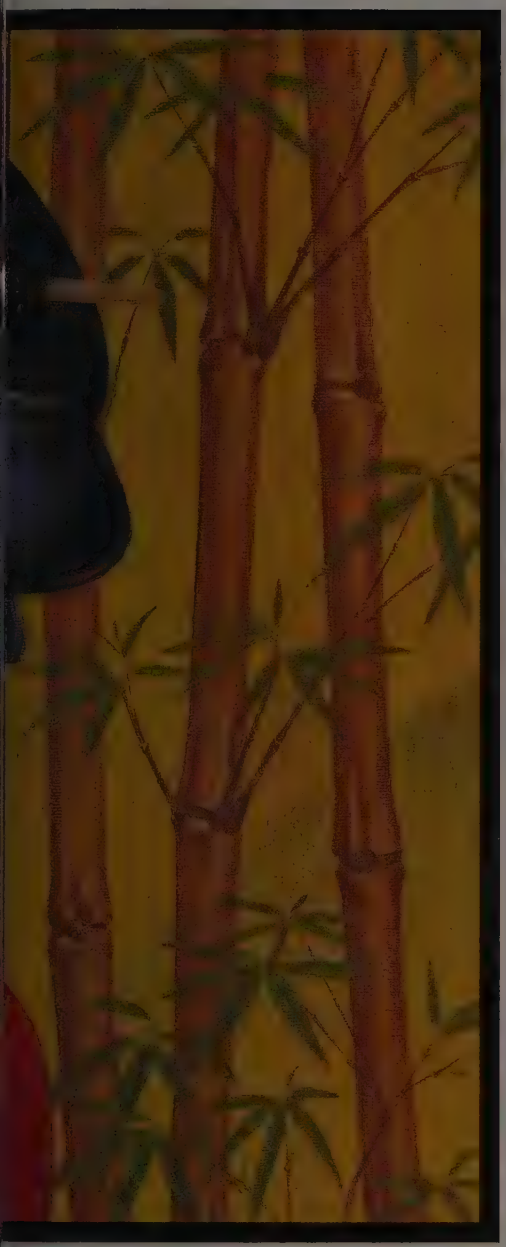
Skill Link

Analyzing Oral Interpretations

Because two of the three tales in "The Inn of Lost Time" are spoken rather than read, they provide a good opportunity for students to listen as their classmates retell the stories.

Activities

1. Have students choose one of the stories in this tale—the frame story, "Urashima Taro," or Zenta's story—to tell to the class. Students can retell stories without memorizing words. Changes in detail and emphasis are a normal part of telling stories.
2. After each story is told, have the class discuss reactions. Prompt discussion with questions such as the following: How did the oral telling of the story differ from the story in the book? Were different story elements emphasized? If so, which ones? Which version did the listeners prefer? Why? What might the storyteller have done differently?



We exchanged polite remarks with our host while we drank and tasted the salty snacks. I looked around at the pleasant room. It showed excellent taste, and I especially admired a vase standing in the alcove.[4]

My host caught my eyes on it. "We still have a few good things that we didn't have to sell," he said. His voice held a trace of bitterness. "Please look at the panels of these doors. They were painted by a fine artist."

Tokubei and I looked at the pair of sliding doors. Each panel contained a landscape painting, the right panel depicting a winter scene and the left one the same scene in late summer. Our host's words were no idle boast. The pictures were indeed beautiful.

Tokubei rose and approached the screens for a closer look. When he sat down again, his eyes were calculating. No doubt he was trying to estimate what price the paintings would fetch. A

After my third drink I began to feel very tired. Perhaps it was the result of drinking on an empty stomach. I was glad when the girl brought in two dinner trays and a lacquered[5] container of rice. Uncovering the rice container, she began filling our bowls.

Again I noticed her strange left hand with its six fingers. Any other girl would have tried to keep that hand hidden, but this girl made no effort to do so. If anything, she seemed to use that hand more than her other one when she served us. The extra little finger always stuck out from the hand, as if inviting comment. B

The hand fascinated me so much that I kept my eyes on it and soon forgot to eat. After a while the hand looked blurry. And then everything else began to look blurry. C

4. **alcove:** nook; hollow in a wall.
5. **lacquered** (lak′ərd): covered with lacquer, a varnish used to give a hard, smooth, shiny coating to wood.

A Elements of Literature
Character

? Why does Zenta assume Tokubei is thinking about how much the paintings are worth? [Possible responses: Zenta always assumes Tokubei is thinking about money; Tokubei earns his living as a merchant and is naturally interested in calculating costs.]

B Reading Skills and Strategies
Drawing Inferences

? Why do you think the girl shows her hand so plainly? [Possible responses: She wants the men to remember her. She is not ashamed of having six fingers.]

C Critical Thinking
Speculating

? Why does everything look blurry? [Possible responses: Zenta is falling asleep. He has been poisoned or drugged by the wine. The girl's hand has cast a spell on Zenta.]

Professional Notes

Cultural Diversity

The samurai, select stoic warriors who were influential politically and socially, lost their privileges and standing in the early 1870s. Although the samurai are often thought of in connection with samurai swords, two contributions made by the samurai to the Japanese arts are still recognized today—the Japanese tea ceremony and flower arranging. Ask students to jot down a few words that they think may describe the samurai code of conduct. [bravery, honor, personal loyalty above life] Then suggest students research the codes of conduct for warriors from other cultural groups. Compare and contrast them.

Responding to the Art

Kimono is a Japanese word literally meaning "garment" (from *kiru,* "worn," and *mono,* "something"). Its origins go back to ancient China; earthenware statues found in tombs dating around 206 B.C.–A.D. 200 are clad in kimono-like robes. The kimono is the traditional dress of Japan, worn by men, women, and children. (Although most Japanese today have adopted Western dress, people still wear kimonos in their own homes, and women sometimes wear them in public.)

A kimono is a long, full-sleeved robe open all down the front, with no fastenings except a sash (called an *obi*) tied around the waist. Students will note as they read the next page that Tokubei keeps his wallet in his sash; this is because kimonos are made without pockets. Japanese carry small items in the sashes or the full sleeves.

The elaborate kimonos shown here and on pp. 237 and 240 are made of *karaori* (kah-rah-oh-ree), which means "brocade" in English (literally "Chinese weave"). A raised design is woven into the fabric. Working together, a weaver and an assistant could only weave an inch or two of karaori fabric in a day.

Activity. Ask students if they see a similarity between the format of this piece of art and the format of the story. [Possible responses: The art mirrors the framework format of the story since the kimono is contained within a frame of brocade.]



Karaori. Japanese, Edo period (first half of the 18th century). Silk.

Museum of Art, Rhode Island School of Design. Gift of Lucy Truman Aldrich.

The last thing I remembered was the sight of Tokubei shaking his head, as if trying to clear it.

When I opened my eyes again, I knew that time had passed, but not how much time. My next thought was that it was cold. It was not only extremely cold but damp.

I rolled over and sat up. I reached immediately for my swords and found them safe on the ground beside me. *On the ground?* A What was I doing on the ground? My last memory was of staying at an inn with a merchant called Tokubei.

The thought of Tokubei put me into a panic. I was his bodyguard, and instead of watching over him, I had fallen asleep and had awakened in a strange place.

I looked around frantically and saw that he was lying on the ground not far from where I was. Had he been killed?

I got up shakily, and when I stood up, my head was swimming. But my sense of urgency gave some strength to my legs. I stumbled over to my employer and to my great relief found him breathing—breathing heavily, in fact.

When I shook his shoulder, he grunted and finally opened his eyes. "Where am I?" he asked thickly.

It was a reasonable question. I looked

A Reading Skills and Strategies

Drawing Inferences

? What can you infer from Zenta's shakiness and "swimming" head and Tokubei's heavy breathing and thick speech? [Possible responses: Their food was drugged. The girl cast a spell on them to make them sleep.]

Getting Students Involved

Cooperative Learning

Whose Turn Is It? Have students work in groups of three or four to turn either "Urashima Taro" or Zenta's story into a board game. Have them use the story's illustrations for inspiration as they decorate boards, cards, and other game pieces. Students might want to give their games multiple possible outcomes depending on choices made during play: for instance, what if Urashima doesn't open the box? Allow class time to play the games.

Perform a Play. Have students choose partners with whom to write a dialogue between Urashima and Zenta, after Urashima opens the box and Zenta comes away from the inn. What will they say to one another? Will they like or dislike one another? Can either man learn anything from the other's experience? If so, what? Have students perform their dialogues in class. They can memorize it, give a dramatic reading, or role-play the conversation.

around and saw that we had been lying in a bamboo grove. By the light I guessed that it was early morning, and the reason I felt cold and damp was that my clothes were wet with dew.

"It's cold!" said Tokubei, shivering and climbing unsteadily to his feet. He looked around slowly, and his eyes became wide with disbelief. "What happened? I thought we were staying at an inn!"

His words came as a relief. One of the possibilities I had considered was that I had gone mad and that the whole episode with the inn was something I had imagined. Now I knew that Tokubei had the same memory of the inn. I had not imagined it.

But why were we out here on the cold ground, instead of on comfortable mattresses in the inn?

"They must have drugged us and robbed us," said Tokubei. He turned and looked at me furiously. "A fine bodyguard you are!"

There was nothing I could say to that. But at least we were both alive and unharmed. "Did they take all your money?" I asked.

Tokubei had already taken his wallet out of his sash and was peering inside. "That's funny! My money is still here!"

This was certainly unexpected. What did the innkeeper and his strange daughter intend to do by drugging us and moving us outside?

At least things were not as bad as we had feared. We had not lost anything except a comfortable night's sleep, although from the heaviness in my head I had certainly slept deeply enough—and long enough too. Exactly how much time had elapsed since we drank wine with our host?

All we had to do now was find the highway again and continue our journey. Tokubei suddenly chuckled. "I didn't even have to pay for our night's lodging!"

As we walked from the bamboo grove, I saw the familiar clump of bamboo shoots, and we found ourselves standing in the same clearing again. Before our eyes was the thatched house. Only it was somehow different. Perhaps things looked different in the daylight than at dusk.

But the difference was more than a change of light. As we approached the house slowly, like sleepwalkers, we saw that the thatching was much darker. On the previous evening the thatching had looked fresh and new. Now it was dark with age. Daylight should make things appear brighter, not darker. The plastering of the walls also looked more dingy.

Tokubei and I stopped to look at each other before we went closer. He was pale, and I knew that I looked no less frightened. Something was terribly wrong. I loosened my sword in its scabbard.[6]

We finally gathered the courage to go up to the house. Since Tokubei seemed unable to find his voice, I spoke out. "Is anyone there?"

After a moment we heard shuffling footsteps and the front door slid open. The face of an old woman appeared. "Yes?" she inquired. Her voice was creaky with age.

What set my heart pounding with panic, however, was not her voice. It was the sight of her left hand holding on to the frame of the door. The hand was wrinkled and crooked with the arthritis of old age—and it had six fingers.

I heard a gasp beside me and knew that Tokubei had noticed the hand as well.

The door opened wider and a man appeared beside the old woman. At first I

6. **scabbard:** case for the blade of a sword.

WORDS TO OWN

elapsed (ē·lapst') *v.*: passed (said of time).

B Elements of Literature

Character

? What does his statement tell the reader about Tokubei's personality? [He accepts no responsibility for what happened; he likes to have someone else to blame.]

C Reading Skills and Strategies

Making Predictions

Ask students to answer Zenta's question and predict what will happen to the two men next. [Possible response: The innkeeper and his daughter cast a spell on the men, making many years pass while they were asleep. They will go back to the inn to confront the innkeeper.]

D Reading Skills and Strategies



Drawing Inferences

? What can you infer about the passage of time from the fact that Zenta recognizes the bamboo clump? [Not much time can have gone by if the bamboo still looks the same.]

E Critical Thinking

Speculating

? Who is the old woman? [Possible responses: mother or grandmother of the young girl; the young girl grown old while the two men slept.]

Making the Connections

Cultural Connections: Japanese Culture

Here are some activities that will help students connect concepts in the Japanese culture of "The Inn of Lost Time" with concepts in other cultures.

- With its three linked stories, "The Inn of Lost Time" highlights the importance of storytelling as a form of entertainment and as a way of imparting information. Ask students to discuss the significance of storytelling in other cultures.
- After students have learned about the samurai code of obedience and loyalty to their lords, and about the samurai placing the lord's honor and life above all, have students consider whether any parallels to this code exist in cultures today. Ask: In what types of relationships might values like these be important? [Students might cite relationships between parent and child, a bodyguard and an employer, a soldier and a commanding officer.]
- Decorative door panels like those described in the story are still used in Japanese homes. The design of the panels is characterized by strong brush strokes and asymmetric composition, meaning that paired panels may not contain matching scenes. Ask students if they know of similar artistic panels or screens from other cultures.

A Elements of Literature

Framework Story

Ask students to describe Zenta's character. [Possible responses: brave, cautious, thoughtful.] Then remind them that Zenta is telling this story about himself. Ask students if this makes them question his presentation of his own personality. [Possible responses: No; he does not try to make himself look brilliant or heroic; he admits that he was fooled. Yes; naturally he will try to make himself look as good as possible.]

B Reading Skills and Strategies

Rereading

Have students go back to p. 233, third paragraph, and reread the description of the sliding door panels. Then have them reread the description on this page. What do they notice? [The winter scene used to be on the right; now it is on the left.] What can they conclude from this? [The innkeepers are playing a trick; it is not the same pair of doors; the panels have been reversed.]

C Vocabulary Note

Word Origins

Ask someone to define *crone*. [old woman] Tell students that it comes from the French *carogne*, or "carrion," meaning "dead flesh." This word traveled into the Dutch language as *kronje*, meaning "old ewe." A *crone* is not merely an old woman, but a withered, bent, ancient woman.

thought it was our host of the previous night. But this man was much younger, although the resemblance was strong. He carried himself straighter and his hair was black, while the innkeeper had been grizzled and slightly bent with age.

"Please excuse my mother," said the man. "Her hearing is not good. Can we help you in some way?"

Tokubei finally found his voice. "Isn't this the inn where we stayed last night?"

The man stared. "Inn? We are not innkeepers here!"

"Yes, you are!" insisted Tokubei. "Your daughter invited us in and served us with wine. You must have put something in the wine!"

The man frowned. "You are serious? Are you sure you didn't drink too much at your inn and wander off?"

"No, I didn't drink too much!" said Tokubei, almost shouting. "I hardly drank at all! Your daughter, the one with six fingers on her hand, started to pour me a second cup of wine . . ." His voice trailed off, and he stared again at the left hand of the old woman.

"I don't have a daughter," said the man slowly. "My mother here is the one who has six fingers on her left hand, although I hardly think it polite of you to mention it."

"I'm getting dizzy," muttered Tokubei, and began to totter.

"I think you'd better come in and rest a bit," the man said to him gruffly. He glanced at me. "Perhaps you wish to join your friend. You don't share his delusion about the inn, I hope?"

A "I wouldn't presume to contradict my elders," I said carefully. Since both Tokubei and the owner of the house were my elders, I wasn't committing myself. In truth, I didn't know what to believe, but I did want a look at the inside of the house.

The inside was almost the same as it was before but the differences were there when I looked closely. We entered the same room with the alcove and the pair of painted doors. The vase I had admired was no longer there, but the doors showed the same landscapes painted by a master. I peered closely at the pictures and saw that

B the colors looked faded. What was more, the left panel, the one depicting a winter scene, had a long tear in one corner. It had been painstakingly mended, but the damage was impossible to hide completely.

Tokubei saw what I was staring at and he became even paler. At this stage we had both considered the possibility that a hoax of some sort had been played on us. The torn screen convinced Tokubei that our host had not played a joke: The owner of a valuable painting would never vandalize it for a trivial reason.

As for me, I was far more disturbed by the sight of the sixth finger on the old woman's hand. Could the young girl have

C disguised herself as an old crone? She could put rice powder in her hair to whiten it, but she could not transform her pretty straight fingers into old fingers twisted with arthritis. The woman here with us now was genuinely old, at least fifty years older than the girl.

It was this same old woman who finally gave us our greatest shock. "It's interesting that you should mention an inn, gentlemen," she croaked. "My father used to operate an inn. After he died, my husband and I turned this back into a private residence. We didn't need the income, you see."

"Your . . . your . . . f-father?" stammered Tokubei.

"Yes," replied the old woman. "He was a ronin, forced to go into inn keeping when he lost his position. But he never liked the work. Besides, our inn had begun to ac-

quire an unfortunate reputation. Some of our guests disappeared, you see."

Even before she finished speaking, a horrible suspicion had begun to dawn on me. Her *father* had been an innkeeper, she said, her father who used to be a ronin. The man who had been our host was a ronin-turned-innkeeper. Could this mean that this old woman was actually the same person as the young girl we had seen?

I sat stunned while I tried to absorb the implications. What had happened to us? Was it possible that Tokubei and I had slept while this young girl grew into a mature woman, got married, and bore a son, a son who was now an adult? If that was the case, then we had slept for fifty years!

The old woman's next words confirmed my fears. "I recognize you now! You are two of the lost guests from our inn! The other lost ones I don't remember so well, but I remember *you* because your disappearance made me so sad. Such a handsome youth, I thought; what a pity that he should have gone the way of the others!"

A high wail came from Tokubei, who began to keen[7] and rock himself back and forth. "I've lost fifty years! Fifty years of my life went by while I slept at this accursed inn!"

The inn was indeed accursed. Was the fate of the other guests similar to ours?

7. **keen:** wail.



Nuihaku. Japanese, Edo period (mid-18th century). Silk.
Museum of Art, Rhode Island School of Design. Gift of Lucy Truman Aldrich.

D Critical Thinking

Making Connections

? What are the parallels between this part of the story and the folk tale about Urashima Taro at the beginning of the story? [These characters may have slept for fifty years, and Urashima Taro remained beneath the sea for seventy-two years. In both cases, time seems to pass quickly.]

RESPONDING TO THE ART

Nuihaku (noo-ee-hah-koo), like *karaori* (see p. 234) is a fabric term. It means "embroidered" and involves two techniques: embroidery and application of gold or silver leaf. The birds on this kimono were not woven into the fabric. Instead, after the plain kimono was finished, the birds were stitched into the fabric, probably after being drawn or marked onto the cloth. The clouds are made of gold leaf. Gold and silver leaf are very fragile; the kimono shown here is about 150 years old, and much of the gold leaf has worn off.

Elaborate kimonos such as those shown throughout this story were not for everyday wear. They were made for female characters (all roles were played by male actors) in the traditional Japanese Noh plays. The characters in "The Inn of Lost Time" wore much plainer, simpler kimonos.

Activity. Ask students to suggest designs for a kimono. The design could illustrate this story, a scene in nature, or anything else they wish. Have them explain why the design is appropriate.

A Elements of Literature

Character

? Why is there little respect between the two men? [Zenta is contemptuous of Tokubei because Tokubei is stingy and because Zenta thinks all merchants are parasites. Tokubei is contemptuous of Zenta because he thinks Zenta has failed to protect him.]

B Reading Skills and Strategies



Drawing Inferences

? Why is the host reluctant? [Possible response: He wants to appear genuinely concerned. He wishes to lure Tokubei into giving him money and thinks his reluctance will convince Tokubei of his honesty.]

"Did anyone else return as we did, fifty years later?" I asked.

The old woman looked uncertain and turned to her son. He frowned thoughtfully. "From time to time wild-looking people have come to us with stories similar to yours. Some of them went mad with the shock."

Tokubei wailed again. "I've lost my business! I've lost my wife, my young and beautiful wife! We had been married only a couple of months!"

A gruesome chuckle came from the old woman. "You may not have lost your wife. It's just that she's become an old hag like me!"

A That did not console Tokubei, whose keening became louder. Although my relationship with my employer had not been characterized by much respect on either side, I did begin to feel very sorry for him. He was right: He had lost his world.

As for me, the loss was less traumatic. I had left home under extremely painful circumstances and had spent the next three years wandering. I had no friends and no one I could call a relation. The only thing I had was my duty to my employer. Somehow, someway, I had to help him.

"Did no one find an explanation for these disappearances?" I asked. "Perhaps if we knew the reason why, we might find some way to reverse the process."

The old woman began to nod eagerly. "The priestess! Tell them about the shrine priestess!"

"Well," said the man, "I'm not sure if it would work in your case. . . ."

"What? What would work?" demanded Tokubei. His eyes were feverish.

"There was a case of one returning guest who consulted the priestess at our local shrine," said the man. "She went into a trance and revealed that there was an evil spirit dwelling in the bamboo grove here. This spirit would put unwary travelers into a long, unnatural sleep. They would wake up twenty, thirty, or even fifty years later."

B "Yes, but you said something worked in his case," said Tokubei.

The man seemed reluctant to go on. "I don't like to see you cheated, so I'm not sure I should be telling you this."

"Tell me! Tell me!" demanded Tokubei. The host's reluctance only made him more impatient.

"The priestess promised to make a spell that would undo the work of the evil spirit," said the man. "But she demanded a large sum of money, for she said that she had to burn some very rare and costly incense before she could begin the spell."

At the mention of money Tokubei sat back. The hectic[8] flush died down on his face and his eyes narrowed. "How much money?" he asked.

The host shook his head. "In my opinion the priestess is a fraud and makes outrageous claims about her powers. We try to have as little to do with her as possible."

"Yes, but did her spell work?" asked Tokubei. "If it worked, she's no fraud!"

"At least the stranger disappeared again," cackled the old woman. "Maybe he went back to his own time. Maybe he walked into a river."

Tokubei's eyes narrowed further. "How much money did the priestess demand?" he asked again.

"I think it was one gold piece for every year lost," said the host. He hurriedly

8. **hectic:** feverish.

WORDS TO OWN

traumatic (trô·mat'ik) *adj.*: emotionally painful; causing shock.

Using Students' Strengths

Verbal Learners

Point out the paragraph beginning "As for me, the loss was less traumatic." Have students write the story of Zenta's leaving home. What happened that was so painful? Why does he have no friends? Does "no one I could call a relation" mean that he has no relatives, or that they will not speak to him? Remind students to keep their stories consistent with Zenta's character as it is presented in "The Inn of Lost Time." Have them share their stories in class.

Interpersonal Learners

Have students consider the relationship between Tokubei and Zenta. Note that Zenta says they do not respect one another. Why not? How would the story have been different if they had been close friends? If they had been enemies? If Zenta were wealthy and Tokubei poor, how might their relationship be different? Students can gather in small groups to discuss their ideas.

added, "Mind you, I still wouldn't trust the priestess."

"Then it would cost me fifty gold pieces to get back to my own time," muttered Tokubei. He looked up. "I don't carry that much money with me."

"No, you don't," agreed the host.

Something alerted me about the way he said that. It was as if the host knew already that Tokubei did not carry much money on him. C

Meanwhile Tokubei sighed. He had come to a decision. "I do have the means to obtain more money, however. I can send a message to my chief clerk and he will remit the money when he sees my seal."

"Your chief clerk may be dead by now," I reminded him.

"You're right!" moaned Tokubei. "My business will be under a new management and nobody will even remember my name!"

"And your wife will have remarried," said the old woman, with one of her chuckles. I found it hard to believe that the gentle young girl who had served us wine could turn into this dreadful harridan.[9]

"Sending the message may be a waste of time," agreed the host.

"What waste of time!" cried Tokubei. "Why shouldn't I waste time? I've wasted fifty years already! Anyway, I've made up my mind. I'm sending that message."

"I still think you shouldn't trust the priestess," said the host. D

That only made Tokubei all the more determined to send for the money. However, he was not quite resigned to the amount. "Fifty gold pieces is a large sum. Surely the priestess can buy incense for less than that amount?"

"Why don't you try giving her thirty gold pieces?" cackled the old woman. "Then the priestess will send you back thirty years, and your wife will only be middle-aged."

While Tokubei was still arguing with himself about the exact sum to send for, I decided to have a look at the bamboo grove. "I'm going for a walk," I announced, rising and picking up my sword from the floor beside me.

The host turned sharply to look at me. For an instant a faint, rueful smile appeared E on his lips. Then he looked away.

Outside, I went straight to the clump of shoots in the bamboo grove. On the previous night—or what I perceived as the previous night—I had noticed that clump of bamboo shoots particularly, because I had been so hungry that I pictured them being cut up and boiled.

The clump of bamboo shoots was still in the same place. That in itself proved nothing, since bamboo could spring up anywhere, including the place where a clump had existed fifty years earlier. But what settled the matter in my mind was that the clump looked almost exactly the way it did when I had seen it before, except that every shoot was about an inch taller. That was a reasonable amount for bamboo shoots to grow overnight.

Overnight. Tokubei and I had slept on the ground here overnight. We had not slept here for a period of fifty years.

Once I knew that, I was able to see another inconsistency: the door panels with the painted landscapes. The painting with the winter scene had been on the *right* last night and it was on the *left* this morning. It wasn't simply a case of the panels changing places, because the depressions in the

WORDS TO OWN

remit (ri·mit') *v.*: send as payment.

9. **harridan:** spiteful old woman.

C Reading Skills and Strategies

Drawing Inferences

? What inference has Zenta drawn? [The host really does recognize them from the night before; the host has looked into Tokubei's wallet while Tokubei slept.] **Is this inference reasonable? Why or why not?** [Yes, the host has no other way of knowing how much money Tokubei has. No, the host is simply agreeing with what Tokubei has just said.]

D Critical Thinking

Analyzing

? Why does the host continue to criticize the priestess? [Possible responses: He sees that this is what will make Tokubei pay the price. He wants to be sure Tokubei cannot blame him later if the priestess is a fraud.]

E Appreciating Language

Word Choice

? Remind students that *ruefully* (Words to Own, p. 230) means "with regret." How does the word *rueful* affect the reader's reaction to the host? [Possible responses: It makes him more sympathetic; it shows that he is basically honorable; it shows that he will own up to his trick once Zenta discovers it.]

Skill Link

Grammar: Identifying Voice

Use this activity before you teach the Grammar Link lesson on active and passive voice on p. 245. This exercise will help you assess your students' skill in recognizing voice.

Activity

Determine whether each numbered sentence is in the active or the passive voice. To help, ask: Does the subject of the verb do something? (If so, the verb is active.) Is something done to the subject? (If so, the verb is passive.)

1. The three small boys listened to their father's story. [active]
2. The story of Urashima Taro is known by everyone in Japan. [passive]
3. Can money buy time? [active]
4. Zenta was hired as a bodyguard by a wealthy merchant. [passive]
5. Tokubei had very little money. [active]
6. Hunger forced the men to hurry along the footpath to the inn. [active]
7. They were led by the girl to a comfortable room. [passive]
8. Fifty years of their lives may have been stolen from Zenta and Tokubei. [passive]
9. Zenta figured out the hoax through the clues of the bamboo shoots and the painted panels. [active]
10. Time was never actually lost by Zenta and Tokubei. [passive]

From the Editor's Desk

We were fortunate to see a superb exhibit of Japanese art of the Edo Period at the National Gallery of Art. Many splendid kimonos like those shown here were displayed. Also on exhibit were extremely elaborate samurai helmets, some several feet in height—but probably not the sort of helmet Zenta would have owned! (Interested students might want to research these helmets.)

A Reading Skills and Strategies

Connecting with the Text

? Why isn't Zenta angry? [He has not been harmed; he can put himself in the innkeeper's position and sympathize with him.] **How would you feel if you were Zenta?** [Students might feel angry, amused, sympathetic, or just curious about how and why the trick was played.]



Karaori. Japanese, Edo period (early 19th century). Silk.
Museum of Art, Rhode Island School of Design. Gift of Lucy Truman Aldrich.

panel for the handholds had been reversed. In other words, what I saw just now was not a pair of paintings faded and torn by age. They were an entirely different pair of paintings.

But how did the pretty young girl change into an old woman? The answer was that if the screens could be different ones, so could the women. I had seen one woman, a young girl, last night. This morning I saw a different woman, an old hag.

The darkening of the thatched roof? Simply blow ashes over the roof. The grizzled-haired host of last night could be the same man who claimed to be his grandson today. It would be a simple matter for a young man to put gray in his hair and assume a stoop.

And the purpose of the hoax? To make Tokubei send for fifty pieces of gold, of course. It was clever of the man to accuse the shrine priestess of fraud and pretend reluctance to let Tokubei send his message.

I couldn't even feel angry toward the man and his daughter—or mother, sister, wife, whatever. He could have killed me and taken my swords, which he clearly admired. Perhaps he was really a ronin and felt sympathetic toward another one.

When I returned to the house, Tokubei was looking resigned. "I've decided to send for the whole fifty gold pieces." He sighed.

Connecting Across Texts

Connecting with "The Landlady"

After students have finished reading the story, they may compare and contrast Zenta's story in "The Inn of Lost Time" with "The Landlady" (p. 171). Ask them to consider similarities in the initial situations of the travelers in the two stories. Then have them consider how the landlady is like and unlike the innkeeper in "The Inn of Lost Time." What are the similarities and differences between the guests Billy and Zenta? What comparisons can students make between "The Listeners" (p. 180) and "The Inn of Lost Time"?

"Don't bother," I said. "In fact, we should be leaving as soon as possible. We shouldn't even stop here for a drink, especially not of wine."

Tokubei stared. "What do you mean? If I go back home, I'll find everything changed!"

"Nothing will be changed," I told him. "Your wife will be as young and beautiful as ever."

"I don't understand," he said. "Fifty years . . ."

"It's a joke," I said. "The people here have a peculiar sense of humor, and they've played a joke on us."

Tokubei's mouth hung open. Finally he closed it with a snap. He stared at the host, and his face became first red and then purple. "You—you were trying to swindle me!" He turned furiously to me. "And you let them do this!"

B "I'm not letting them," I pointed out. "That's why we're leaving right now."

"Are you going to let them get away with this?" demanded Tokubei. "They might try to swindle someone else!"

"They only went to this much trouble when they heard of the arrival of a fine fat fish like you," I said. I looked deliberately at the host. "I'm sure they won't be tempted to try the same trick again."

"And that's the end of your story?" asked Matsuzo. "You and Tokubei just went away? How did you know the so-called innkeeper wouldn't try the trick on some other luckless traveler?"

Zenta shook his head. "I didn't know. I merely guessed that once the trick was exposed, they wouldn't take the chance of trying it again. Of course I thought about revisiting the place to check if the people there were leading an honest life."

"Why didn't you?" asked Matsuzo. "Maybe we could go together. You've made me curious about that family now."

"Then you can satisfy your curiosity," said Zenta, smiling. He held his cup out for more tea, and the farmer's wife came forward to C pour.

Only now she used both hands to hold the pot, and for the first time Matsuzo saw her left D hand. He gasped. The hand had six fingers.

"Who was the old woman?" Zenta asked the farmer's wife.

"She was my grandmother," she replied. "Having six fingers is something that runs in my family."

At last Matsuzo found his voice. "You mean this is the very house you visited? This is the inn where time was lost?"

"Where we *thought* we lost fifty years," said Zenta. "Perhaps I should have warned you first. But I was almost certain that we'd be safe this time. And I see that I was right."

He turned to the woman again. "You and your husband are farmers now, aren't you? What happened to the man who was the host?"

"He's dead," she said quietly. "He was my brother, and he was telling you the truth when he said that he was a ronin. Two years ago he found work with another warlord, but he was killed in battle only a month later."

Matsuzo was peering at the pair of sliding doors, which he hadn't noticed before. "I see that you've put up the faded set of paintings. The winter scene is on the left side."

The woman nodded. "We sold the newer pair of doors. My husband said that we're farmers now and that people in our position don't need valuable paintings. We used the money to buy some new farm implements."

She took up the teapot again. "Would you like another cup of tea?" she asked Matsuzo.

Staring at her left hand, Matsuzo had a sudden qualm. "I—I don't think I want any more."

Everybody laughed.

B Elements of Literature
Character

? How does Tokubei's response differ from Zenta's? What does this tell the reader about their characters? [Tokubei is angry and seems ready to report the innkeepers to the police; Zenta is willing to walk away since no harm has been done. Zenta is a calmer, wiser person than Tokubei and less vindictive.]

C Reading Skills and Strategies



Drawing Inferences

? Who is the farmer's wife? [the young girl of Zenta's story; a relation of the young girl and the old woman]

D Elements of Literature
Framework Story

The frame story has come full circle at this point. Ask students what connections they make between the frame story and Zenta's story. [Possible responses: The farmer's wife is related to the subjects of Zenta's story, and Zenta and the farmer tell stories with similar plots and themes.]

Making the Connections

Connecting to the Theme: "Tales of the Strange and Mysterious"

After students have read "The Inn of Lost Time," discuss how it fits the collection theme. Ask students to consider the strangeness of these linked stories about lost time and mistaken identities.

- **What purpose does the tale of Urashima serve in introducing the theme and plot?** [It introduces a strange and mysterious theme: the idea of lost time; it gives Zenta an opening for telling his story.]
- **Ask students what Zenta's motives may have been in telling his story at this particular place and time.** [Possible responses: to entertain Matsuzo; to inform his hosts that he knows about their tricks in the past; to persuade them not to try to trick him again.] **What are the strange and mysterious aspects of Zenta's story?** [Possible responses: The girl's sixth finger is a strange anomaly; mysteries include why the men awake outside, why the inn and the painted panels appear to be different.]
- **What does the frame story add to "The Inn of Lost Time"? Why did Namioka not simply tell the story of Zenta and Tokubei at the inn?** [Possible responses: The frame story allows for the surprise ending and for tying up the ends of the plot. It allows the author to show how the characters have changed and grown.]

Responding to the Art

Andō Hiroshige (1797–1858; see facing page) was born in Tokyo (then called Edo), the eldest son of a samurai. Hiroshige studied art as a child and began his career as a professional print designer in 1818. His first subjects were beautiful women and actors; in 1826 he produced his first landscapes of Edo to critical acclaim. While traditional Japanese landscapes were highly stylized, Hiroshige's landscapes charmed everyone because they were realistic, showing an ordinary person's view of familiar scenes. Hiroshige is believed to have produced over 5,000 designs in his career. He is best known for his collection *One Hundred Famous Views of Edo,* completed in 1858.

Activity. Ask students what seems realistic and natural in the snow scene opposite. [the heavy snow falling; the fact that the travelers are covered with snow; that their heads are bent forward to keep the snow out of their eyes and to watch their footing.]

Browsing in the Files

About the Author. Lensey Namioka was born on June 14, 1929 in China but immigrated to the United States with her parents, a linguist and a physician-writer. She has taught mathematics and monitored broadcasting for Japan Broadcasting Corporation. She has two daughters, Aki and Michi, and lives with her husband in Seattle, Washington.

Meet the Writer

"I Didn't Have a Book; I Had a Short Story"

Although **Lensey Namioka** (1929–) was born in Beijing, China, several of her novels are set in feudal Japan and recount other adventures of Zenta and Matsuzo. "The Inn of Lost Time" was originally meant to be a novel as well, as she explains:



"The story of Rip Van Winkle has always fascinated me. The Japanese version of the story, 'Urashima Taro,' is another favorite of mine. They are both sad stories, because the main character lost the most precious thing of all: time.

I had written several teenage books featuring Zenta and Matsuzo, a pair of jobless samurai wandering around Japan looking for work. When I needed an idea for a new book about the two samurai, I thought of using the theme of lost time. But I worked out a twist on the idea, to give the story a happy ending.

When I started work on the book, however, I couldn't get beyond the one central idea. Furthermore, it was necessary to have all the action take place in less than twenty-four hours. This did not give the characters an opportunity to grow and develop. I didn't have a book; I had a short story."

More by Lensey Namioka

- In *Island of Ogres* (HarperCollins), Matsuzo and Zenta are sent to investigate strange doings on a mysterious island.
- *Who's Hu?* (Random House), a novel for young adults, is based on Namioka's experiences as a girl studying mathematics.

(Background) *Karaori.* Japanese, Edo period (second half of 18th century). Silk.
Museum of Art, Rhode Island School of Design. Gift of Lucy Truman Aldrich.

242

Assessing Learning

Check Test: True-False

Mark T for true and F for false. Correct each false statement.

1. Zenta and Matsuzo are ronin, or unemployed men with military training. [T]
2. Zenta and Tokubei stop at the inn because it is a famous resort. [F; They stop because they are too hungry and tired to go any farther.]
3. Zenta is alarmed when he sees that the old woman, like the girl, has blonde hair. [F; She has six fingers on one hand.]
4. Zenta discovers the trickery of the innkeepers by looking closely at two books in the room. [F; He discovers it by looking closely at the door panels and the clump of bamboo.]
5. The farmer's wife tells them that the old woman in Zenta's story was her grandmother. [T]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 40

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 13

MAKING MEANINGS

First Thoughts

[infer] 1. What **inferences** did you make that helped you to realize what was actually going on? (Who figured it out first, you or Zenta?)

Reading Check

Pretend that you are Tokubei. Write a short note to your wife, telling her about the trick that was played on you at the inn of lost time.

Shaping Interpretations

[identify] 2. The **frame story** here is the story that contains two other stories. What is the frame story? What two stories are contained within the frame story?

[compare] 3. How is Zenta's story like the story of Urashima Taro?

[connect] 4. By the end of Zenta's story, what connection have you discovered between the inn in his story and the inn in the frame story?

[identify] 5. In Zenta's story, what clues convince Zenta that he and Tokubei are the victims of a clever hoax?

[interpret] 6. Were you surprised to discover the identity of the farmer's wife in the frame story? Why did her family change their ways, in your opinion?

[speculate] 7. At the end of the story, what might Zenta be thinking when he holds out his cup for more tea? Why doesn't Matsuzo want any more?

Challenging the Text

[respond] 8. Matsuzo calls time "the most precious thing of all." Challenge or defend his position. What do you believe is the most precious thing a person can have? Why?



Travellers in the Snow at Oi (c. 1840) by Hiroshige. Japanese Oban color print.

The Granger Collection, New York.

Reading Check

To help students with their summaries, you might have them work in pairs to create a storyboard using stick figures to illustrate Zenta's story. Remind them to summarize the story from Tokubei's point of view. [Possible response: I was traveling with Zenta and came upon an out-of-the-way inn. There we were probably drugged with wine by the hosts. When we woke up, we found ourselves outside sleeping on the ground. When we went back to find the inn, it looked older. The young girl with six fingers that we had seen there now looked fifty years older. We thought a spell had been put on us, and we had lost fifty years! The innkeepers said someone might break the spell for fifty gold pieces, but we discovered the entire episode was a hoax.

MAKING MEANINGS

First Thoughts

1. Students were probably aware that a trick must have been played, because of what Zenta said in the frame story. The mention of payment to the priestess may also have alerted them to the hoax.

Shaping Interpretations

2. The frame story tells about the visit of Zenta and Matsuzo to the farmhouse. Contained within this frame are the stories of Urashima Taro and of Zenta and Tokubei at the inn.
3. Both stories are about people losing time.
4. The farmhouse in the frame story is the same place as the inn in Zenta's story.
5. He notices that the clump of bamboo shows only one night's growth and that the painted screens are not the same.
6. Students may be surprised. Possible responses: They felt guilty; they realized they could earn money honorably by selling the screen.
7. Zenta's gesture shows his trust that he will be treated well this time. Matsuzo is afraid he will be drugged and tricked.

Challenging the Text

8. Agree: With time, anything is possible. Disagree: Love, friendship, intelligence, and good health are possible choices.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 132 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



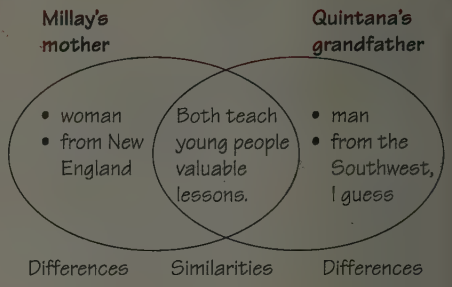
1. **Writer's Notebook** Use the sidebar annotations in the teacher's edition throughout the story under Elements of Literature: Character to get students thinking about the two characters.
2. **Creative Writing** Students may or may not want to maintain Namioka's device of a framework story.
3. **Comparing Texts Across Cultures** Because "Urashima Taro" and "Oisin" have been passed down orally, no two versions are exactly alike. Encourage students to share different versions of these tales in class and discuss what effect the differences have.
4. **Creative Writing** Some students may wish to write a journal entry telling of their experiences in a letter to the media or to members of their families.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Character Analysis

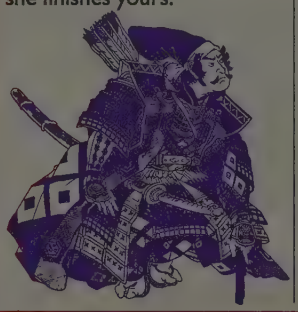
When you analyze a character, you might want to compare him or her to another character, either in that story or in another story. There are several characters in this story, but the ones we learn the most about are Zenta and Tokubei. Draw a Venn diagram to help you compare Zenta and Tokubei. The Venn diagram at the right shows a comparison between the mother in Edna St. Vincent Millay's poem (page 108) and the grandfather in Leroy Quintana's poem (page 109).



Creative Writing

2. The Motel of Lost Time?

Rewrite the story of "The Inn of Lost Time" to take place in the present-day United States. You might try writing it as a **progressive story:** Write the first half; then, exchange papers with a classmate, and finish your partner's story while he or she finishes yours.



Comparing Texts Across Cultures

3. Bedtime Stories

Find and read one of the following stories about a character who sleeps for many years and wakes up in an unfamiliar world:

- "Urashima Taro" (traditional Japanese)
- "Rip Van Winkle" (Washington Irving, American)
- "Oisin" (traditional Irish)

In a brief essay, compare your story with "The Inn of Lost Time." Consider:

- plot
- setting
- characters

Creative Writing

4. Lost in Time

Refer to the notes you made for the Quickwrite before you started this story. Then write a story of your own in which you wake up in the distant future. Tell what you miss about the past. What do you like about the future? How does your story end?



GRAMMAR LINK MINI-LESSON

Active and Passive Voice

Language Handbook HELP

See Voice, page 760.

When a verb is in the **active voice,** the subject of the verb does something. When a verb is in the **passive voice,** something is done to its subject.

ACTIVE The father told a story to his sons. [The action is done *by* the subject, the father.]

PASSIVE The sons were told a story by their father. [The action is done *to* the subject, the sons.]

The two sentences convey the same information, but with different emphases. The first sentence stresses the doer of the action; the second sentence stresses the receiver of the action.

You should use the active voice to give your writing a direct, lively tone. Use the passive voice sparingly, to emphasize the receiver of the action.

Try It Out

Take out a piece of your writing. Underline all the verbs in the active voice once and all the verbs in the passive voice twice. The number of single underlines should be much greater than the number of double underlines. If it isn't, rewrite some of the passive-voice sentences, putting them in the active voice.

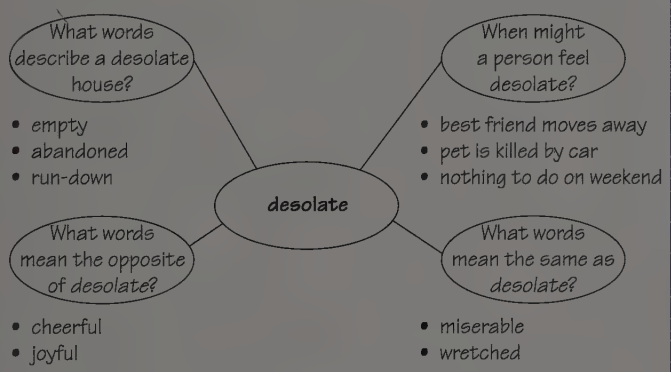
VOCABULARY HOW TO OWN A WORD

WORD BANK

desolate
decrepit
poignant
ruefully
parasites
grueling
ravenous
elapsed
traumatic
remit

Mapping Words: Pinning Down Word Meanings

A **word map** can help you to clarify all the ways a word can be used. Study this sample word map for the word *desolate*.



With a partner, make a word map for each of the other words in the Word Bank. (You will need to make up some of your own questions.) Exchange your word maps with other teams. Can they think of new questions to ask about a word?

Grammar Link Quick Check

Rewrite the following sentences, changing the passive voice to the active voice. [Possible responses are given.]

1. **Polite remarks were exchanged among the host and his guests.** [The host exchanged polite remarks with his guests.]
2. **Our rice bowls were filled by the innkeeper's wife.** [The innkeeper's wife filled our rice bowls.]
3. **My weak legs were given strength by a sense of fear.** [Fear strengthened my weak legs.]
4. **The familiar clump of bamboo shoots was seen by the guests.** [The guests saw the familiar clump of bamboo shoots.]

GRAMMAR LINK

Ask students to choose a piece of their writing for the purpose of marking all forms of the verb *be* that they find. Explain that the use of these verbs is sometimes a signal of passive voice. Tell them to examine each verb and if it is passive, to substitute an active verb. Have students also look for other sentences with passive verbs and decide whether recasting these sentences in the active voice will make their writing more forceful, concise, and effective.

Try It Out

Encourage students not just to change the verb's voice, but to use a different verb or rewrite a sentence to make it as strong as possible. For example, the sentence "It was suggested that we go on a picnic" might become "We agreed to go on a picnic."

VOCABULARY

Possible Example

What words describe a decrepit hound?
- aged
- slow
- worn out

What words mean the opposite of *decrepit*?
- strong
- vigorous
- energetic

What words mean the same as *decrepit*?
- weak
- feeble
- run-down

What can help older people to remain vigorous and not become decrepit as they age?
- exercise
- not smoking
- good nutrition

Resources

Grammar
- *Grammar and Language Links*, p. 23

Vocabulary
- *Words to Own*, p. 10

Spelling

For related instruction, see
- *Spelling and Decoding*, p. 12

OBJECTIVES
1. To read and enjoy the story
2. To connect the selection to the collection theme

No Questions Asked

The literature in No Questions Asked gives students the chance to read a selection for enjoyment and enrichment as they further explore the collection theme. Annotated questions in the margins of the Teacher's Edition should be considered optional. No follow-up questions will appear after the selection.

This story by Saki provides a clever and amusing conclusion to the collection. Framton Nuttel comes to the English countryside to recover from a nervous ailment. He visits the Sappleton household with a letter of introduction and chats with fifteen-year-old Vera while waiting for her aunt to join them. Vera tells him that the French windows to the room are always left open because Mrs. Sappleton believes that her husband and her brothers, killed three years ago this day in a freak accident, will return that way. Mrs. Sappleton enters, welcomes her guest, and mentions that the men will soon be back from hunting. Nuttel is horrified by her cheery manner and apparent delusion that the dead men will return any moment. The conversation is interrupted by the sight of the three men coming across the grass toward the open window. Terrified, Nuttel runs from the house. As the three men, obviously very much alive, come in through the window, Mr. Sappleton asks about the fleeing figure. Vera (making up another story) explains that Nuttel had told her of a terrible experience he once had with wild dogs in India; she is sure he was frightened at the sight of the men's spaniel. The story ends as follows: "Romance at short notice was her specialty."

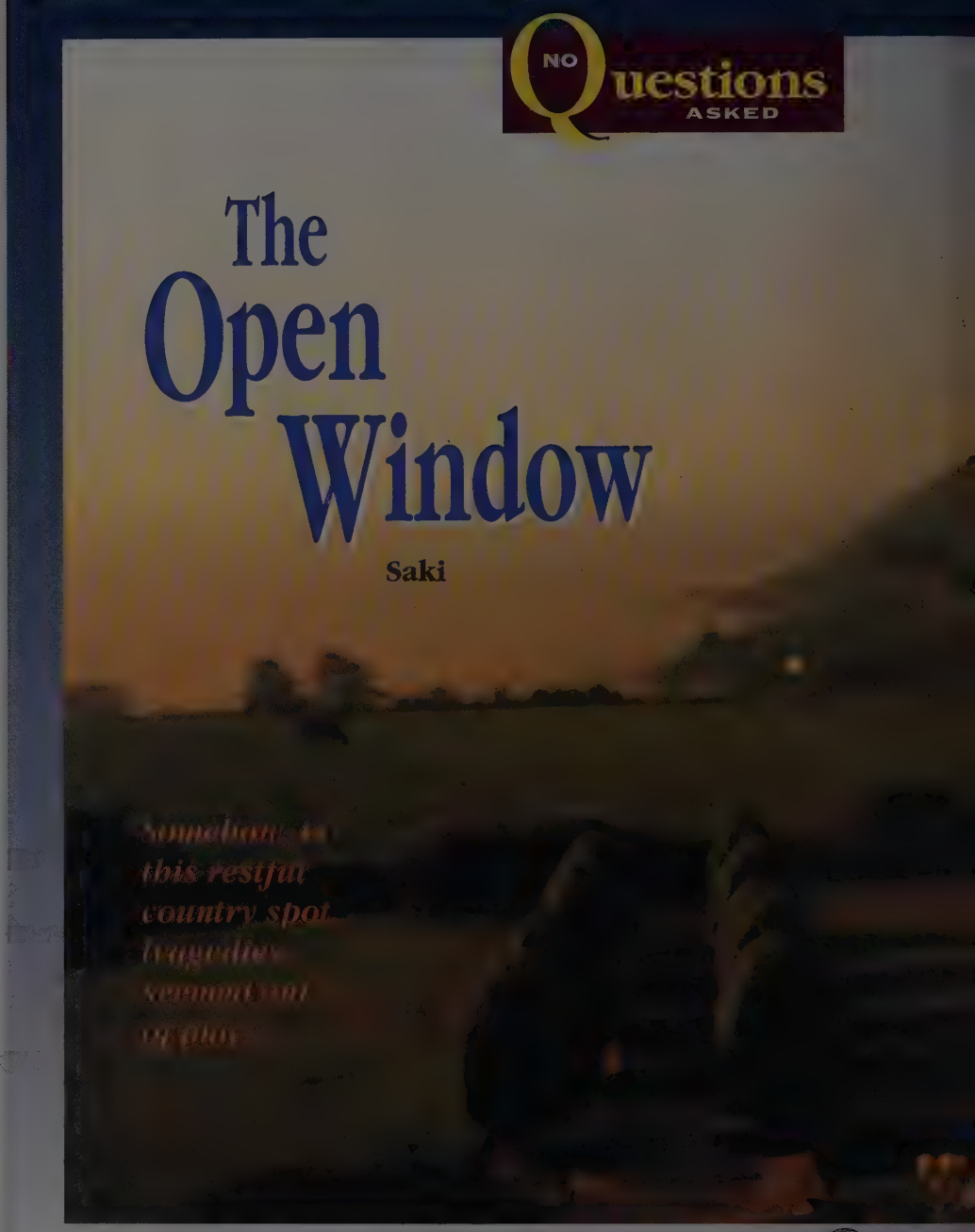
Resources

Listening

Audio CD Library

A lively recording of this story is provided in the *Audio CD Library*:

- Disc 7, Track 3

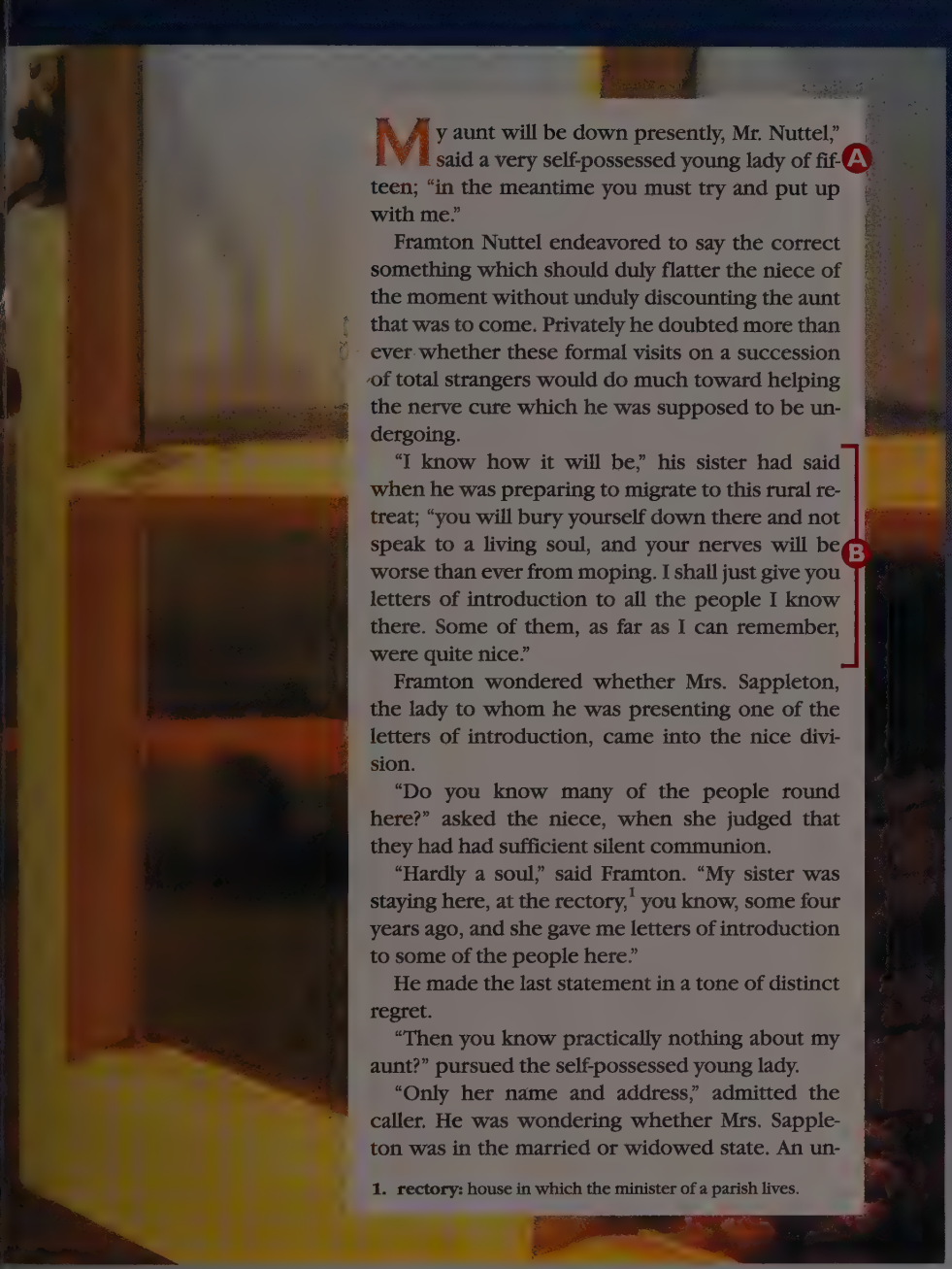


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LEO 8-3

Reaching All Students

Advanced Learners

Have students form a small reading group. Students can select and read one or two of Saki's short stories from the collection *Beasts and Super-Beasts*, in which "The Open Window" originally appeared. Have students discuss the other story or stories together, comparing their impressions of them, what they like or dislike about them, and how they compare with "The Open Window."



"My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try and put up with me."

Framton Nuttel endeavored to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much toward helping the nerve cure which he was supposed to be undergoing.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory,[1] you know, some four years ago, and she gave me letters of introduction to some of the people here."

He made the last statement in a tone of distinct regret.

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An un-

1. **rectory:** house in which the minister of a parish lives.

RESPONDING TO THE ART

Activity. Have students imagine that they are filming a movie to be called *The Open Window*. Looking through the camera, they see the scene in the illustration. Have them write a paragraph outlining the setting, characters, and story line of their imagined film. They should also use the large quotation on p. 246 as a springboard for ideas.

A Appreciating Language

Word Choice

Ask students what the adjective "self-possessed" tells them about the girl. [She is not shy; the guest does not make her nervous. She is cool and calm.] Have them keep this quality of her personality in mind as they continue reading.

B Elements of Literature

Characterization

? What does the sister's speech reveal about Framton Nuttel? [Possible responses: He is shy and uncomfortable around others; he is bullied by his sister.]

definable something about the room seemed to suggest masculine habitation.

"Her great tragedy happened just three years ago," said the child; "that would be since your sister's time."

"Her tragedy?" asked Framton; somehow, in this restful country spot, tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window[2] that opened onto a lawn.

"It is quite warm for the time of the year," said Framton, "but has that window got anything to do with the tragedy?"

"Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favorite snipe-shooting[3] ground, they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it." Here the child's voice lost its self-possessed note and became falteringly human. "Poor aunt always thinks that they will come back someday, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing, 'Bertie, why do you bound?' as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window——"

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

"I hope Vera has been amusing you?" she said.

"She has been very interesting," said Framton.

"I hope you don't mind the open window," said Mrs. Sappleton briskly; "my husband and brothers will be home directly from shooting and they always come in this way. They've been out for snipe in the marshes today, so they'll make a fine mess over my poor carpets. So like you menfolk, isn't it?"

She rattled on cheerfully about the shooting and the scarcity of birds and the prospects for duck in the winter. To Framton, it was all purely horrible. He made a desperate but only partially successful effort to turn the talk onto a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

"The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who labored under the tolerably widespread delusion that total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure. "On the matter of diet they are not so much in agreement," he continued.

"No?" said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention—but not to what Framton was saying.

"Here they are at last!" she cried. "Just in

2. **French window:** pair of doors that have glass panes from top to bottom and open in the middle.
3. **snipe-shooting:** A snipe is a kind of bird that lives in swampy areas.

Vocabulary Note

Latin Roots

? After students have read the story, they may be amused to learn that the name Vera comes from the Latin word *verus*, which means "true." Why is this an amusing choice of name? [Vera enjoys making up stories and telling untruths.] Ask students if they know other words relating to truth and beginning with *ver-*. [Possible responses: verify, veritable, verification, verity.]

Making the Connections

Connecting to the Theme: "Tales of the Strange and Mysterious"

After students have read the story, discuss how it relates to the collection theme. Ask students to write brief essays in which they explain their reactions to the story and how it differs from the other tales in this collection. Students can consider the following questions:

- How does Saki make the elements of strangeness and mysteriousness comic?
- How do students like this story, compared with the other tales in the collection?
- Why is Framton so easily tricked into thinking that the men are ghosts?
- Why does Vera not share her joke with her aunt and uncles?



Tate Gallery, London/Art Resource, New York.

Miss Cicely Alexander: Harmony in Gray and Green (1872) by James McNeill Whistler. Oil on canvas.

Responding to the Art

James McNeill Whistler (1834–1903) was born in Massachusetts. When he was a child, the family moved to St. Petersburg, Russia. At age fourteen, Whistler moved to England; a year later he returned to the United States to enroll at West Point military academy. At age twenty-one, Whistler traveled to Paris, determined to succeed as an artist. His first major painting was completed in 1858, and fame came not long after. In 1871, Whistler painted his most famous work, the portrait of his mother. (The actual title is *Arrangement in Grey and Black; No. 1*; it is commonly known as "Whistler's Mother.") W. C. Alexander, a wealthy banker, admired this painting so much that he commissioned Whistler to paint his daughters. Cicely was eight years old at the time. Whistler designed the dress she wears in this painting. The butterfly against the wall to the left of Cicely is Whistler's signature; he developed this unique monogram from his initials J. W.

Activities. 1. What words would you use to characterize Cicely? [Possible responses: sad; sulky; dignified; patient; haughty; mature for her age.] **2. Have students compare and contrast Vera and Cicely.** [Both appear serious; Vera is highly mischievous while Cicely does not seem so. Vera's manner and Cicely's appearance are both formal. Both seem very mature.]

Professional Notes

The Model on the Painter

In 1908, Cicely Alexander Rice was interviewed about the experience of posing for Whistler. "He never let me change my position," she recalled. "I . . . often finished the day in tears. This was especially when he had promised to release me at a given time to go to a dancing class, but when the time came I was still standing, and the minutes slipped away, and he was quite absorbed and had forgotten all about his promise, and never noticed the tears; he used to stand a good way from his canvas, and then dart at it, and then dart back, and he often turned round to look in a looking-glass that hung over the mantelpiece at his back—I suppose to see the reflection of his painting . . . a servant used to be sent to tell him that lunch was ready, and then we went on again as before. He painted, and despair filled my soul, and I believe it was generally tea-time before we went to those lunches. . . ."

Tell students that Whistler later recalled that the portrait required more than seventy such sittings before it was completed. Have them discuss why Whistler put so much effort into the painting, whether they think he did a good job, and whether they would like to pose for their own portraits. Ask whether they think the feelings Cicely expresses here are reflected in her expression.

A Critical Thinking

Interpreting

? How can you tell that Saki has chosen the names of his characters carefully? [Possible responses: The name Vera has been chosen ironically because the character is prone to lying; the name Nuttel sounds odd and contains the word *nut*, which is a slang expression for someone who is insane.] Tell students that the name Sappleton suggests the word *sappy*, which means "foolish."

B Elements of Literature

Romance

Explain to students that the word *romance* in this context means not "love" but "highly imaginative fiction." Any marvelous or unusual tale can be called a romance. Saki is saying that at short notice, Vera can make up fantastical stories.

Browsing in the Files

About the Author. Beginning in 1902, Saki worked as a foreign correspondent for the *Morning Post* of London. He traveled throughout southern central Europe and Russia, reporting such acts of violence and revolution as the 1903 assassination of the King and Queen of Serbia. He was nearly shot in St. Petersburg in January 1905, on a day when the Russian army opened fire on a crowd of demonstrators in a massacre known to history as "Bloody Sunday." Critics have speculated that this early exposure to violence contributed heavily to the edge of cruelty and brutality under the genteel surface of Saki's stories.

Saki's characters are often satires of upper-class British socialites. Reginald first appeared in Saki's earliest stories, published in the *Westminster Gazette* in 1903. Clovis Sangrail is the hero of many Saki stories, most of which were published in 1911 as *The Chronicles of Clovis*. Both are wealthy, idle, foppish young men whose sole occupations are dining out, dressing elegantly, and making as much mischief as possible by methods like Vera's.

time for tea, and don't they look as if they were muddy up to the eyes!"

Framton shivered slightly and turned toward the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn toward the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: "I said, Bertie, why do you bound?"

Framton grabbed wildly at his stick and hat; the hall door, the gravel drive, and the front gate were dimly noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

"Here we are, my dear," said the bearer of the white mackintosh, coming in through the window, "fairly muddy, but most of it's dry. Who was that who bolted out as we came up?"

A "A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton; "could only talk about his illnesses and dashed off without a word of goodbye or apology when you arrived. One would think he had seen a ghost."

"I expect it was the spaniel," said the niece calmly; "he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges[4] by a pack of pariah dogs[5] and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve."

B Romance at short notice was her specialty.

4. **Ganges** (gan′jēz): river in northern India and Bangladesh.
5. **pariah** (pə·rī′ə) **dogs:** wild dogs.



Meet the Writer

Mischief and Mayhem

Saki is the pen name of Hector Hugh Munro (1870–1916). He was born in Burma (now called Myanmar), where his father, a Scottish military officer, was posted. Saki's mother died when he was a toddler, and he and his brother and sister were sent to England to be raised by their grandmother and two strict aunts.

Sickly as a child, Saki received little formal education before he was sent to boarding school at age fourteen. He spent most of his time with his brother and sister, developing the mischievous sense of humor that later made his writing famous.

Although Saki was forty-three when World War I broke out, he enlisted in the British Army. He was killed by a German sniper two years later on a dark morning in France. His last words before he was shot were "Put that bloody cigarette out."

More by Saki

If you liked Vera's imaginative stories in "The Open Window," you'll enjoy watching her have fun with a stuffy politician in "The Lull." You can find this story in *The Complete Stories of Saki* (Wordsworth). Also look for the mischief-making characters Reginald and Clovis.

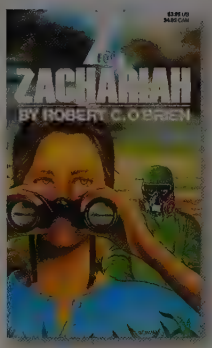
Professional Notes

Saki's Shortcomings

"His stories and novels appear as delightful and, to use a much abused word, sophisticated, as they did when he first published them," wrote playwright Noel Coward of Saki in 1967. "Alas, he had only a limited public. . . . His talent, enchanting as it is to devotees like myself, lacks the necessary ingredients of a 'best-seller.' It is too unsentimental and too superficially flippant. On the rare occasions . . . when he attempts tragedy, the result is unconvincingly and disconcertingly abrupt. His essays in the macabre are more successful. . . . High comedy was undoubtedly his greatest gift. . . . 'The Unrest-Cure,' 'Tobermory,' and 'The Open Window' are masterpieces."

Share this quotation with students. Ask whether they think "The Open Window" deserves to be a bestseller. If so, why? If not, why not?

READ ON



Valley of Fear

What would it be like to find yourself alone in a devastated world after a nuclear war? In Robert C. O'Brien's *Z for Zachariah* (Collier), sixteen-year-old Ann Burden has been left to survive on her own on her family's farm in a valley protected from radioactive winds. When a stranger appears one morning, Ann is happy to have a companion at last. Then she finds out there are worse things than loneliness.



Into the Fourth Dimension

Meg's father, a scientist, has disappeared while on secret government business. Now Meg, her friend Calvin, and her brilliant younger brother, Charles Wallace, must search for him through *A Wrinkle in Time* (Dell)—but can they save him from the dark terror beyond? (If you enjoy this novel by Madeleine L'Engle, you may also want to try the sequels, *A Wind in the Door* and *A Swiftly Tilting Planet*.)



The Water of Life

Have you ever wished you could live forever? In *Tuck Everlasting* by Natalie Babbitt (Farrar, Straus & Giroux), the members of the Tuck family are granted this wish when they drink from a hidden stream. (This title is available in the HRW Library.) Published in Spanish as *Tuck para siempre* (Farrar, Straus & Giroux).

Other Picks

- Isaac Asimov, *I, Robot* (Bantam). In nine short stories, a celebrated science fiction writer shows how robots of the future might be just a little *too* human.
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Dover). In this classic novel a kindhearted, respectable gentleman drinks a potion and unleashes his dark side.
- James M. Deem, *How to Catch a Flying Saucer* (Houghton Mifflin). This guide includes everything you need to know about those mysterious moving lights that some claim are visitors from other worlds—including how to assemble your own UFO sighting kit.

READ ON

Portfolio Assessment Options

The following projects can help you evaluate and assess your students' reading accomplishments outside class. Students may include videotapes or audiotapes of completed projects in their portfolios.

- **Respond to the Text** Students who have read *Z for Zachariah* can write a response to the book. In a report, students should explain their answers to such questions as the following: Do the characters react convincingly to the events they face? Are descriptions of the setting and the actions believable? How do you think you would have handled the difficult situation outlined in the book?
- **Illustrate Rescue Efforts** Suggest that students illustrate the rescue efforts of Meg, her friend Calvin, and her younger brother, Charles Wallace. Ask students to prepare captions that explain the actions of the characters and to give credit for all artwork, photographs, and magazine clippings they use. Students should compile and submit their illustrations and captions in a portfolio that their classmates may examine.
- **Perform a Script** Have students write and perform a brief script for *Tuck Everlasting* in which the Tuck family attempts to explain why living forever is or is not desirable. In the script, the Tucks should describe the dangers they have faced and the events that have occurred as a result of the granting of their wish.

OBJECTIVES

1. Present an oral interpretation of a poem, story, play, or other literary work
2. Prepare a script
3. Rehearse the performance
4. Use appropriate facial expressions and gestures
5. Benefit from audience feedback

Resources

Performance Rubric

- *Portfolio Management System*, p. 133

Introducing the Speaking and Listening Workshop

- Discuss with students the four types of oral interpretation outlined on p. 252. Students should decide whether they will read from a literary selection or create a script.
- Explain that students should choose their audience first and then select a work appropriate to that audience (based on age, interests, experiences, and similar factors). In addition, students should be sure that the work can be presented in the allotted time.

Try It Out

You may wish to have students give their presentations in small groups. Discuss with each group which selection it will use (whether from the collection or another source). The groups can take turns reading from a story, or some students may read the narrative passages and others may read the dialogue. After the presentations, have students and audience discuss the performance.

Try It Out

Students can select one of the poems from the textbook. Be sure students understand the use of *pauses*, *tone*, *volume*, and *emphasis* in reading aloud. Students might enjoy tape- or video-recording their performances; they can act as critics during playback. After the presentations, students and audience can evaluate the performances.

BUILDING YOUR PORTFOLIO

Speaking and Listening Workshop

Try It Out

Use the instructions in this workshop to prepare and present an oral interpretation of one of the stories in this collection (or of another piece of literature approved by your teacher).

Try It Out

With two or three classmates as your audience, practice two different dramatic readings of a poem. Try varying your **pauses, tone, volume,** and **emphasis,** and ask for feedback from your listeners.

- Which reading did your audience prefer? Why?
- Which **vocal effects** did your listeners find most effective?

ORAL INTERPRETATION

Reading Aloud: It's Not Just for Kids

When you present an **oral interpretation** of a literary work, you share with an audience your understanding of and feelings about the work. Oral interpretations can take a variety of forms, such as these:

- **Dramatic reading.** One person reads a work of literature aloud, using his or her voice, facial expressions, and gestures to convey the words and their meaning to the audience.
- **Choral reading.** A group presents a reading of a literary work, usually a poem. The group members may recite lines in unison, speak one at a time, or combine the two techniques.
- **Reader's theater.** A small group prepares and reads a script based on a scene from a narrative. The scene is generally one with a lot of dialogue and just a few characters. Usually a narrator gives background information about the setting, characters, and plot.
- **Creative enactment.** A creative enactment can be a pantomime, a skit, a monologue, or another kind of dramatic presentation of a literary work. An enactment can include the speaker's own words, the words of the text, or a combination of the two.

Planning: Get Ready, Get Set . . .

Follow these steps to prepare your oral interpretation:

1. Read the work of literature at least twice, either by yourself or aloud with a group. During your second reading, think about how to present the work, and jot down your ideas.
2. Write a script. You can either write out all the lines word for word or make a rough outline of what you plan to do and say—whichever works better for you. The script is used during rehearsal and can also be used during the actual presentation.

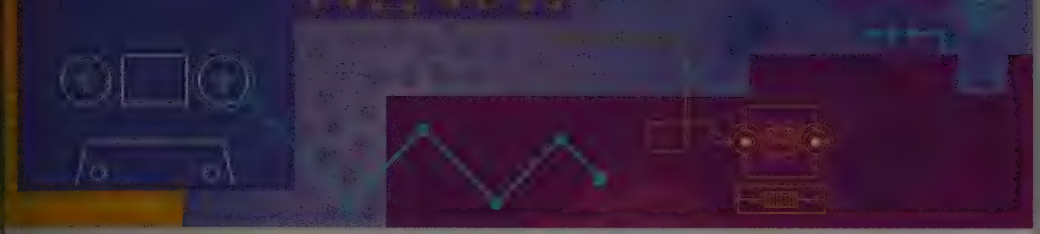
Reaching All Students

Struggling Readers

Students who have difficulty delivering an oral presentation in front of a group can participate in small-group readings of stories, poems, or short plays. Encourage them to practice speaking aloud, either with others or alone, in preparation for the reading. They might also present suitable material of their own choosing, such as articles from newspapers or magazines. The material may be humorous, contemporary, or relevant to their lives in some way.

English Language Learners

Students may gain confidence by preparing readings of poems, stories, or other short works in their native languages. Bilingual students can act as interpreters. Groups of students might present bilingual readings. To gain proficiency in English, students can present a short poem like "Birdfoot's Grampa," by Joseph Bruchac (p. 290), or passages from Gary Soto's "Oranges" (p. 37).



If you're preparing a script for a dramatic reading, make a copy of the original work. Then, add marks to guide you in your reading. For example, you can underline a word or phrase as a reminder to emphasize it and use a slash (/) as a signal to pause.

3. If your audience is unfamiliar with the piece, you may want to prepare a brief introduction, giving the title and author and any background information your audience will need to understand your presentation.
4. Hold at least one complete dress rehearsal with any props or costumes you plan to use. Time your presentation to make sure you don't exceed your time limit.

Presenting: Act As If You Mean It

Even if you're reading words written by someone else, it's up to *you* to bring those words to life through your presentation.

- Imagine that your listeners don't understand the language you speak. Ask yourself: How much meaning am I communicating through my **tone** of voice, **facial expressions,** and **gestures** alone? These signals should tell your audience whether you're asking a question or making a statement, for example, and whether the work of literature is funny or scary or sad.
- Try speaking twice as slowly and twice as loudly as you normally would, making your pauses twice as long and your gestures and expressions twice as forceful, putting twice as much feeling into each word. (If you think you might be overdoing it, ask someone to observe a rehearsal and comment on your reading.) Don't be afraid to be "bigger than life." You want everyone in your audience to get your message, even the people in the back of the room.
- Make sure to look at your audience, not at the floor.

How Did You Do?

Be sure to ask your audience for feedback after your performance. Which techniques and which parts of your interpretation were the most effective? Which were the least effective? Why?

Try It Out

Find a piece of writing with little emotional content—for example, a page in a dictionary or in an instructional manual. Read a short section aloud several times, using a different tone of voice or conveying a different mood with each reading. Try these:

spooky	sarcastic
happy	bored
suspenseful	soothing
amused	surprised

Using Students' Strengths

Visual Learners

Copy parts of "Legacy II" (p. 109) from this book or another short poem onto the chalkboard or overhead transparency. Using different colors, mark slashes, parentheses, highlighting, underscores, or arrows to provide guidance for the poem's interpretation. Ask volunteers to follow these marks and present the poem to the class.

Musical Learners

Students may provide suitable musical accompaniment to the presentations—they can either select tapes or CDs or perform the music themselves. Students might set poems to existing melodies (songs, classical music, jazz, for instance) or compose brief passages.

Teaching the Speaking and Listening Workshop

- Be sure students understand how to prepare their scripts. Check whether any presentations require introductions or special materials, such as props, costumes, or music.
- Allow students adequate time to rehearse. Other students may act as directors or informal critics. Students who are having difficulty with the presentation might try a simpler literary work.
- After the oral presentations are completed, have students write brief evaluations of the work. What did they learn about performing before an audience? What pointers might they give to students preparing an oral reading? What did they enjoy most (least) about the experience?

Try It Out

Have small groups of three to five students practice creating the various moods or tones. They can use samples of writing that you provide. If possible, they can tape-record (or videotape) and play back their practice sessions. Remind the members of each group to offer constructive feedback to each speaker. When students present the final Try It Out reading, audience members may enjoy guessing which mood is being demonstrated.

Reading Aloud in Selected Texts

When students read aloud, their reading should communicate their understanding of the text and engage their listeners. To help students with their understanding of a text, suggest that they look up the meanings of unfamiliar words, pay attention to a word's connotations, and think about the writer's choice of words. Then, ask them to paraphrase the work.

To help students engage their listeners, suggest that they use voice quality and tone to reflect meaning and mood, stresses and pauses to emphasize important words and ideas, and rate of speaking to punctuate and group ideas.

Students may enjoy applying these skills to some of these selected texts:

- "A Time to Talk," p. 17
- "Paul Bunyan," p. 507
- "The Cremation of Sam McGee," p. 513

MAIN OBJECTIVE
Write a character analysis

PROCESS OBJECTIVES
1. Use appropriate prewriting techniques to identify and develop a topic
2. Create a first draft
3. Use evaluation criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- or peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **One-Stop Planner**
 CD-ROM with Test Generator

BUILDING YOUR PORTFOLIO

Writer's Workshop

ASSIGNMENT

Write an essay in which you analyze a character in a novel, short story, television show, or movie.

AIM

To analyze a character; to use critical thinking skills.

AUDIENCE

Your teacher and classmates, the members of a book club, or the readers of a school or local newspaper. (You choose.)

EXPOSITORY WRITING

ANALYZING A CHARACTER

Have you ever thought, "I don't want this book (or movie) to end" because you cared about a character so much? Have you ever gotten hooked on a series of books because you wanted to keep following the adventures of a character you liked? Some fictional characters seem so real that we feel we know them. In this workshop, you'll write an essay in which you analyze a fictional character who has made an impression on you.

Prewriting

1. Choose a Character



Look back at your Writer's Notebook entries for this collection. Is there a character in your notes you want to analyze? If not, get together with classmates, and brainstorm a long list of unforgettable or favorite characters from books, stories, comic books, movies, or TV shows. Pick a character who really interests you—who seems as real as a flesh-and-blood person.

2. Look Closely at the Character

To **analyze** something means to break it down into parts in order to understand how it works.

Before you begin your character analysis, reread the essay "Character: Living Many Lives" on pages 106–107.

Then, for the character you have chosen, take notes on the following:

- **What the character looks like.** This is not always important.
- **How the character behaves or acts.** This is very important. Think about what *motivates* your character—that is, why does the character behave the way he or she does? What does your character *want*? What does he or she do to get it? How does the character *change* in the story? What has the character *learned or discovered* by the end of the story?

Resources: Print and Media

Writing and Language

- *Portfolio Management System*
 Prewriting, p. 134
 Peer Editing, p. 135
 Assessment Rubric, p. 136
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 11
 Revision Strategy Transparencies 6, 7, 8



- **What the character says.** Look for key speeches that reveal the character's wants or fears or conflicts.
- **What the character thinks.** Sometimes we don't know this.
- **How other people in the story respond to the character.** This is important. It tells you whether the character is well liked or hated, if people avoid him or her, and so on.
- **What the writer tells us directly about the character.** Look for direct statements, such as "Harold was mean." Not all writers tell us directly what a character is like. Many let us figure it out for ourselves, which is much more fun.
- **Finally, think about an important question: Is your character believable?** Does he or she behave the way real people behave? Is your character a mixture of good and bad traits, the way most people are? Is he or she instead only one-dimensional—all good or all bad?

Put these details in a chart like the one below. (Don't worry about filling in every column; some won't apply.)

Character profile of _____	
Method of characterization	**Details in story**
Appearance	
Actions	
Words spoken by character	
Thoughts	
Other characters' responses	
Writer's direct comments	
Is character believable? Why or why not?	

A Box of Character Traits

You may want to use some of these words to describe your character:

calm	impatient
clever	intelligent
conceited	kind
courageous	lazy
cruel	loyal
curious	nervous
dishonest	patient
friendly	proud
helpful	sincere
honest	sinister
humorous	timid

Introducing the Writer's Workshop

- Remind students to read the material on pp. 106–107. Students can practice different ways of revealing character by creating sample sentences in which they describe imaginary characters. Classmates might "analyze" each other's character-revealing sentences.
- Have students look through the selections in the collection and choose an example of characterization that fits the description in each bulleted item under point 2. For example, under *motivation* (second bullet), students might consider what prompted Vera, in "The Open Window," to tell Framton and then her aunt such elaborate falsehoods.
- Students might use the Box of Character Traits to help them analyze a character. Students can pair an adjective with a character from the collection—for instance, Framton is *nervous*. From this initial description, students might elaborate on the characterization: In what ways does the author reveal this trait? Are the character's other traits similar to or different from this one? How do other characters in the selection react to this trait? Students can respond to questions like these as they fill in a character profile.
- Encourage students to choose, as the subject of their analysis, a character whom they can identify with or who interests them in a particular way. Students should check with you before making a final choice.

Reaching All Students

Struggling Writers

Students may prefer to focus on a character from TV or film and observe the character's behavior, dialogue, and attitudes toward other characters to determine traits that remain constant and those that change. Students might conduct small-group discussions of different characters (perhaps two or more characters from the same series).

English Language Learners

You might go over the vocabulary of character analysis to make certain that students understand the process. Students could begin with small-group discussions of characters from appropriate-level library books, TV, or literary works in their native languages (a bilingual student can act as interpreter). Students might act out the meanings of some of the adjectives in the traits box, using gestures and simple English words to reveal characterization.

Advanced Learners

Students might create comparative character analyses. They can compare and contrast two characters from the same work or from different works. Students might choose two works by a favorite author or two works with a similar setting or theme. They might compare two characters with a similar trait, such as Poe's narrator and Framton, who are both *nervous* (they may consider the role of point of view or other literary elements in character development).

Teaching the Writer's Workshop

Stress the importance of *main idea* for the character analysis. Students can use the framework in the margin as a skeleton for developing their analysis. They should keep in mind the bulleted list (pp. 254–255) of key approaches to character analysis.

Prewriting

Go through the prewriting techniques suggested on pp. 254–256. Have students brainstorm for other techniques. Students might find the trait box on p. 255 helpful as they formulate the main idea; for instance, a main idea might focus on the character's change from cruelty to kindness (and the body of the paper would explain how and why the change occurs).

Drafting

- Remind students to use double spacing when they write their drafts. They should also leave extra space in the right margin for comments and editing marks. If you have not yet taught the Student Model, do so before students begin their first drafts.
- As students write their drafts, emphasize that the analysis, like any expository paper, should consist of the topic statement (the main idea) supported by several items of support from the work in which the character appears. Students should avoid vague topic statements such as "I liked this character because he is interesting."



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Framework for a Character Analysis
Introduction
Identify character and work (title, author). Include a sentence that introduces the essay's main idea.
Body
At least three details supporting your main idea.
Conclusion
Summary/restatement of main idea; final comment.

3. Decide on Your Main Idea

Once you have filled out your profile, look over your notes, and decide which aspect of your character interests you. Write down some statements that could serve as your main idea.

EXAMPLES

This character is a believable teenager who behaves exactly the way my friends and I behave.

This character changes from being self-centered to generous.

This character is not in his right mind.

You might find your main idea right in the profile chart itself.

EXAMPLES

This character's way of speaking reveals that he is insane.

The actions of this character are not at all believable.

The actions of this character show that she is heroic.

4. Elaborate: Find Supporting Details

Once you are satisfied with your main idea, you can begin to gather details to elaborate and support it. Your chart should help you here. You should be able to cite at least three details from the story that support your main idea.

Drafting

Your introduction should include a thesis statement that sums up what you will discuss in your essay.

THESIS STATEMENT — In Roald Dahl's "The Landlady," the main character, Billy Weaver, is so polite and unquestioning and really *dim* that he is not like a real-life person.

Keep your chart and rough outline in front of you as you begin to write. Remember to focus on the character, not the plot. If you need to summarize the plot for an audience unfamiliar with the work, keep your plot summary brief.

Getting Students Involved

Cooperative Learning

The Illustrated Characters. Classmates might create a character mural in which they depict the characters they have analyzed. Before they begin, students might prepare an overall sketch, which would allot space to each student. If they prefer, students can use other types of artwork to depict or represent their character: drawings and paintings of people and scenes; clay sculptures; for students who sew, garments or accessories the character might have worn. When students have completed their handiwork, a committee can prepare an attractive display. Classmates can read one another's analyses and match the character with his or her depiction in art.

Enrichment Activities

Students might write a poem or other creative work about the character. Students can describe imaginary meetings of two of their favorite characters—the results may be funny, sad, or surprising. Some students might participate in a "panel of characters." A student acting as moderator would pose questions—If you had been in (this character's) place, what would you have done? Do you agree that (this character) has really changed for the better?

Student Model

An Insane Narrator

Edgar Allan Poe had a very hard life, and maybe that's why he wrote so many dark stories. In the first paragraph of Poe's short story "The Tell-Tale Heart," the narrator tells someone (a psychiatrist?) that he will "calmly" tell his whole story to prove that he is not insane. Poe reveals what the narrator is really like just by letting us hear how he speaks. He tries to prove that he is *not* insane, but then he says the idea of murder "haunted me day and night." This leads me to believe that the idea to murder the old man was conceived by the narrator's insanity itself.

Attention-grabbing opener.

Identifies character, story, and writer.

Thesis statement.

When the story begins, the narrator has killed the old man he has been living with, an old man with a strange eye. The murder is motivated by the old man's eye. At first, the narrator is very annoyed by the eye, and then it drives him to murder.

Brief plot summary.

First, I think the narrator was already insane before the murder because a little thing like an eye couldn't possibly lead him to murder an old man he says he loved: "I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this!" This makes no sense.

First detail supporting thesis statement.

Quotation from story to elaborate.

(continued on next page)

■ ***Evaluation Criteria***

A good character analysis

1. *identifies the character, the work, and the writer*
2. *includes a thesis statement that sums up the main idea*
3. *supports the theis statement with specific details from the text*
4. *is clearly organized*
5. *concludes by summarizing or restating the main idea*



Language/Grammar Link
HELP

Regular and irregular verbs: page 183. Lie *and* lay, sit *and* set, rise *and* raise: *page 200. Keeping tense consistent: page 211.* Don't *or* doesn't?: *page 225. Active and passive voice: page 245.*

Using the Model

As class members read the Student Model, be sure they understand the side notes. You can extend the discussion by having students focus on questions such as these:

- In Taylor's first paragraph, which method of characterization does he say Poe uses?
- Is the plot summary in paragraph 2 satisfactory? Why or why not?
- Paragraphs 3 and 5 present one kind of evidence from the story. What is it? What kind of evidence does paragraph 4 present? Why might Taylor have used the different types?
- What does Taylor mean, in paragraph 6, by "classic Poe"? In what way does this phrase suggest that Taylor thinks the reader may be familiar with other Poe works?

Evaluating and Revising

Have students use the evaluation criteria on p. 257 to review their drafts and determine which revision strategies will improve their papers.

Proofreading

Have students proofread their own papers, before exchanging them with other students. For this assignment, remind students to use precise modifiers to describe their characters.

If time permits, the final copy should be put aside for at least a day before it is proofread for the final time.

Remind students that they must spell accurately in final drafts. Suggest that they use a spelling checker if they are using a computer that has one. Make sure students understand that a spelling checker will not alert them to usage errors, such as the confusion of *they're, their* and *your, you're.*

Publishing

Character analysis essays can be arranged according to type of source (story, poem, TV, and so on). Students can bind the papers of each type and prepare an appealing cover; the bound copies can be made available in the school library.

Reflecting

Suggest that students answer the following questions:

- What did I learn from this assignment about analyzing a character?
- What did I learn about working with others? Did I ask for help if I needed it or offer to assist a classmate who needed help?

Resources

Peer Editing Forms and Rubrics

- *Portfolio Management System,* p. 135

Revision Strategy Transparencies

- *Workshop Resources,* p. 11

Grading Timesaver

Rubrics for this Writer's Workshop assignment appear on p. 136 of the *Portfolio Management System.*

Sentence Workshop HELP

Combining sentences: page 259.

Proofreading Tip

Make a copy of your essay, and proofread it with a partner. As your partner reads aloud, read along silently. Stop when you come to an error in grammar, spelling, or punctuation, and correct it.

Communications Handbook HELP

See Proofreaders' Marks.

Publishing Tips

- Some Internet sites welcome reviews and essays. Check with your teacher before submitting your work on-line.
- Start a literary criticism (lit crit) club to print and discuss your essays.

Student Model (continued)

Second, the narrator becomes increasingly nervous and strange after the officers come to his door. Then, he begins to hear the beating of the old man's heart. It isn't really there, but in his mind it is. *Second detail supporting thesis statement.*

Finally, by the end of his story, the narrator can't take it anymore. He breaks down completely, shows the officers the body, and yells, "It is the beating of his hideous heart!" He has given himself away. *Third detail supporting thesis statement.*

This story is very dark and eerie, like all of Poe's work. I enjoyed reading "The Tell-Tale Heart." It's classic Poe. The use of an insane narrator is also classic Poe. *Summation of main idea.*

—Taylor Roderick
Martin Junior High School
Austin, Texas

Evaluating and Revising

1. Peer Response

Make copies of your essay, and exchange papers with two or three classmates. Before you read your partners' essays, discuss the Evaluation Criteria on page 257. Afterward, give your partners feedback. Be sure to point out passages in each essay that are unclear. Be sure also to tell the writer what you *liked* about the essay.

2. Self-Evaluation

Read your essay carefully. You may find it helpful to read it aloud into a tape recorder and listen to the results with a critical ear. Can you improve it by combining sentences or eliminating repetition? Can you do a better job of tying your ideas together? You may need to add some subordinating conjunctions (such as *after, because, though,* and *whenever*) and transitional words (such as *first, next,* and *finally*) to connect your ideas more logically.

BUILDING YOUR PORTFOLIO

Sentence Workshop

OBJECTIVES
Avoid an awkward, repetitive style by combining sentences that contain related information

COMBINING SENTENCES

Consider these sentences:

Poe's narrator was obsessed. He was obsessed with the old man's eye.

The sentences aren't incorrect, but the style seems awkward, doesn't it? The information could be conveyed more smoothly in a single sentence:

COMBINED Poe's narrator was obsessed with the old man's eye.

How do you know when to combine sentences? Short, choppy sentences that express related ideas can often be combined. Look for repeated words or phrases.

ORIGINAL The landlady opened the door. She opened it right away.

COMBINED The landlady opened the door right away.

ORIGINAL Tokubei was wealthy. Tokubei was also very miserly.

COMBINED Tokubei was wealthy but very miserly.

Sentences that express related ideas don't always have to be combined. You may want to use repetition at times to emphasize a point.

Writer's Workshop Follow-up: Revising

Take out your essay, and underline every sentence containing words that also appear in the previous sentence. Circle the repeated words. (Don't circle words like *a* and *the*.) On a blank sheet of paper, write a combined sentence. Compare each new sentence with the original sentences. Which do you like better in each case?



Language Handbook HELP

See Combining Sentences, pages 789–791.



Technology HELP

See Language Workshop CD-ROM. *Key word entry: combining sentences.*

Try It Out

Combine each of the following pairs of sentences by adding the information in the second sentence to the first. You will need to make some changes, such as adding or deleting words.

1. Hector Munro was born in Burma. Hector was sent to live in England.
2. Hector's sister wrote about their childhood. His sister's name was Ethel.
3. Hector was a boy who liked to play tricks. Hector was mischievous.
4. He convinced children to misbehave. The children were usually well-behaved.
5. Vera is a character who appears in several of Saki's stories. She is a funny character.

Resources



Workshop Resources
- Worksheet, p. 45

Language Workshop CD-ROM
- Combining Sentences

Try It Out

Possible Answers

1. Hector Munro was born in Burma but was sent to live in England.
2. Hector's sister, Ethel, wrote about their childhood.
3. Hector was a mischievous boy who liked to play tricks.
4. He convinced children who were usually well-behaved to misbehave.
5. Vera is a funny character who appears in several of Saki's stories.

Assessing Learning

Quick Check: Combining Sentences

Combine each set of sentences by eliminating repeated information. Possible answers are given.

1. **Detectives appeared at the old man's house. The narrator allowed them to enter. He allowed them to look around.** [Detectives appeared at the old man's house, and the narrator allowed them to enter and look around.]
2. **The merchant was outraged at having lost fifty years of his life. The merchant prepared to send to his hometown for the money he needed.** [The merchant was outraged at having lost fifty years of his life, and he prepared to send to his hometown for the money he needed.]
3. **The empty McClellan house continued to run by itself. The house eventually caught fire and burned to the ground.** [The empty McClellan house continued to run by itself, but it eventually caught fire and burned to the ground.]

Objectives

1. Take notes for research
2. Vary reading rate to find and take notes on relevant material
3. Paraphrase writer's ideas or quote directly, using quotation marks; cite all sources
4. Write down complete bibliographical information for each source used

Using the Strategies

Possible Answers

1. *Columbia Encyclopedia,* 5th ed., 1993, p. 2355. Columbia Univ. Press.
2. equal sign (=)
3. the word *became*
4. No; the writer hasn't put any words in quotation marks.

Reading for Life

Taking Notes

Situation

After reading "The Inn of Lost Time," you're interested in learning more about Japanese samurai. You'd even like to try writing a samurai story of your own. You will have to take notes as you do your research.

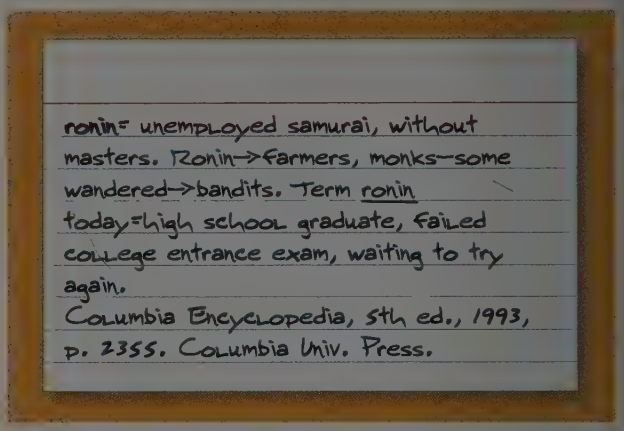
Strategies

Get ready.

- Before you start, jot down questions to guide your reading. You'll think of other questions as you read.
- Use a different index card for each source you cite.
- If you are taking notes on a computer, use a different page for each source.

Get to the point.

- When you locate your sources, **skim** to find the sections that interest you. When you skim, you look over a page quickly, not reading every word. You look for key words and glance at headings and words in boldface.
- When you find an important section, **read closely** for main ideas. Take notes on the following: *Who* is this about? *What* happened? *When* and *where* did it happen?



- Don't overlook important **supporting details.** Ask *why* and *how* this happened.

Get it in writing.

- As you read, **paraphrase** the writer's ideas (put them in your own words). Save time by using short phrases, abbreviations, and symbols.
- If you do want to use a direct quote, copy it exactly within quotation marks, and note its source.

Get organized.

- On each index card, record the author, the title, the date, the publisher (or Internet address), and the page(s) of the source you used.
- It's best to use only one side of an index card for notes.
- Consider making an **outline,** a **chart,** or a **time line** to summarize and organize the information.

Using the Strategies

1. What is the source for the notes above about ronin?
2. What symbol does the reader use to indicate a definition?
3. What do you think the arrows mean?
4. Are any words quoted directly from the source? How can you tell?

Extending the Strategies

Read and take notes on one of the Elements of Literature features in this book.

Reaching All Students

Struggling Readers

Students may have little experience with research, notetaking, and documentation. You might introduce the process by using Extending the Strategies as a whole-class or small-group activity. Or you might use another source, such as a high-interest magazine. In either case, allow students time to read brief passages carefully, looking for answers to specific questions you suggest. Then, ask volunteers to summarize the passages or suggest appropriate quotations. The students can write their "notes" on the board and work with classmates to punctuate the quotations and provide complete documentation. The citation style you set up can serve as a sample for students' independent work.

Advanced Learners

Students might do an actual research paper on the Japanese samurai, on another topic related to the collection's selections, or on a topic of particular interest to them. Students can use a general encyclopedia to obtain an overview of the topic, but for in-depth research, they should examine periodicals, chapters in books, or reliable Internet sites (such as those developed by a university). Students should take careful substantive and bibliographic notes and present their findings in a brief, well-thought-out paper or in an oral presentation.



Learning for Life

Using Multiple Intelligences in a Group

Problem

Have you ever heard the expression "Two heads are better than one"? How can we pool our resources to accomplish more together than any one of us could achieve alone?

Project

Work with a group of classmates to create a response to a work of literature, using your combined abilities.

Preparation

Multiple intelligences. We're all intelligent in different ways: We each have different abilities and skills, learn best through different methods, and enjoy different types of activities. Listed below are seven types of intelligence. On a blank sheet of paper, copy them in the order you think best describes your own abilities. (That is, if you think working with music is your favorite activity or greatest talent, make *music* your first item.)

- people
- words (spoken or written)
- numbers or problem solving
- music
- sports or dance
- thoughts and feelings
- pictures

Then, with your teacher's help, form a group with several classmates whose top three items are different from yours. Your group's task is to create a presentation in which at least five of the seven intelligences are used.

Procedure

1. Select. Choose a work of literature that everyone in the group has read. Discuss possible choices until you reach a **consensus** (general agreement).

2. Review. If the work is a short story, an essay, or a poem, you may want to read it aloud with your group. If it's a longer work, such as a novel or a play, your group may want to simply review the characters, setting, and events.

3. Plan. Will you focus on

- the work's message?
- how it made you feel?
- its setting or mood?
- a character?
- another aspect of the work?

Presentation

Here are some things you might include in your presentation:

acting	photography
computers	science
dancing	sculpture
drawing	storytelling
graphics	talking
music	teaching
painting	videotape
pantomime	writing

Be prepared to explain to your teacher and classmates how your group has used five types of intelligence in its presentation. (Intelligences used in the planning stage count, too.) If possible, share your presentation with a wider audience, such as other classes.

Processing

If you would like to keep this project or a record of it in your portfolio, respond in writing to two or more of the following prompts:

- My most important contribution to this project was . . . because . . .
- The best/worst part of working in the group was . . . because . . .
- This project belongs in my portfolio because . . .

OBJECTIVES

1. Cooperate with classmates of different abilities or interests to respond to a work of literature
2. Select the work, read it, and plan the response and method of presentation

Resources

Viewing and Representing

HRW Multimedia Presentation Maker

Students may wish to use the *Multimedia Presentation Maker* to create visuals.

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 137 of the *Portfolio Management System.*

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Thinking creatively • Working on teams	• Solving problems • Acquiring, evaluating, and interpreting data • Demonstrating personal responsibility	• Communicating ideas and information • Monitoring your own performance

Collection Four

Talk to the Animals

Theme

Respecting All Living Creatures *Some writers suggest that we should regard ourselves as a part of nature, not apart from it. When people consider the humbling possibility that they may not be masters of the earth but that nature has dominion over them, they make themselves more receptive to its teachings.*

Reading the Anthology

Reaching Struggling Readers



The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T261C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas and offers the following options:

- Mini Read MiniReads are short, easy texts that give students a chance to practice a particular skill and strategy before reading selections in the Pupil's Edition. Each MiniRead Skill Lesson can be taught independently or used in conjunction with a Selection Skill Lesson.
- **Selection Skill Lessons** Selection Skill Lessons allow students to apply skills introduced in the MiniReads. Each Selection Skill Lesson provides reading instruction and practice specific to a particular piece of literature in the Pupil's Edition.

Reading Beyond the Anthology

Read On

Collection Four includes an annotated bibliography of books suitable for extended reading. The suggested books are related to works in this collection by theme, by author, or by subject. To preview the Read On for Collection Four, please turn to p. T329.

HRW Library

The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. The Connections are magazine articles, poems, or other pieces of literature. Each book in the *HRW Library* is also accompanied by a Study Guide that provides teaching suggestions and worksheets. For Collection Four, the following titles are recommended.



THE CALL OF THE WILD
Jack London
This popular adventure novel chronicles the escape of a sled dog named Buck from the confines of the Klondike frontier to the glorious freedom of the wild.



HATCHET
Gary Paulsen
A boy learns to make use of nature's resources and to understand the ways and habits of animals after his plane crashes in the wilderness.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
We Are All One (p. 264) Laurence Yep	Monitor Your Comprehension, pp. 264, 272 Identify Causes and Effects, p. 272	Theme, pp. 264, 272, 273 Title, p. 272	Commas with Items in a Series, p. 274	Spelling Words with *ie* and *ei*, p. 274	Write a New Version of the Tale, p. 273 Write a "Choose Your Own Adventure" Story, p. 273		Make a Drawing or Collage on the Theme of the Tale, p. 273
The Dogs Could Teach Me *from* **Woodsong** (p. 275) Gary Paulsen	Identify the Writer's Perspective, pp. 275, 285 Cause and Effect, p. 285 Verify a Conclusion, p. 285	Point of View, pp. 275, 285, 286 First-Person Point of View, pp. 275, 285, 286	First-Person Pronoun, p. 285 Commas With Adjectives, p. 287	Words in Context, p. 287	Write a Letter Supporting a Position on the Iditarod, p. 286 Rewrite a Scene from a Dog's Point of View, p. 286		Draw a Picture of Your Ideal Animal, p. 286
Elements of Literature: Point of View (p. 288) • **Point of View** Shel Silverstein		Point of View, pp. 288–289 • Omniscient • First-Person • Third-Person Limited					
Birdfoot's Grampa (p. 290) Joseph Bruchac		Alliteration, pp. 290, 293 Point of View, p. 293			Freewrite for a How-to Essay, p. 293 Rewrite the Poem in the Toad's Point of View, p. 293	Role-Play the Characters in the Poem, p. 293	
Reading Skills and Strategies: Vocabulary: Using Context Clues (p. 294)	Use Context Clues, p. 294 • Close Reading • Prior Knowledge • Word Structure		Parts of Speech, p. 294	Context Clues, p. 294 Word Structure, p. 294			
Let Me Hear You Whisper (p. 295) Paul Zindel	Use Context Clues, pp. 295, 309 Understand the Writer's Perspective, p. 324 Identify the Main Idea, p. 325	Teleplay, p. 295 Irony, p. 309 Documentary, p. 323 Character, p. 324 Protagonist, p. 324 Antagonist, p. 324	Commas with Interrupters, p. 326	Multiple Meanings, p. 295 Context Clues, p. 326	Support a Position on the Killing of Animals, p. 325 Write the Author a Letter, p. 325	Research Dolphins, and Present Findings to the Class, p. 325	Documentary Terms, p. 321
No Questions Asked: The Naming of Cats (p. 327) T. S. Eliot	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.						
Writer's Workshop: How-To Essay (p. 330)		Chronological Order, p. 331	Transitional Words and Phrases, p. 332		Write a How-To Essay, pp. 330–334		Use Pictures to Explain a Process, p. 330
Sentence Workshop: Combining Sentences (p. 335)			Combine Sentences Using *And, But,* or *Or,* p. 335		Revise Sentences, p. 335		
Reading for Life: Understanding Induction and Deduction (p. 336)	Recognizing Methods of Supporting an Argument, p. 336	Writer's Perspective, p. 336					Place Information in a Diagram, p. 336
Learning for Life: Researching and Sharing Information About Animals (p. 337)					Write an Original Animal Story for Children, p. 337 Write a Brief Reflection on the Project, p. 337		Do a Multimedia Presentation, p. 337 Illustrate a Guide for Animal Owners, p. 337

Collection Four Talk to the Animals

Resources for this Collection

Note: All resources for this collection are available for preview on the *One-Stop Planner CD-ROM with Test Generator.* All worksheets and blackline masters may be printed from the CD-ROM.

Internet Resources
go.hrw.com LE0 8-4

Selection or Feature	Reading and Literary Skills	Language and Grammar
We Are All One (p. 264) Laurence Yep	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 146 • *Graphic Organizers for Active Reading,* Worksheet p. 19	• *Grammar and Language Links:* Using Commas, Worksheet p. 25 • *Language Workshop CD-ROM,* Commas • *Daily Oral Grammar,* Transparency 14
The Dogs Could Teach Me *from* **Woodsong** (p. 275) Gary Paulsen **Connections: The Last Great Race on Earth** (p. 284) Diana Nyad	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 150 • Selection Skill Lesson, p. 157 • *Graphic Organizers for Active Reading,* Worksheet p. 20 • *Literary Elements:* Transparency 5; Worksheet p. 16	• *Grammar and Language Links:* Using Commas, Worksheet p. 27 • *Language Workshop CD-ROM,* Commas • *Daily Oral Grammar,* Transparency 15
Elements of Literature: Point of View (p. 288) • **Point of View** Shel Silverstein	• *Literary Elements,* Transparency 5	
Birdfoot's Grampa (p. 290) Joseph Bruchac	• *Graphic Organizers for Active Reading,* Worksheet p. 21	
Let Me Hear You Whisper (p. 295) Paul Zindel **Connections:** *from* **Touched by a Dolphin** (p. 321) Pamela Stacey, ABC/Kane Productions	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 67 • *Graphic Organizers for Active Reading,* Worksheet p. 22	• *Grammar and Language Links:* Using Commas, Worksheet p. 29 • *Language Workshop CD-ROM,* Commas • *Daily Oral Grammar,* Transparency 16
No Questions Asked: The Naming of Cats (p. 327) T. S. Eliot	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.	
Writer's Workshop: How-To Essay (p. 330)		
Sentence Workshop: Combining Sentences (p. 335)		• *Workshop Resources,* p. 47 • *Language Workshop CD-ROM,* Combining Sentences
Learning for Life: Researching and Sharing Information About Animals (p. 337)		

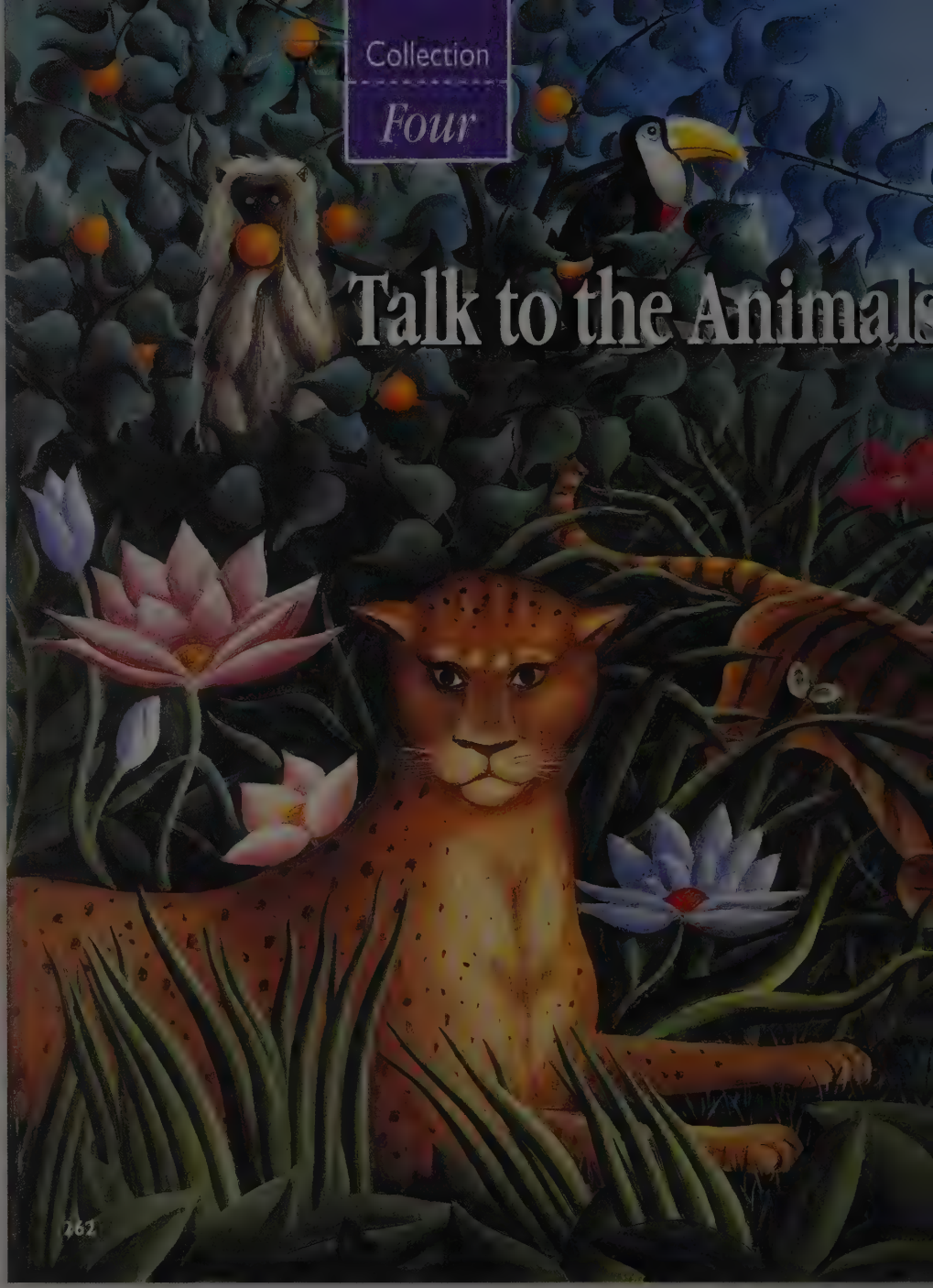
Collection Resources

- *Cross-Curricular Activities*, p. 19
- *Portfolio Management System:* Introduction to Portfolio Assessment, p. 1; Parent/Guardian Letters, p. 93
- *Formal Assessment,* Reading Application Test, p. 61
- *Test Generator,* Collection Test

Vocabulary, Spelling, and Decoding	Writing	Listening and Speaking Viewing and Representing	Assessment
• *Spelling and Decoding,* Worksheet p. 13	• *Portfolio Management System,* Rubrics for Choices, p. 138	• *Audio CD Library,* Disc 8, Track 2 • *Viewing and Representing:* Fine Art Transparency 8 Worksheet p. 32 • *Portfolio Management System,* Rubrics for Choices, p. 138	• *Formal Assessment,* Selection Test, p. 52 • *Standardized Test Preparation,* p. 42 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 11 • *Spelling and Decoding,* Worksheet p. 14	• *Portfolio Management System,* Rubrics for Choices, p. 139	• *Audio CD Library,* Disc 8, Track 3 • *Viewing and Representing:* Fine Art Transparency 9 Worksheet p. 36 • *Portfolio Management System,* Rubrics for Choices, p. 139	• *Formal Assessment,* Selection Test, p. 54 • *Standardized Test Preparation,* p. 44 • *Test Generator (One-Stop Planner CD-ROM)*
		• *Audio CD Library,* Disc 8, Track 4	• *Formal Assessment,* Literary Elements Test, p. 59
	• *Portfolio Management System,* Rubrics for Choices, p. 140	• *Audio CD Library,* Disc 8, Track 5 • *Portfolio Management System,* Rubrics for Choices, p. 140	• *Formal Assessment,* Selection Test, p. 56 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 12 • *Spelling and Decoding,* Worksheet p. 15	• *Portfolio Management System,* Rubrics for Choices, p. 141	• *Visual Connections,* Videocassette A, Segment 4 • *Audio CD Library,* Disc 8, Track 6 • *Viewing and Representing:* Fine Art Transparency 10 Worksheet p. 40 • *Portfolio Management System,* Rubrics for Choices, p. 141	• *Formal Assessment,* Selection Test, p. 57 • *Standardized Test Preparation,* pp. 46, 48 • *Test Generator (One-Stop Planner CD-ROM)*
	• *Workshop Resources,* p. 17 • *Standardized Test Preparation:* Worksheet p. 140 Transparencies 19–24		• *Portfolio Management System* • Prewriting, p. 142 • Peer Editing, p. 143 • Assessment Rubric, p. 144
		• *Viewing and Representing,* HRW Multimedia Presentation Maker	• *Portfolio Management System,* Rubrics, p. 145

Collection Four

Talk to the Animals



OBJECTIVES

1. Read literature in different genres centered on the theme "Talk to the Animals".
2. Interpret literary elements with special emphasis on point of view
3. Apply a variety of reading strategies, with special emphasis on clues
4. Respond to the literature using a variety of modes
5. Learn and use new words
6. Plan, draft, revise, proofread, and publish a how-to essay
7. Gain practice in sentence combining
8. Demonstrate the ability to read arguments organized inductively or deductively
9. Explore, through a variety of projects, how animals and humans interact

Introducing the Theme

Ask students to share stories of pets they know. How do animals help people? Students may have seen movies or TV shows about people and animals. Can people and animals really understand each other? Do people need animals? After students have discussed the theme, explain that they will read stories and poems describing the bond between animals and people.

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 93

Formal Assessment
- Reading Application Test, p. 61

Test Generator
- Collection Test

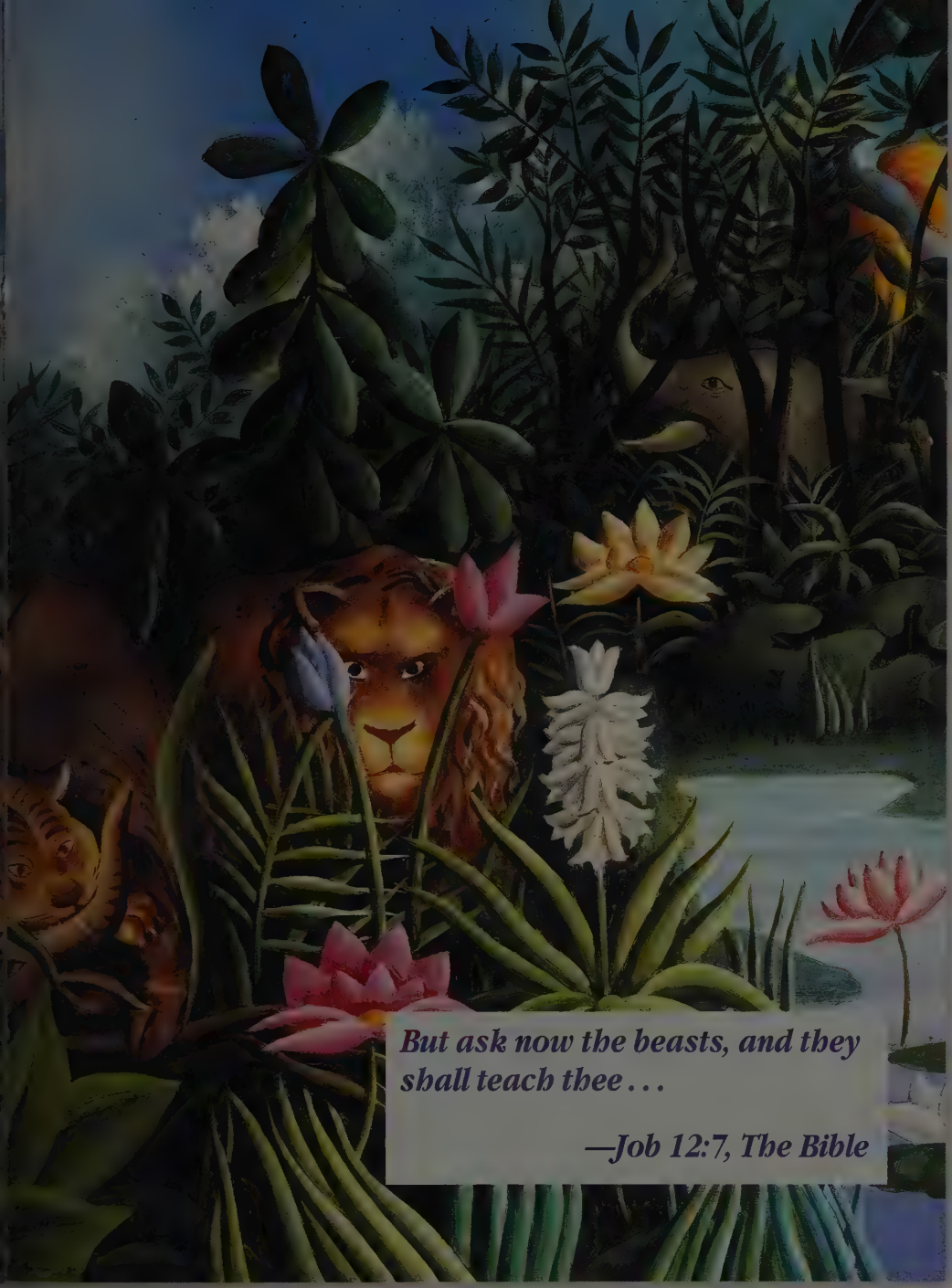
Cross-Curricular Activities
- Teaching Notes, p. 19

Writing Focus: How-To Essay

The following **Work in Progress** assignments in this collection build to a culminating **Writer's Workshop** at the end of Collection 4.

• We Are All One	Write instructions (p. 273)
• The Dogs Could Teach Me	Take notes for creating a pet-care guide (p. 286)
• Birdfoot's Grampa	Freewrite steps for a how-to manual (p. 293)
• Let Me Hear You Whisper	Describe steps in a how-to process (p. 325)

Writer's Workshop: Expository Writing / How-To Essay (p. 330)



Responding to the Art

The painting on these two pages, by **Carlos Ochagavia,** is titled *Homage to Rousseau.* Henri Rousseau (1844–1910) was born in Laval, France. His canvases are notable for their brilliant colors and exotic jungle scenes. Monkeys, lions, orange trees, and lush foliage are common elements in his paintings, although the nearest Rousseau got to a jungle was the Paris botanical gardens. In *Homage to Rousseau,* Ochagavia expresses his admiration for Rousseau's painting *Exotic Landscape.*

Activity. Ask students to write down everything they see in this painting—animals, birds, plants, sky, water, colors. Then ask them **if the painting shows a realistic scene.** [These animals would not be likely to be sitting together so peacefully.] **Is the scene totally peaceful, or are there hints of threats in it?** [Note the tiger on top of the horned beast: Is this a kill for food?]

Responding to the Quotation

In the Book of Job, God tests Job's faith by causing him to suffer. Job loses his children, his servants, and his livestock; he is stricken with a severe illness. Throughout, he clings to his faith in God, and eventually more than he has lost is restored to him. Job addresses the words here to friends who, during his trials, urged him to renounce his faith. **Ask students what Job might mean by these words.** [Possible response: Animals do not question what God does; neither should humans.] **Ask what else animals might "teach" us.** [Possible responses: to accept life as it is; to respect nature; to be as loyal to them as they can be to us; not to be cruel.]

Writer's Notebook

WORK IN PROGRESS

Ask students to draw two figures on a piece of paper: one depicting an animal (a pet, a favorite animal from the movies or TV, or an animal they are interested in, such as a dolphin) and the other representing themselves. Then, using cartoon balloons for each figure, students should create conversations between the two figures. The "talk" may be serious or funny but should reflect students' ideas about what they can learn from an animal.

Objectives

1. Read and interpret the story
2. Identify and analyze the theme
3. Monitor comprehension
4. Express understanding through creative writing, art/critical thinking, or creative writing/technology
5. Use commas to separate items
6. Spell words with *ie* or *ei*

Skills

Literary
- Identify and analyze the theme

Reading
- Monitor comprehension

Writing
- Collect ideas for a how-to essay
- Write a new version of the story
- Write a "choose your own adventure" story

Grammar
- Use commas to separate items

Spelling
- Spell words with *ie* or *ei*

Art
- Illustrate a proverb

Viewing/Representing
- Compare an artwork with the text (ATE)
- Compare and contrast artworks (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

WE ARE ALL ONE

Make the Connection

Sketch to Stretch



On a blank sheet of paper, draw a large circle to represent the earth. In the center, write *We are all one.* Then, fill in the circle with words and symbols that show what you think this statement means.

Share your drawing with your classmates, explaining your words and symbols.

Reading Skills and Strategies

Dialogue with the Text: Monitoring Your Comprehension

As you read this Chinese folk tale, keep your notebook or a sheet of paper handy to jot down your reactions. Look at the student's comments on the first page as an example, but remember that no two people read a story in exactly the same way.

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LE0 8-4



Painting of a man wearing a coat signifying that he is a fourth-degree military official. Leaf from a Manchu family album. Unidentified artist. Ch'ing Dynasty, probably K'ang-hsi period (1662–1723). Color and ink on paper.

The Metropolitan Museum of Art, Anonymous Gift, 1952. (52.209.3c) Photograph © 1980 The Metropolitan Museum of Art.

Elements of Literature

Theme

While plot is what happens in a story, **theme** is the message—what the writer is saying about life.

A story's theme is usually implied, not stated directly. A story may have more than one theme, and different readers may find different themes in the same work.

The **theme** of a work of literature is its message, or main idea about life.

For more on Theme, see the Handbook of Literary Terms.

Resources: Print and Media

Reading
- *Reading Skills and Strategies* Selection Skill Lesson, p. 146
- *Graphic Organizers for Active Reading*, p. 19
- *Spelling and Decoding* Worksheet, p. 13
- *Audio CD Library* Disc 8, Track 2

Writing and Language
- *Daily Oral Grammar*, Transparency 14
- *Grammar and Language Links* Worksheet, p. 25
- *Language Workshop CD-ROM*

Viewing and Representing
- *Viewing and Representing* Fine Art Transparency 8 Fine Art Worksheet, p. 32

Assessment
- *Formal Assessment*, p. 52
- *Portfolio Management System*, p. 138
- *Standardized Test Preparation*, p. 42
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-4)

"We are one, you and I," a voice said faintly . . .

We Are All One

Laurence Yep

Long ago there was a rich man with a disease in his eyes. For many years, the pain was so great that he could not sleep at night. He saw every doctor he could, but none of them could help him.

"What good is all my money?" he groaned. Finally, he became so desperate that he sent criers[1] through the city offering a reward to anyone who could cure him.

Now in that city lived an old candy peddler. He would walk around with his baskets of candy, but he was so kindhearted that he gave away as much as he sold, so he was always poor.

When the old peddler heard the announcement, he remembered something his mother had said. She had once told him about a magical herb that was good for the eyes. So he packed up his baskets and went back to the single tiny room in which his family lived.

When he told his plan to his wife, she scolded him, "If you go off on this crazy hunt, how are we supposed to eat?"

Usually the peddler gave in to his wife, but this time he was stubborn. "There are two baskets of candy," he said. "I'll be back before they're gone."

The next morning, as soon as the soldiers opened the gates, he was the first one to leave the city. He did not stop until he was deep inside the woods. As a boy, he had often wandered there. He had liked to pretend that the shadowy forest was a green sea and he was a fish slipping through the cool waters.

1. **criers:** people who called out public announcements in the streets of towns and villages before modern means of communication were invented.

Dialogue with the Text

I wonder how he got the disease.

Why didn't he think of that sooner?

He's kind, but not very smart.

I wonder what the herb is called.

She seems more concerned about her stomach than her husband's safety.

They must be small baskets.

It would seem the forest is like a second home to the man.

Joshua L. S. Roberts

—Joshua Roberts
Discovery Middle School
Orlando, Florida

Summary

When a poor peddler hears that a rich man has offered a reward to anyone who can cure his eye infection, he leaves the city to search for an herb that will heal the rich man. On the way, he rescues a community of ants whose hill is being flooded. He naps and dreams that a queen and her soldiers offer him their services. That night he rescues a centipede from a bird. In a faint voice, the centipede tells him to look for a magical bead that will cure the rich man's blindness. The peddler calls on the ants to help him find the bead, which he discovers has the centipede's bright colors. When the bead does cure the infection, the rich man doubles the reward and the kindly peddler lives happily ever after.

Resources

Listening

Audio CD Library

A recording of this story is provided in the *Audio CD Library:*

- Disc 8, Track 2

Viewing and Representing

Fine Art Transparency

A fine art transparency of Sadie Begay's *Noah's Ark* can be used with this selection.

- Transparency 8
- Worksheet, p. 32

A Critical Thinking

Making Inferences

? Why is the peddler stubborn this time? How do you know? [Possible responses: He knows that someone needs his help—paragraph 3 says he is kind. He thinks he has a chance of earning the reward—paragraph 4 states he has heard of a magical herb that is good for the eyes.]

A Elements of Literature

Theme

? What does the peddler mean by his statement "We're all one"? [All living creatures are related and therefore must help each other.]

B Elements of Literature

Symbol

? What might the soldiers and the queen represent? Why do you think so? [They represent the ants. The black lacquer armor describes the ants, and ant communities are made up of soldiers, workers, and a queen.]

C Vocabulary Note

Latin Roots

? What is a centipede? [a wormlike insect with many little feet] How can you break the word into its Latin roots? [*centum* (one hundred) and *pedes* (feet)] Students should see that a knowledge of Latin roots can help them define new words.

D Elements of Literature

Theme

? How does the peddler's action relate to his statement "We're all one"? [He helps the centipede because he believes that they are comrades.]

As he examined the ground, he noticed ants scurrying about. On their backs were larvae[2] like white grains of rice. A rock had fallen into a stream, so the water now spilled into the ants' nest.

A "We're all one," the kindhearted peddler said. So he waded into the shallow stream and put the rock on the bank. Then, with a sharp stick, he dug a shallow ditch that sent the rest of the water back into the stream.

Without another thought about his good deed, he began to search through the forest. He looked everywhere; but as the day went on, he grew sleepy. "Ho-hum. I got up too early. I'll take just a short nap," he decided, and lay down in the shade of an old tree, where he fell right asleep.



In his dreams, the old peddler found himself standing in the middle of a great city. Tall buildings rose high overhead. He couldn't see the sky even when he tilted back his head. An escort of soldiers marched up to him with a loud clatter of their black lacquer armor. "Our queen wishes to see you," the captain said.

B

The frightened peddler could only obey and let the fierce soldiers lead him into a shining palace. There, a woman with a high crown sat upon a tall throne. Trembling, the old peddler fell to his knees and touched his forehead against the floor.



But the queen ordered him to stand. "Like the great Emperor Yü of long ago, you tamed the great flood. We are all one now. You have only to ask, and I or any of my people will come to your aid."

The old peddler cleared his throat. "I am looking for a certain herb. It will cure any disease of the eyes."

The queen shook her head regretfully. "I have never heard of that herb. But you will surely find it if you keep looking for it."

And then the old peddler woke. Sitting up, he saw that in his wanderings he had come back to the ants' nest. It was there he had taken his nap. His dream city had been the ants' nest itself.

"This is a good omen," he said to himself and he began searching even harder. He was so determined to find the herb that he did not notice how time had passed. He was surprised when he saw how the light was fading. He looked all around then. There was no sight of his city—only strange hills. He realized then that he had searched so far he had gotten lost.

Night was coming fast and with it the cold. He rubbed his arms and hunted for shelter. In the twilight, he thought he could see the green tiles of a roof.

He stumbled through the growing darkness until he reached a ruined temple. Weeds grew through cracks in the stones and most of the roof itself had fallen in. Still, the ruins would provide some protection.

As he started inside, he saw a centipede with bright orange skin and red tufts of fur along its back. Yellow dots covered its sides like a dozen tiny eyes. It was also rushing into the temple as fast as it could, but there was a bird swooping down toward it.

C

The old peddler waved his arms and shouted, scaring the bird away. Then he put down his palm in front of the insect. "We are all one, you and I." The many feet tickled his skin as the centipede climbed onto his hand.

Inside the temple, he gathered dried leaves and found old sticks of wood, and soon he had a fire going. The peddler even picked some fresh leaves for the centipede from a bush near the temple doorway. "I may have to go hungry but you don't have to, friend."

D

Stretching out beside the fire, the old peddler pillowed his head on his arms. He was so tired that he soon fell asleep, but even in his sleep he dreamed he was still searching in the woods. Suddenly he thought he heard footsteps near his head. He woke instantly and



2. **larvae** (lär'vē'): insects at an early stage of life.

Reaching All Students

Struggling Readers

Monitoring Comprehension was introduced on p. 264. For a lesson directly tied to this selection that teaches students to monitor comprehension by using a strategy called Somebody Wanted But So, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 146

English Language Learners

Have students choose partners with whom to read the selection aloud. Encourage them to help each other pronounce and define new words. After every few paragraphs, partners should stop reading and discuss the story. What has happened so far? Who are the characters? What may happen next?

Advanced Learners

The idea of a connection among all creatures underlies many beliefs in Buddhism, Jainism, and Hinduism, religions that originated in eastern and central Asia. People in India who practice Jainism can often be seen carrying small brooms to sweep insects and other small creatures out of harm's way. Encourage students to research these religious practices and relate them to the story.

looked about, but he saw only the brightly colored centipede.

"Was it you, friend?" The old peddler chuckled and, lying down, he closed his eyes again. "I must be getting nervous."

"We are one, you and I," a voice said faintly—as if from a long distance. "If you go south, you will find a pine tree with two trunks. By its roots, you will find a magic bead. A cousin of mine spat on it years ago. Dissolve that bead in wine and tell the rich man to drink it if he wants to heal his eyes."

The old peddler trembled when he heard the voice, because he realized that the centipede was magical. He wanted to run from the temple, but he couldn't even get up. It was as if he were glued to the floor.

But then the old peddler reasoned with himself: If the centipede had wanted to hurt me, it could have long ago. Instead, it seems to want to help me.

So the old peddler stayed where he was, but he did not dare open his eyes. When the first sunlight fell through the roof, he raised one eyelid cautiously. There was no sign of the centipede. He sat up and looked around, but the magical centipede was gone.

He followed the centipede's instructions when he left the temple. Traveling south, he kept a sharp eye out for the pine tree with two trunks. He walked until late in the afternoon, but all he saw was normal pine trees.

Wearily he sat down and sighed. Even if he found the pine tree, he couldn't be sure that he would find the bead. Someone else might even have discovered it a long time ago.



But something made him look a little longer. Just when he was thinking about turning back, he saw the odd tree. Somehow his tired legs managed to carry him over to the tree, and he got down on his knees. But the ground was covered with pine needles and his old eyes were too weak. The old peddler could have wept





Returning Through Snow to the Bamboo Retreat (Ming Dynasty) by Tai Chin (1388–1462). Ink on silk.

The Metropolitan Museum of Art, Purchase, John M. Crawford, Jr. Bequest, 1992. (1992.132) Photograph © 1992 The Metropolitan Museum of Art.

E Reading Skills and Strategies

Monitoring Comprehension

? What questions do you have about the voice and what it says? [Possible questions: Whose voice is it? Is it reliable, or is it a trick? Is it the centipede's? If so, how can the peddler understand its speech?]

F Struggling Readers

Recall and Retell

? Can you retell what has happened to the peddler so far? [Possible response: On his search for the herb, he stops to help some ants. He then dreams that a queen and her soldiers offer him help. Then he rescues a centipede, who tells him where to find a magic bead that will cure the rich man's eyes.]

RESPONDING TO THE ART

The Chinese painter **Tai Chin** (1388–1462) was appointed to a court post in Beijing. His surviving works are almost all landscapes with figures, like the one shown here. China's Ming Dynasty (1368–1644) was a period of stability and prosperity, with notable achievements in the arts. Ming porcelain is often considered the finest in Chinese ceramics.

Activity. How is this artwork similar to the description in the text of the peddler's journey to the south? [Possible responses: The tree in the picture may have two trunks, as the one in the story does; the figure may be looking for something, as the peddler is; both the peddler and the figure are alone in the natural world.]

Using Students' Strengths

Visual Learners

As students read the story, they might benefit from filling in the graphic organizer in *Graphic Organizers for Active Reading*, p. 19

Naturalist Learners

Have students reread the story, looking for clues about the peddler's relationship to the natural world. To get them started, point out the last paragraph on p. 265. Why does the story take place in the woods rather than in a city? Why did Yep choose ants and a centipede—creatures hardly visible except to the most observant—to be the peddler's friends? Have students discuss their ideas in small groups.

RESPONDING TO THE ART

Chao Meng-fu (1254–1322) was a famous poet, essayist, and musician as well as a painter. His landscapes are notable for their delicacy.

Activity. Have students contrast the two Chinese paintings on pp. 267 and 268 with the contemporary American painting on p. 16. Be sure they note the medium used for each painting. [The Chinese paintings are on silk and paper; they were made with black ink, and do not have vivid colors; they are not realistic; the one on p. 267 is romantic, showing a man dwarfed by nature; they have a soft, dreamy quality. The Wyeth is tempera on a wooden panel; it has color; it is very realistic and looks like a photograph; it is bleak in mood.]



Twin Pines, Level Distance (Yuan Dynasty, c. 1310) by Chao Meng-fu. Handscroll; ink on paper.

The Metropolitan Museum of Art, New York, Gift of the Dillon Fund, 1973. (1973.120.5) Photograph © 1982 The Metropolitan Museum of Art.

with frustration, and then he remembered the ants.

He began to call, "Ants, ants, we are all one."

Almost immediately, thousands of ants came boiling out of nowhere. Delighted, the old man held up his fingers. "I'm looking for a bead. It might be very tiny."

A Then, careful not to crush any of his little helpers, the old man sat down to wait. In no time, the ants reappeared with a tiny bead. With trembling fingers, the old man took the bead from them and examined it. It was colB ored orange and looked as if it had yellow eyes on the sides.

There was nothing very special about the bead, but the old peddler treated it like a fine jewel. Putting the bead into his pouch, the old C peddler bowed his head. "I thank you and I thank your queen," the old man said. After the ants disappeared among the pine needles, he made his way out of the woods.

The next day, he reached the house of the rich man. However, he was so poor and ragged that the gatekeeper only laughed at him. "How could an old beggar like you help my master?"

The old peddler tried to argue. "Beggar or rich man, we are all one."

But it so happened that the rich man was passing by the gates. He went over to the old peddler. "I said anyone could see me. But it'll mean a stick across your back if you're wasting my time."

The old peddler took out the pouch. "Dissolve this bead in some wine and drink it down." Then, turning the pouch upside down, he shook the tiny bead onto his palm and handed it to the rich man.

The rich man immediately called for a cup of wine. Dropping the bead into the wine, he waited a moment and then drank it down. Instantly the pain vanished. Shortly after that, his eyes healed.

The rich man was so happy and grateful that D he doubled the reward. And the kindly old peddler and his family lived comfortably for the rest of their lives.

A Critical Thinking

Analyzing

? Why is this detail important? [Possible responses: It shows once again that the peddler treats the ants as he would like to be treated. It reinforces the story's theme.]

B Reading Skills and Strategies

Monitoring Comprehension

? Why do you think the markings on the centipede match those on the bead? [Possible response: A centipede created the bead; it looks like its creator.] Point out that if the peddler had not helped the centipede, he would never have found the bead.

C Elements of Literature

Theme

? How do the peddler's actions reveal the theme? [Possible responses: He feels that the ants deserve as much consideration as people do. His thank-you acknowledges that he and the ants are equal.]

D Critical Thinking

Challenging the Text

? Why does the peddler accept the reward, rather than do good for its own sake? [Possible responses: He figures he can use the money to do good. He wants his family to be comfortable.]

Taking a Second Look

Review: Using Chronology

Remind students that *chronology* simply means "time." Chronological order, therefore, is the order in which events happen. Because this story involves a dream sequence and other elements of fantasy, concentrating on the chronology of events will help students avoid confusion.

Activities

1. Suggest that students keep track of events as they read. Have them look for words like *then, next, afterward, later,* and *during,* all of which show relationships in time between two events.
2. Once students have developed a list of important events in chronological order, have them work in pairs to make illustrated time lines of these events. Post students' time lines in the classroom.

Meet the Writer

An Outsider

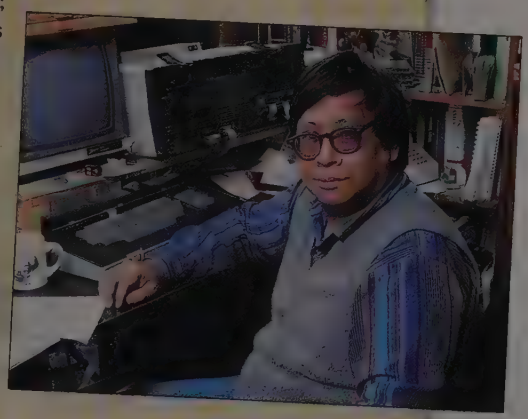
Laurence Yep (1948–) was born in San Francisco, California. He grew up in the mainly African American Fillmore District but attended a Catholic school in Chinatown. "As a result," he says, "I was always something of an outsider." Like his parents, who read four daily newspapers, Yep was an enthusiastic reader. The children's stories that were popular at the time failed to interest him, though:

> "When I was a child, there weren't any books about Chinese American children; but when I went to the library, I could never get interested in books about Homer Price or other such children. Every child had a bicycle and no one seemed to worry about locking their front doors. As a result, these and other such details seemed like fantasy to me.
>
> Ironically, what seemed 'truer' to me were science fiction and fantasy because in those books, children were taken to other lands and other worlds, where they had to learn strange customs and languages—and that was something I did every time I got on and off the bus."

More by Laurence Yep

"We Are All One" comes from *The Rainbow People* (HarperCollins). In this book, Yep retells folk tales originally recounted in the 1930s by Chinese immigrants to the United States. "When my father picked fruit in the Chinese orchards near Sacramento," he says, "the workers would gather in the shack after a hot, grueling workday; one of the ways that the old-timers would pass the time before sleep came was to tell stories."

Yep has also written fantasies, science fiction, and mysteries for children and for adults. His first published novel, *Sweetwater* (HarperCollins), is about the conflict between the human colonists on a planet called Harmony and the spiderlike Argans, the original inhabitants of the planet.



Browsing in the Files

Writers on Writing. In explaining the process behind his book *The Rainbow People*, Yep says, "I have tried to use my own voice to retell the stories while preserving their spirit and spare beauty." Of his novel *Dragon of the Lost Sea* (based, like "We Are All One," on a traditional tale), Yep writes, "It was my original intention to retell the adventures of the Old Mother of the Waters. . . . However, stories—like people—develop and grow, so only a few images have survived from the first version of this novel. And, in general, while I have tried to stay true to the spirit of the other Chinese myths that form the background of the novel, I have not tried to keep to their exact details."

Making the Connections

Connecting to the Theme: "Talk to the Animals"

Discuss how the theme "We Are All One" relates to the collection theme "Talk to the Animals." Do the themes mean the same thing? Ask students to explain their answers. [Students may say that "Talk to the Animals" implies understanding, attention, and cooperation between humans and animals—as is seen in "We Are All One"—and that such understanding leads to a feeling of kinship.] **As students read "The Cormorant in My Bathtub," have them keep this discussion in mind.**

Student to Student

In this student piece, a girl remembers going to live with her grandparents at the beach after her parents' deaths. She spends hours watching and envying the effortless and fearless maneuverings of the cormorants that fly overhead.

One night an oil tanker sinks nearby. The narrator attempts to rescue as many birds as she can from the ensuing spill, but only a single cormorant survives. She cleans the oil off all of its feathers and allows it to recover in her bathtub. Just as the summer ends, the girl starts school again. Returning home one day, she finds the cormorant gone and a single black feather on the floor. She is pleased that the bird recovered and flew away, and she remembers fondly how the bird made her feel needed.

A Elements of Literature

Figures of Speech

? What metaphor does the narrator use to suggest her lack of emotion after the death of both parents? ["a breathing vegetable"] What image does the narrator use to suggest a return of feelings? [blood pumping through veins]

B Critical Thinking

Analyzing

? Why does the narrator dread school and avoid making friends at the beach where her grandparents live? [Possible responses: The narrator is afraid to get close to people because they may die, as the narrator's parents have done. The narrator misses her old school and old friends.]

C English Language Learners

Technical Vocabulary

Tell students that *knots* in this sense means "nautical miles per hour." A nautical mile is a little more than the standard mile (5,280 feet).

Student to Student

The Cormorant in My Bathtub

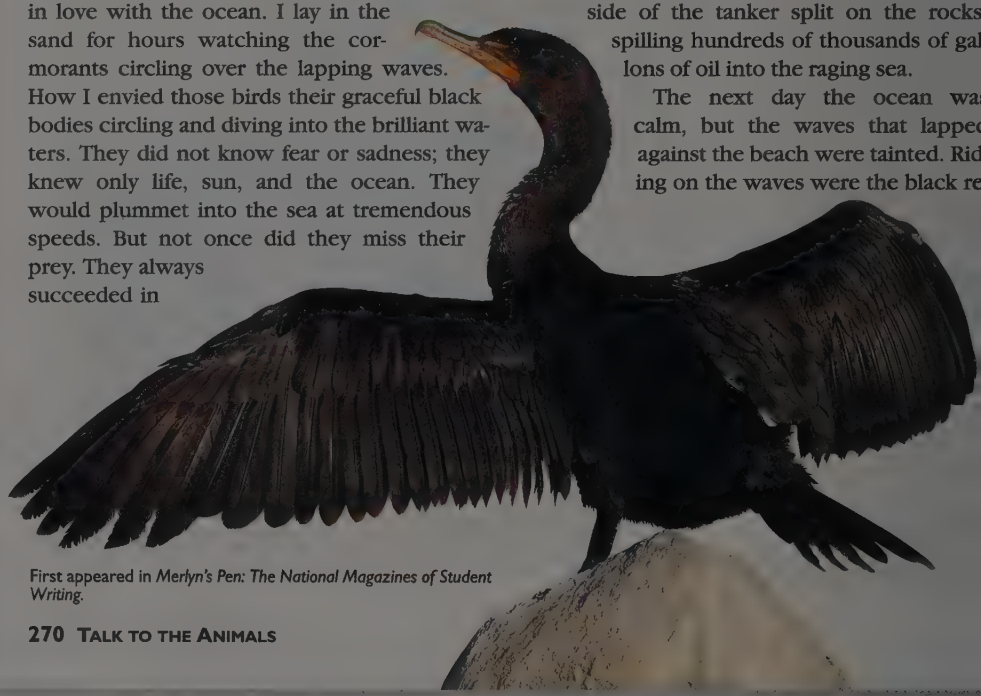
When I was about eight, I went to live with my grandparents at the beach. I had never seen the ocean before, and to this day the memory is vivid. We pulled into the driveway at dusk, and I could see behind the house an exciting expanse of untouched water. I shivered. Since my parents' death, I had not felt any emotion; I had been only a breathing vegetable. But now I could feel the blood beginning to pump through my veins. I felt warm and tingly. The colors of the horizon and the dying sun were a shimmer of pinks and purples. The sun, arrayed in its most beautiful gown, was ready to die valiantly. I was sure even the Garden of Eden could not have been more beautiful.

From that moment on I was madly in love with the ocean. I lay in the sand for hours watching the cormorants circling over the lapping waves. How I envied those birds their graceful black bodies circling and diving into the brilliant waters. They did not know fear or sadness; they knew only life, sun, and the ocean. They would plummet into the sea at tremendous speeds. But not once did they miss their prey. They always succeeded in their world. There were no failures. Each one always emerged with a silver minnow speared on its beak.

Every day from sunup to sundown I haunted the beach. I never tried to make new friends; I was always alone. I dreaded the first day of school. I was always dreaming that I would become a cormorant and fly away over the ocean never to be seen again.

It was a Wednesday night when the tanker sank. The rain was falling in solid sheets, the wind blowing at nearly fifty knots! All the power lines were out; even the glow of the lighthouse was not strong enough to pierce the storm. The captain of the tanker lost his course and ran aground on Lookout Point. The side of the tanker split on the rocks, spilling hundreds of thousands of gallons of oil into the raging sea.

The next day the ocean was calm, but the waves that lapped against the beach were tainted. Riding on the waves were the black re



First appeared in *Merlyn's Pen: The National Magazines of Student Writing.*

Connecting Across Texts

Connecting with "We Are All One"

In both "We Are All One" and "The Cormorant in My Bathtub," individuals are kind to animals and reap unexpected rewards. Ask students to answer the following questions: **What did the peddler gain from helping both the ants and the centipede?** [The centipede told him where to find the bead, and the ants spotted it for him. By finding the magic bead, he gained riches.] **What does the narrator gain from helping the cormorant?** [Possible responses: a sense of being needed and of doing good; a group of friends; pleasure at returning to school.] **How are the peddler's and the narrator's rewards similar and how are they different?** [Possible responses: The rewards give each a better life. The peddler is rewarded with money; the narrator, with happiness.]

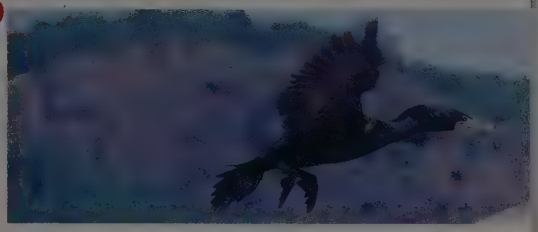
mains of the oil tanker's cargo. I watched in horror as helpless seabirds struggled to stay afloat, flapping their wings in frenzied splashes as they tried desperately to free themselves from the clinging oil. Tears streamed down my cheeks as I dashed into the ocean and gathered up as many birds as I could capture. I returned to the house and filled the bathtub with clean, fresh water. Then I pried open as many beaks as I could. I watched helplessly as the birds surrendered to the clinging grease that clogged their nostrils and held fast their beaks. My whole body shook with grief. I lifted their limp bodies and tenderly set them on a towel. Among the dead were three gulls, two sandpipers, and one brown pelican.

One bird remained in the tub, a black bird who would not give up. He lay quietly in the tub, but his eyes were alert, and he was wide awake. He was a cormorant. To take my mind off the others, I picked him up and began to rub his back with tissue and detergent. It took hours, but the bird seemed to sense that I was trying to help. He lay still and allowed me to wipe every last drop of oil off his glossy back. When I placed him back in the tub he drank deeply, enjoying the strange, sweet taste of fresh water for the first time.

When my grandma found me, she did not scold me for hiding from her or for making a mess of her guest bathroom. She simply asked if I would like some help burying the dead birds. Without asking, I knew she would let the cormorant stay in her bathtub. The bird was clearly exhausted. He lay motionless with his head tucked under his wing. As we buried the six birds, I wondered what would happen to the seventh.

For a week my grandparents forbade me to visit the beach. I knew that the oil was still thick and that the white sand would never be quite as pure. We had numerous wildlife representatives visit our beach and collect water samples and gather up dead fish and birds. They would often stop and look in on my bird, but they never tried to take him away. I fed him sardines and tuna fish. He ate greedily and slowly became stronger. Sadly I realized that my new friend would need to leave me.

A few kids in my neighborhood stopped by to see the bird. Grandma encouraged them to



stay for tea, and I was surprised at how much fun we had. The more time I spent with the neighborhood kids, the more I looked forward to the opening of school. The water was regaining its purity and soon it would be safe to let my bird go. He would once again be searching the sea for a school of minnows instead of splashing about in our bathtub. Still, I did not like to think about losing him.

Two weeks after the storm, school started. I was excited by new classes and new friends. I was spending very little time on the beach. Instead I had been playing baseball in the lot behind our house. I felt needed and wanted for the first time since my parents' death; the black bird in my bathtub needed me, and my friends wanted me to play third base and share adventures with them.

On the third day of school I returned home to find the bird gone. The door was shut tight, but the window was open and the curtain was blowing in the breeze. On the floor below the window a long black feather rested. I picked it up and stroked the smooth edge as I thought of all the bird had given me.

— Brooke Rogers
Charles Wright Academy
Tacoma, Washington

D Reading Skills and Strategies

Monitoring Comprehension

Students may notice a change in the narrator's mood. **What questions can they ask themselves in order to understand the change?** [Possible questions: What has happened at sea? (An oil spill has caused great damage.) What motivates the narrator to act so quickly? (The narrator loves and wants to save the damaged birds.) How will this involvement affect the narrator?]

E Critical Thinking

Interpreting

? Why does the narrator assume that the bird understands her good intentions? [Possible response: The bird does not claw or fight but lies still for the cleaning.]

F Elements of Literature

Theme

? How does the grandmother's treatment of the narrator echo the narrator's treatment of the bird? [Grandma understands the narrator without the narrator having to explain; the narrator and the bird understand each other without talking.] **What universal truths do these actions suggest?** [Possible themes: Kindness is always repaid; speech is not needed for understanding; grief is universal.]

G Critical Thinking

Analyzing

? What has the bird given the narrator? [Possible response: The bird has shown the narrator that she can make a difference in another's life.]

Crossing the Curriculum

Science

Oil spills have created disasters for fish, water mammals, and water birds. Why doesn't the water wash away the oil (petroleum)? [Oil does not dissolve in water.] Students can do a simple experiment to demonstrate this point by mixing salad oil and water. Interested class members can do research in encyclopedias or on the Internet to find answers to the following questions: Why is an oil spill dangerous to birds and fish? What are the best ways to help save the life of a bird or a fish damaged in an oil spill? Have students share their information with the class.

MAKING MEANINGS

First Thoughts

1. Additions will vary. Ask students to explain how the story affected their circle drawings.

Shaping Interpretations

2. Possible responses: He helps creatures that are in trouble. He thanks them when they help him.
3. The peddler's kindness to the ants causes them to help him later. His kindness to the centipede causes it to tell him where to find the cure. His kindness to the rich man causes the peddler to become wealthy.
4. Possible related themes: Living creatures should help one another. Kindness can produce unexpected benefits.
5. Possible response: Because the peddler helps anyone who needs help, he probably would help the rich man regardless of the reward.
6. Possible responses: Her kindness leads to a strong bond with Grandma, to new friendships, and to a sense of being needed.

Extending the Text

7. Possible responses: Yes, they have the satisfaction of doing the right thing. No, other people may take advantage of them.
8. The eighth-grader might tutor a younger child. The executive might make sure that his or her company does not pollute the environment. The senator might support human-rights legislation.

MAKING MEANINGS

First Thoughts

[respond] 1. Take out the circle drawing you made before you read the story. Add any new ideas you have about the statement "We are all one." (You may want to refer to your reading notes.)

Shaping Interpretations

[analyze] 2. How does the peddler show that he believes "we are all one"?

[synthesize] 3. Like almost all stories, "We Are All One" is built on a series of **causes** and **effects.** Think of how the peddler's good deeds affect what happens to him. Copy the chart below, adding other examples of the peddler's actions and their consequences.

Action (Cause)	Consequence (Effect)
1. Saves ants from flood.	1. Ant queen promises ants' help.
2. Saves centipede from bird.	2.
3. Etc.	3.

[generalize] 4. What message about life do you see in this folk tale? State this **theme** in a single sentence. (Be sure to think about the story's **title**.)

[speculate] 5. Do you believe the peddler would have gone on his journey if the rich man hadn't offered a reward? Why or why not?

[analyze] 6. How is the narrator of "The Cormorant in My Bathtub" (see pages 270–271) rewarded for kindness to animals?

Extending the Text

[extend] 7. Do you believe that people who help their fellow creatures are always rewarded in some way? Explain your response.

[extend] 8. Choose one of the following examples of people living today, or think of your own example. How might the person act on the belief that "we are all one"?

- an eighth-grader living in a big city
- the head of an international corporation
- a senator from your state

Reading Check

When the peddler comes home with the reward, his wife probably wants to know what happened to him. Make a list of questions she might ask him about his trip. Then, exchange papers with a classmate, and answer your partner's questions.

Reading Check

Possible questions:

What happened on your journey? Where have you been? Why were you gone so long? How did you find the cure? Did you have a difficult time? How did you know where to look for the cure?

Assessing Learning

Check Test: True-False

Mark T for true and F for false. Correct each false statement.

1. A gypsy tells the peddler of a magical herb. [F. The peddler knew about the herb from his mother; the centipede tells the peddler about the bead.]
2. The peddler moves a rock to help the ants. [T]
3. The peddler cannot help the centipede. [F. He saves him from the bird and feeds him leaves.]
4. The centipede brings the bead to the peddler. [F. The ants bring the bead to the peddler.]

Standardized Test Preparation

For practice with standardized test preparation specific to this selection, see

- *Standardized Test Preparation,* p. 42

For practice in proofreading and editing, see

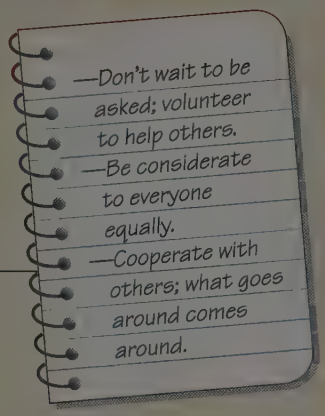
- *Daily Oral Grammar,* Transparency 14

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a How-To Essay

"We Are All One" shows how kind actions toward others can lead to a positive outcome. Try writing simple instructions on how to live life with the philosophy "we are all one." Base your how-to instructions on what you learned from the story as well as from your own experiences.



Creative Writing

2. We Are *Not* All One

The peddler's wife doesn't seem as concerned about the welfare of others as her husband is. Imagine that she is the one who goes looking for the magic herb, hoping to receive the reward. Write a new version of the tale. Does the wife stop to help the ants and the centipede? What are the consequences of her actions? Is she rewarded or punished for her behavior?



Art/Critical Thinking

3. Universal Lessons

Which of the proverbs below do you believe best expresses the **theme** of "We Are All One"?

- "It is not only giants that do great things."

 —traditional Liberian
- "Never do to others what you would not like them to do to you."

 —Confucius, *Analects*
- "The trees and all nature are witnesses of your thoughts and deeds."

 —traditional Winnebago

Make a drawing or a collage that connects the proverb you choose with the folk tale. Attach a note explaining your choice.

Creative Writing/ Technology

4. Literary Adventures

Write a "choose your own adventure" story, in book or hypermedia form, to teach the lesson "we are all one." Use the characters, settings, and events of the folk tale. On each page or screen, give readers a choice of actions to take (will they stop to help the ants or move on?); each action should lead to certain consequences. You may want to check a published "choose your own adventure" story for format.



Grading Timesaver

Rubrics for each Choices assignment appear on p. 138 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Suggest that students use the notebook at the right as a model for organizing their notes.
2. **Creative Writing** Remind students to keep their characters' action consistent with what happens in the tale; the ants and centipede return a favor, and the centipede can talk.
3. **Art/Critical Thinking** Share the following information with students: Liberia is a country in Africa; Confucius is a Chinese philosopher and scholar; the Winnebago are a Native American nation. Students may wish to choose visual images that reflect the cultural origins of each saying.
4. **Creative Writing/Technology** Set aside some class time for students to try out each other's stories.

Grammar Link

Have students return to any selection in their portfolios and proofread it for the correct use of commas in a series. Students who need additional work using series commas might create sentences containing names, descriptions, or actions in series.

Try It Out

Answers

1. The old peddler helped the ants, the centipede, and the rich man.
2. The centipede was orange, red, and yellow.
3. The peddler scared the bird away by running, waving, and shouting.
4. The kind, gentle, helpful peddler was rewarded in the end.

Spelling

1. weight
2. fierce
3. reigned
4. friend
5. believe

Resources

Grammar

- *Grammar and Language Links*, p. 25

Spelling

For related instruction, see

- *Spelling and Decoding*, p. 13

Grammar Link MINI-LESSON

Using Commas with Items in a Series

Language Handbook HELP

See Commas, pages 798–799.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: commas.*

Use commas to separate items in a series. The items may be single words or groups of words.

EXAMPLES He slept, awoke, and began searching again.

He saw tall buildings, fierce soldiers, a shining palace, and a queen on a throne.

Without commas to separate the items, the words would slide together in a jumble. By showing where one item ends and another begins, commas help the reader make sense of a sentence.

When a series of adjectives all modify the same noun, don't use a comma *after* the last adjective.

INCORRECT He had always loved the cool, dark, mysterious, forest.

(You wouldn't write *He had always loved the mysterious, forest,* would you?)

CORRECT He had always loved the cool, dark, mysterious forest.

Hint: Use a comma where you could also use the word *and*. (You would not say "the mysterious *and* forest.")

Try It Out

Copy the sentences below, adding commas to separate the items in a series.

1. The old peddler helped the ants the centipede and the rich man.
2. The centipede was orange red and yellow.
3. The peddler scared the bird away by running waving and shouting.
4. The kind gentle helpful peddler was rewarded in the end.

Spelling HOW TO OWN A WORD

Words with *ie* and *ei*

Language Handbook HELP

See Spelling Rules, page 812.

I before e,
Except after *c*,
Or when sounded like *a*,
As in *neighbor* and *weigh*.



The rhyme on the left is an old one, but it's still a useful device to help you spell most (but not all!) words with *ie* or *ei*. Using it as a guide, choose the correct spelling of the word from each underlined pair.

1. The candy peddler didn't mind the weight/wieght of his baskets.
2. He trembled when he saw the feirce/fierce ant soldiers.
3. The ant queen reigned/riegned with dignity.
4. The peddler laughed and called the centipede his freind/friend.
5. He could hardly beleive/believe it when the centipede answered him.

Grammar Link Quick Check

Proofread the following sentences, adding commas when necessary.

1. The rich man suffered from a disease[,] received no help[,] and felt constant pain.
2. The peddler walked through the cool[,] green[,] dark forest.
3. The bead the ants found was tiny[,] magical[,] and orange.
4. The ants[,] the centipede[,] and the rich man were all grateful.

Before You Read

THE DOGS COULD TEACH ME

Make the Connection

Ask Now the Beasts . . .

How intelligent do you think animals are? On a piece of paper or in a notebook, rate each of the statements below with a number from 0 to 4.

disagree 0 1 2 3 4 agree

1. Animals know things that people don't.
2. Animals have a sense of humor.
3. Animals can teach us.
4. People are much smarter than animals.

Quickwrite



For each of the four statements, write the reason for your opinion.

Elements of Literature

Point of View

"The Dogs Could Teach Me" is told from the **first-person point of view,** that is, by a narrator using the pronoun *I*. In this true story the narrator is the writer, Gary Paulsen.

Point of view is the vantage point from which a story is told.

For more on Point of View, see pages 288–289 and the Handbook of Literary Terms.

Reading Skills and Strategies



A Writer's Perspective: Be Aware of It!

Perspective simply means how a writer looks at a topic. Dogs, from Gary Paulsen's perspective, are wonderful. From your perspective, dogs might be something else. As you read this account, be aware of what Paulsen wants to tell you about dogs. If you love dogs, you will be glad to accept his conclusion. If you don't, you might question some of his reasoning. Whatever your perspective on dogs, Paulsen still can make you enjoy sharing his experiences.

Background

Literature and Real Life

This selection is taken from *Woodsong,* a book Gary Paulsen wrote about his adventures in northern Minnesota. When "The Dogs Could Teach Me" begins, Paulsen is trapping coyotes and beavers for Minnesota's predator control program. He had been covering the sixty miles of his route on foot or on skis until a friend gave him a team of four sled dogs.



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LEO 8-4

OBJECTIVES

1. Read and interpret an excerpt from an autobiography
2. Analyze point of view
3. Determine the writer's perspective
4. Express understanding through writing in support of a position, creative writing, or creative writing/art
5. Use commas correctly with adjectives
6. Understand and use new words

SKILLS

Literary
- Analyze point of view

Reading
- Determine the writer's perspective

Writing
- Collect ideas for a how-to essay
- Respond to an article
- Write a story from a given point of view
- Write a descriptive paragraph

Grammar
- Use commas correctly with adjectives

Vocabulary
- Understand and use new words

Art
- Draw an animal

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator



Preteaching Vocabulary

Words to Own

Have students read the Words to Own and their definitions listed at the bottom of the selection pages. Then, have each student write a short paragraph about any animal, using at least four of the words correctly. Have them reinforce their understanding of the new words by completing this exercise. Students should match words in the left-hand column with their synonyms in the right.

chagrin	[e]	a. delight
exaltation	[a]	b. conflict
mystified	[d]	c. relieve
alleviate	[c]	d. bewildered
contention	[b]	e. embarrassment

Summary

In this excerpt from his autobiography, Gary Paulsen narrates two experiences that taught him to respect his sled dogs' intelligence and humor and to stop hunting and trapping wild animals. In the first incident, one dog, Columbia, taunts a more aggressive kennel mate, Olaf, by positioning a bone just out of the bully's reach. Concluding that all animals possess such complex intelligence, Paulsen decides to stop setting traps. In the second incident, Paulsen allows his dogs to run too fast on an unfamiliar trail; he is thrown near the base of a frozen waterfall and suffers a severe leg injury. Sled dogs do not usually stop for mushers, but his lead dog, Obeah, drags the team and sled back, with difficulty, to rescue their master. Paulsen, however, says he feels he is not the dogs' master but an apprentice, who can learn of their "great, old knowledge."

Resources

Listening

Audio CD Library

A recording of this excerpt is provided in the *Audio CD Library:*

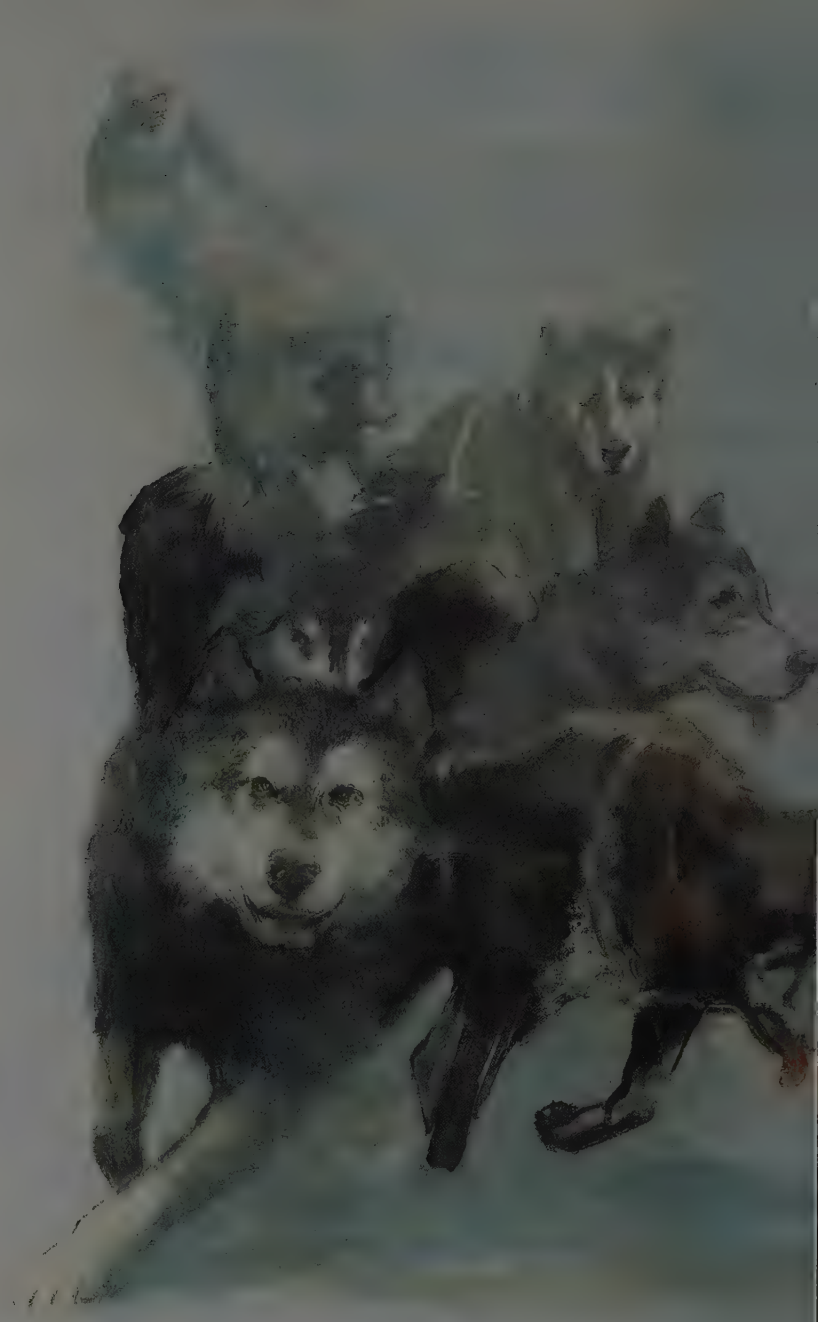
- Disc 8, Track 3

Viewing and Representing

Fine Art Transparency

A fine art transparency of Bev Doolittle's *The Forest Has Eyes* can be used with this selection. See the *Viewing and Representing Transparencies and Worksheets:*

- Transparency 9
- Worksheet, p. 36



Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 150
 Selection Skill Lesson, p. 157
- *Graphic Organizers for Active Reading*, p. 20
- *Words to Own*, p. 11
- *Spelling and Decoding* Worksheet, p. 14
- *Audio CD Library*
 Disc 8, Track 3

Elements of Literature

- *Literary Elements*
 Transparency 5
 Worksheet, p. 16

Writing and Language

- *Daily Oral Grammar*
 Transparency 15
- *Grammar and Language Links*
 Worksheet, p. 27
- *Language Workshop CD-ROM*

Viewing and Representing

- *Viewing and Representing*
 Fine Art Transparency 9
 Fine Art Worksheet, p. 36

Assessment

- *Formal Assessment*, p. 54
- *Portfolio Management System*, p. 139
- *Standardized Test Preparation*, p. 44
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-4)

I don't think I passed out so much as my brain simply exploded.

The Dogs Could Teach Me

from **Woodsong**

Gary Paulsen

Cold can be very strange. Not the cold felt running from the house to the bus or the car to the store, not the chill in the air on a fall morning, but deep cold. (A)

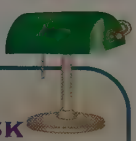
Serious cold.

Forty, fifty, even sixty below zero—actual temperature, not wind chill—seems to change everything. Steel becomes brittle and breaks, shatters; breath taken straight into the throat will freeze the lining and burst blood vessels; eyes exposed too long will freeze; fingers and toes freeze, turn black, and break off. These are all known, normal parts of intense cold. (B)

Background

Huskies

The dogs in this story, Alaskan huskies, have a double coat of heavy fur and can endure temperatures as low as –70°F. Huskies stand about two feet high at the shoulder and weigh from forty to eighty pounds. Native peoples of the North have depended on huskies for more than a thousand years for protection, transportation, and companionship. In the late nineteenth and early twentieth centuries, huskies were employed to carry mail, patrol the Canadian border, and help explorers reach the North Pole.



FROM THE EDITOR'S DESK

We find that students immediately take to Gary Paulsen. If you have ever heard him speak, you will recognize him in these stories. He is caring, funny, honest, and a terrific storyteller.

(A) Elements of Literature

Repetition

? How many times does the word *cold* occur in the first four lines? [four] What effect does this repetition have on the reader? [It makes the reader feel the cold and expect that the climate will play an important part in the story.]

(B) Reading Skills and Strategies



Writer's Perspective

? What is Paulsen's feeling about the cold? How do you know? [Possible responses: His descriptions of how destructive cold can be suggest that he thinks it is dangerous; he feels cold is a force to be respected.]

Reaching All Students

Struggling Readers

A Writer's Perspective was introduced on p. 275. For a lesson directly tied to this selection that teaches students to consider a writer's perspective by using a strategy called Save the Last Word for Me, see the *Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 150
- Selection Skill Lesson, p. 157

English Language Learners

Students may not be familiar with the world of sled dogs, mushers, and the Iditarod. Share the background information in this teacher's edition with them. Encourage them to look at the pictures in the text to get an idea of the climate and topography.

Advanced Learners

Have students examine Paulsen's writing style. How would they describe his style? What kinds of sentences does he write—long and complicated, short and direct, or a combination of these? How does his style relate to the content of his narrative? Would a different approach have been better suited to the material? Why? Have students answer these questions in brief essays.

A Struggling Readers

Getting the Main Idea

? What change does Paulsen say the dogs made in his life? [They made him stop trapping wild animals.]

B Appreciating Language

Style

? Paragraphs consisting of one sentence or a fragment occur throughout the story. Why might Paulsen adopt this style? [Possible responses: to set off an important thought; to make the reader stop and think about what has just been said.] Be sure students understand that the incident that follows this one-sentence paragraph will illustrate Columbia's sense of humor.

C Reading Skills and Strategies



Writer's Perspective

? Paulsen says that Olaf argues about the weather. Why might he make this statement? [Possible responses: He might make it partly on the basis of observation—for instance, he sees Olaf bark at other dogs over minor issues—and partly based on imagination; it is an exaggeration for humorous effect.] What does Paulsen want the reader to understand from this description of Olaf? [Possible responses: that he observes the dogs carefully; that the dogs have distinct personalities; that Olaf is quarrelsome.]

D Vocabulary Note

Slang

Urge students to use context clues to figure out the meaning of *doofus*. [Possible response: dim-witted and clumsy.]

But it changes beauty as well. Things are steeped in a new clarity, a clear focus. Sound seems to ring and the very air seems to be filled with diamonds when ice crystals form.

On a river in Alaska, while training, I once saw a place where a whirlpool had frozen into a cone, open at the bottom, like a beautiful trap waiting to suck the whole team down. When I stopped to look at it, with the water roaring through at the bottom, the dogs became nervous and stared down into the center as if mystified and were very glad when we moved on.

A After a time I stopped trapping. That change—as with many changes—occurred because of the dogs. As mentioned, I had hunted when I was young, trapping and killing many animals. I never thought it wrong until the dogs came. And then it was a simple thing, almost a silly thing, that caused the change.

B Columbia had a sense of humor and I saw it.

In the summer the dogs live in the kennel area, each dog with his own house, on a chain that allows him to move in a circle. They can run only with the wheeled carts on cool nights, and sometimes they get bored being tied up. To alleviate the boredom, we give the dogs large beef bones to chew and play with. They get a new bone every other day or so. These bones are the center of much contention—we call them Bone Wars. Sometimes dogs clear across the kennel will hold their bones up in the air, look at each other, raise their hair, and start growling at each other, posturing and bragging about their bones.

But not Columbia.

Usually Columbia just chewed on his bone until the meat was gone. Then he buried it and waited for the next bone. I never saw him fight or get involved in Bone Wars and I always thought him a simple—perhaps a better word would be primitive—dog, basic and very wolflike, until one day when I was sitting in the kennel.

I had a notebook and I was sitting on the side of Cookie's roof, writing—the dogs are good company for working—when I happened to notice Columbia doing something strange.

He was sitting quietly on the outside edge of his circle, at the maximum length of his chain. With one paw he was pushing his bone—which still had a small bit of meat on it—out and away from him, toward the next circle.

Next to Columbia was a dog named Olaf. While Columbia was relatively passive, Olaf was very aggressive. Olaf always wanted to fight and he spent much time arguing over bones, females, the weather—anything and everything that caught his fancy. He was much scarred from fighting, with notched ears and lines on his muzzle, but he was a very good dog—strong and honest—and we liked him.

C

Being next to Columbia, Olaf had tried many times to get him to argue or bluster, but Columbia always ignored him.

Until this morning.

Carefully, slowly, Columbia pushed the bone toward Olaf's circle.

And of all the things that Olaf was—tough, strong, honest—he wasn't smart. As they say, some are smarter than others, and some are still not so smart, and then there was Olaf. It wouldn't be fair to call Olaf dumb—dogs don't measure those things like people—but even in the dog world he would not be known as a whip. Kind of a big bully who was also a bit of a doofus.

D

When he saw Columbia pushing the bone toward him, he began to reach for it. Straining against his chain, turning and trying to get farther and farther, he reached as far as he could

Words to Own

mystified (mis′tə·fīd′) *v.* used as *adj.*: puzzled.
alleviate (ə·lē′vē·āt′) *v.*: relieve; reduce.
contention (kən·ten′shən) *n.*: conflict; struggle. Paulsen is playing on the phrase *bone of contention,* meaning "subject about which there is disagreement."

Crossing the Curriculum

History

Suggest that students look up the story of the Alaskan husky Balto. In 1925, Balto saved the population of Nome, Alaska, from a diphtheria epidemic by carrying medicine through a seemingly impassable storm. A statue of Balto in New York City's Central Park honors this canine hero. Ask students to consider what Balto can teach humans. How is he like the dogs in Paulsen's story? How is he different?

Geography

Have students research the Iditarod. What is the route of the race? What towns does it go through or go past? At what time of year is it run? What is the weather like at that time of year? Invite students to collaborate on a pictorial map of the Iditarod, showing the race course from start to finish. The map should indicate mountains, hills, and valleys as well as distance. Post students' work as a visual aid to the Connections piece on p. 284.

with the middle toe on his right front foot, the claw going out as far as possible.

But not quite far enough. Columbia had measured it to the millimeter. He slowly pushed the bone until it was so close that Olaf's claw—with Olaf straining so hard his eyes bulged—just barely touched it.

Columbia sat back and watched Olaf straining and pushing and fighting, and when this had gone on for a long time—many minutes—and Olaf was still straining for all he was worth, Columbia leaned back and laughed.

"Heh, heh, heh . . ."

Then Columbia walked away.

And I could not kill or trap any longer.

It happened almost that fast. I had seen dogs with compassion for each other and their young and with anger and joy and hate and love, but this humor went into me more than the other things.

It was so complicated.

To make the joke up in his mind, the joke with the bone and the bully, and then set out to do it, carefully and quietly, to do it, then laugh and walk away—all of it was so complicated, so complex, that it triggered a chain reaction in my mind.

If Columbia could do that, I thought, if a dog could do that, then a wolf could do that. If a wolf could do that, then a deer could do that. If a deer could do that, then a beaver, and a squirrel, and a bird, and, and, and . . .

And I quit trapping then.

It was wrong for me to kill.

But I had this problem. I had gone over some kind of line with the dogs, gone back into some primitive state of exaltation that I wanted to study. I wanted to run them and learn from them. But it seemed to be wasteful (the word *immature* also comes to mind) to just run them. I thought I had to have a trap line to justify running the dogs, so I kept the line.

But I did not trap. I ran the country and camped and learned from the dogs and studied where I would have trapped if I were going to trap. I took many imaginary beaver and muskrat but I did no more sets and killed no more animals. I will not kill anymore.

Yet the line existed. Somehow in my mind—and until writing this I have never told another person about this—the line still existed and when I had "trapped" in one area, I would extend the line to "trap" in another, as is proper when you actually trap. Somehow the phony trapping gave me a purpose for running the dogs and would until I began to train them for the Iditarod, a dog-sled race across Alaska, which I had read about in *Alaska* magazine.

But it was on one of these "trapping" runs that I got my third lesson,[1] or awakening.

There was a point where an old logging trail went through a small, sharp-sided gully—a tiny canyon. The trail came down one wall of the gully—a drop of fifty or so feet—then scooted across a frozen stream and up the other side. It might have been a game trail that was slightly widened or an old foot trail that had not caved in. Whatever it was, I came onto it in the middle of January. The dogs were very excited. New trails always get them tuned up and they were fairly smoking as we came to the edge of the gully.

I did not know it was there and had been letting them run, not riding the sled brake to slow them, and we virtually shot off the edge.

The dogs stayed on the trail, but I immediately lost all control and went flying out into space with the sled. As I did, I kicked sideways, caught my knee on a sharp snag, and felt the wood enter under the kneecap and tear it loose.

1. **my third lesson:** The first lesson is described in the two previous chapters of *Woodsong*.

WORDS TO OWN

exaltation (eg′zôl·tā′shən) *n.*: great joy.

E Elements of Literature

Point of View

? Why does Columbia play this trick with the bone on Olaf? [Possible response: He thinks Olaf is a bully who is not very smart; he wants to tease Olaf.] How do you know? [Paulsen provides this interpretation of events.]

F Reading Skills and Strategies



Writer's Perspective

? Why does Paulsen develop this new perspective on killing? [He has learned that dogs and, by extension, all animals are more intelligent than he had ever thought. Trapping now seems like murder to him.]

G English Language Learners

Specialized Vocabulary

Help students understand the unfamiliar expressions in this paragraph. *Ran the country* means "explored the area by dog sled." *Did no more sets* means "set no more traps."

H Reading Skills and Strategies

Summarizing

? Why does Paulsen continue running the line after he has stopped trapping? [He wants to continue to work the dogs so he can study the connection he has begun to feel for them and to learn from them.]

I Struggling Readers

Using Illustrations

Students who find this description confusing can look at the illustration on pp. 280–281. Have students paraphrase the description to be sure they understand it. [The trail goes down a steep bank, across the bottom of the gully, and up the other side. Paulsen doesn't know that the gully is there and is thrown from the sled when he goes over the edge too fast.]

Skill Link

Framing Questions for Research

Nonfiction books often suggest questions for further reading and research. An activity to help increase students' understanding of, and appreciation for, the narrative would be to frame, or ask, questions that might make good research topics.

Activities

1. Encourage students to frame questions as they read this selection. On p. 278, students might ask, "What kind of dogs are these? How do they stand the intense cold?" At the end of the selection, make a class list of questions on the board.
2. Have students consider the questions on the class list. Are they too specific? Are they too general? Can they be answered easily, or will they involve detailed research? Have students describe the research processes suggested by the questions.

Historical Connections

Racing Through the Snow

On p. 279, Paulsen mentions that he and his dogs would train for the Iditarod. (See also Connections, p. 284). The Iditarod is probably the best-known sled-dog race, but it isn't the only one. The first organized sled-dog race, the All-Alaskan Sweepstake, took place in 1908, between Nome and Candle, Alaska. Since then, the sport has become more popular, and competitors train for years in advance.

The dozen or so dogs in each team are hitched up two by two, sometimes with an additional dog alone in the lead. The musher, or driver, rides on the sled or runs alongside to conserve the dogs' strength. Each race requires the sleds to carry a given amount of weight (between 300 and 600 pounds). Courses vary from 500 miles to 1,170 miles.

Husky puppies in training can run 5–10 miles every day. Trainers usually work with a large number of puppies to start with, weeding out those who lack the strength, endurance, or intelligence to race.



Using Students' Strengths

Visual Learners

As students read the story, they might benefit from filling in the graphic organizer in *Graphic Organizers for Active Reading*, p. 20

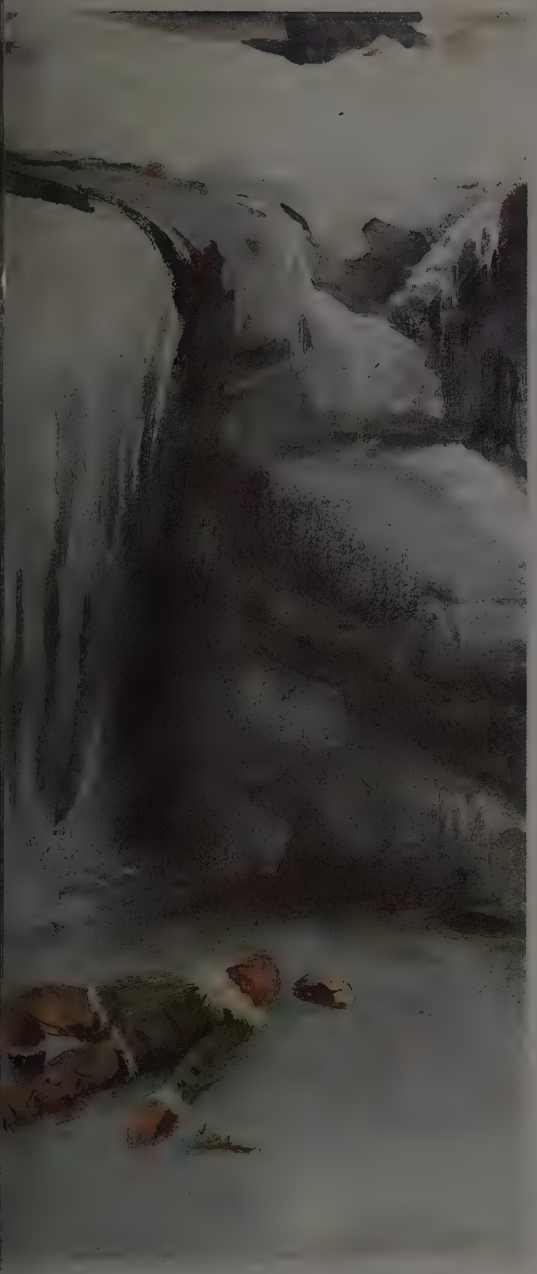
Listening to Music

"Landscape," from Symphony No. 7 (*Sinfonia Antarctica*) by Ralph Vaughan Williams

The British composer Ralph (pronounced *Rafe*) Vaughan Williams (1872–1958) composed several innovative symphonies, among which the seventh (better known as *Sinfonia Antarctica*) is one of the most famous. The symphony had its beginning as background music for the film *Scott of the Antarctica* (1952). True to its experimental nature, the symphony uses wordless chanting and unusual instruments, such as a vibraphone and a wind machine, to capture the landscape and creatures of Antarctica.

Activity

Have students sketch the scene they imagine as they listen to "Landscape." Then, ask them to compare the scene with the landscape described in Paulsen's selection.



I may have screamed then.

The dogs ran out on the ice of the stream but I fell onto it. As these things often seem to happen, the disaster snowballed. A

The trail crossed the stream directly at the top of a small frozen waterfall with about a twenty-foot drop. Later I saw the beauty of it, the falling lobes[2] of blue ice that had grown as the water froze and refroze, layering on itself. . . . B

But at the time I saw nothing. I hit the ice of the stream bed like dropped meat, bounced once, then slithered over the edge of the waterfall and dropped another twenty feet onto the frozen pond below, landing on the torn and separated kneecap.

I have been injured several times running dogs—cracked ribs, a broken left leg, a broken left wrist, various parts frozen or cut or bitten while trying to stop fights—but nothing ever felt like landing on that knee.

I don't think I passed out so much as my brain simply exploded.

Again, I'm relatively certain I must have screamed or grunted, and then I wasn't aware of much for two, perhaps three minutes as I squirmed around trying to regain some part of my mind.

When things settled down to something I could control, I opened my eyes and saw that my snow pants and the jeans beneath were ripped in a jagged line for about a foot. Blood was welling out of the tear, soaking the cloth and the ice underneath the wound.

Shock and pain came in waves and I had to close my eyes several times. All of this was in minutes that seemed like hours, and I realized that I was in serious C

2. **lobes:** rounded pieces that jut out.

A English Language Learners

Idioms

? What happens to a snowball when it is rolled along the ground? [It keeps getting bigger as it picks up more snow.] Help students see that *to snowball* means "to grow quickly."

B Elements of Literature

Point of View

? Why does Paulsen notice nothing during the accident? [Possible response: When the accident happens, he is frightened and in pain and his ability to notice details vanishes. Later, when he is rescued, he notices the beauty of the landscape.]

C Reading Skills and Strategies

Making Predictions

? What do you think will happen to Paulsen? [Possible responses: He may die before he is found; he may be rescued by another musher; a dog who has shown intelligence, like Columbia, may rescue him.]

Taking a Second Look

Review: Distinguishing Fact from Opinion

Review the difference between fact and opinion. A fact is a statement that can be proven to be either true or false. An opinion cannot be proven, but it can be supported with details and evidence. "[Columbia] pushed the bone until it was so close that Olaf's claw . . . just barely touched it" is a fact. "Columbia had a sense of humor" is an opinion that Paulsen supports with the story of the joke on Olaf.

Activities

1. As students read this selection, have them look for statements of fact and statements of opinion. Students may want to keep two-column charts, or list facts on a left-hand notebook page and opinions on the facing right-hand page.
2. Call on students to give examples of facts from the story. Make sure all students agree that each example is a fact and not an opinion. If there is disagreement, have both sides explain why they feel as they do.
3. Repeat the process for opinions from the story. Discuss whether the opinions seem reasonable or far-fetched. How well does Paulsen support his opinions? What evidence does he give to support them?

trouble. Contrary to popular belief, dog teams generally do not stop and wait for a musher[3] who falls off. They keep going, often for many miles.

Lying there on the ice, I knew I could not walk. I didn't think I could stand without some kind of crutch, but I knew I couldn't walk. I was a good twenty miles from home, at least eight or nine miles from any kind of farm or dwelling.

It may as well have been ten thousand miles.

There was some self-pity creeping in, and not a little chagrin at being stupid enough to just let them run when I didn't know the country. I was trying to skootch myself up to the bank of the gully to get into a more comfortable position when I heard a sound over my head.

I looked up, and there was Obeah looking over the top of the waterfall, down at me.

I couldn't at first believe it.

He whined a couple of times, moved back and forth as if he might be going to drag the team over the edge, then disappeared from view. I heard some more whining and growling, then a scrabbling sound, and was amazed to see that he had taken the team back up the side of the gully and dragged them past the waterfall to get on the gully wall just over me.

They were in a horrible tangle, but he dragged them along the top until he was well below the waterfall, where he scrambled down the bank with the team almost literally falling on him. They dragged the sled up the frozen stream bed to where I was lying.

On the scramble down the bank Obeah had taken them through a thick stand of cockleburs. Great clumps of burrs wadded between their ears and down their backs.

He pulled them up to me, concern in his eyes and making a soft whine, and I reached into his ruff and pulled his head down and hugged him and was never so happy to see anybody probably in my life. Then I felt something and looked down to see one of the other dogs—named Duberry—licking the wound in my leg.

She was licking not with the excitement that prey blood would cause but with the gentle licking that she would use when cleaning a pup, a wound lick.

I brushed her head away, fearing infection, but she persisted. After a moment I lay back and let her clean it, still holding on to Obeah's ruff, holding on to a friend.

And later I dragged myself around and untangled them and unloaded part of the sled and crawled in and tied my leg down. We made it home that way, with me sitting in the sled; and later, when my leg was sewed up and healing and I was sitting in my cabin with the leg propped up on pillows by the wood stove; later, when all the pain was gone and I had all the time I needed to think of it . . . later I thought of the dogs.

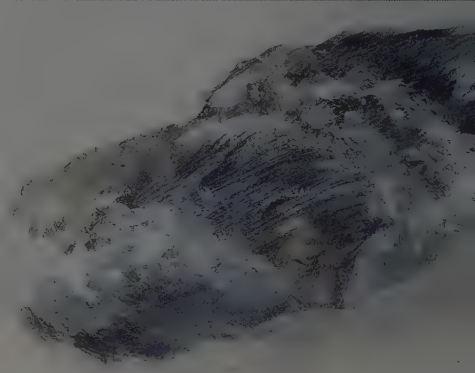
How they came back to help me, perhaps to save me. I knew that somewhere in the dogs, in their humor and the way they thought, they had great, old knowledge; they had something we had lost.

And the dogs could teach me.

3. **musher** (mush′ər): person who travels over snow by dog sled.

WORDS TO OWN

chagrin (shə·grin′) *n.*: embarrassment and annoyance caused by disappointment or failure.



A Elements of Literature

Point of View

? Why do nine miles seem like ten thousand to Paulsen? [Paulsen is too seriously injured to walk and will certainly die if he is not rescued.]

B Critical Thinking

Making Inferences

? What thought process must Obeah, the lead dog, have gone through to get back to Paulsen? [Possible response: He must have noticed that Paulsen was missing, determined to turn back for him, realized that going over the waterfall was too dangerous, and looked for and found a less steep place on the bank.]

C Advanced Learners

Analyzing Details

? Cockleburs stick in a dog's coat, and dogs find them annoying. What does this detail suggest about the dogs? [They were willing to go through the cockleburs to reach Paulsen, so they must feel something for him.]

D Critical Thinking

Analyzing Character

? How would you describe the dogs' actions? [Possible responses: brave; humanlike; nurturing; caring; clever; responsible; loyal.]

E Critical Thinking

Speculating

? What might Paulsen mean by "great, old knowledge"? [Possible responses: instincts that humans may have lost; compassion, loyalty, and cooperation rather than selfishness.]

Skill Link

Using Commas with Adjectives

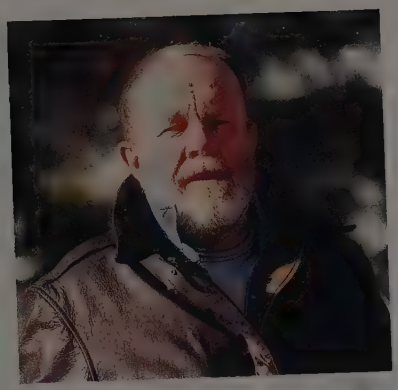
This activity, intended to prepare students for the Grammar Link exercise on p. 287, provides practice in correct comma placement with adjectives.

A comma never goes between a noun and the adjective just before it: *wise dog*. If a series of adjectives modify a noun, commas usually separate the adjectives: *wise, unselfish, humorous dog*. However, if the noun and the adjective just before it are thought of as a *unit*, then no comma goes between the last two adjectives: *wise, unselfish Alaskan husky* (*Alaskan husky* is a unit). In the following phrases, place commas where they belong. Underline noun and adjective units.

1. wounded[,] scared[,] helpless driver
2. chewy[,] delicious beef bones
3. imaginary[,] unwasteful trap line
4. strange[,] deep[,] intense cold
5. dirty[,] torn snow pants

Meet the Writer

"I Had Been Dying of Thirst"



Gary Paulsen (1939–) lived all over the United States, as well as in the Philippines, when he was growing up. His father was an army officer who moved the family with each new assignment. Paulsen calls his boyhood a "rough run":

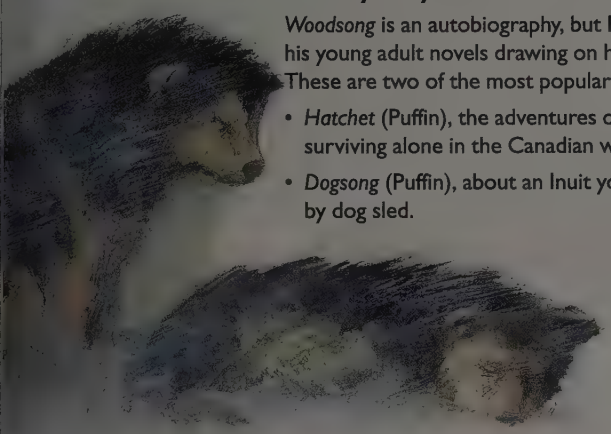
"The longest time I spent in one school was for about five months. I was an 'Army brat,' and it was a miserable life. School was a nightmare because I was unbelievably shy, and terrible at sports. I had no friends, and teachers ridiculed me. . . .

One day, as I was walking past the public library in twenty-below temperatures, I could see the reading room bathed in a beautiful golden light. I went in to get warm, and to my absolute astonishment the librarian walked up to me and asked if I wanted a library card. She didn't care if I looked right, wore the right clothes, dated the right girls, was popular at sports—none of those prejudices existed in the public library. When she handed me the card, she handed me the world. I can't even describe how liberating it was. She recommended westerns and science fiction but every now and then would slip in a classic. I roared through everything she gave me and in the summer read a book a day. It was as though I had been dying of thirst and the librarian had handed me a five-gallon bucket of water. I drank and drank."

More by Gary Paulsen

Woodsong is an autobiography, but Paulsen is best known for his young adult novels drawing on his own experiences. These are two of the most popular:

- *Hatchet* (Puffin), the adventures of a thirteen-year-old boy surviving alone in the Canadian wilderness.
- *Dogsong* (Puffin), about an Inuit youth's trek across Alaska by dog sled.



Browsing in the Files

About the Author. Gary Paulsen is the author of the thrilling novel *Hatchet,* which details the struggles of a boy stranded by an airplane crash in the Canadian wilderness. Alone, the hero must learn to cope with the unfamiliar and often unfriendly environment and to face and learn from the creatures that inhabit the area. In a similar way, in the nonfiction *Woodsong,* from which "The Dogs Could Teach Me" is excerpted, Paulsen tells his true stories of surviving life-threatening experiences in the wilderness and of the education he receives from the dogs who are his partners.

Making the Connections

Connecting to the Theme: "Talk to the Animals"

After students finish reading the excerpt from Paulsen's autobiography, discuss the collection theme. How do Paulsen and his dogs communicate without talking? Do the dogs learn to understand Paulsen as well as he learns to understand them? What evidence in the story makes you think so? What qualities do the dogs have in common with Paulsen? Have students share their ideas in a class discussion.

[Possible responses: Paulsen and the dogs understand one another by closely observing behavior, gestures, and expressions. The writer and the dogs share the ability to evaluate a situation and to act on their judgments.]

Connections

This radio transcript describes the grueling conditions under which musher and dogs make their competitive trek in the Iditarod. Diana Nyad calls it "The Last Great Race on Earth" because it demands that the musher take good care of the dogs and respect the wilderness and because the mutual dependency of the dogs and the musher creates a strong bond between them.

A Vocabulary Note

Jargon

Explain to students that a *musher* is the driver and master of a dog-sled team. The term *mush* is often used as a command to a dog team to move on.

B Critical Thinking

Speculating

? What might happen if the musher napped during the rest period? [Possible response: The dogs would not be adequately cared for and might not be able to continue the race.]

C Reading Skills and Strategies

Comparing and Contrasting

? The writer compares sled dogs to the racehorses at Churchill Downs in Louisville, Kentucky—the site of the Kentucky Derby, the most famous horse race in the United States. How are sled dogs and racehorses alike? [Possible response: Both are pushed, by mushers or jockeys, to run beyond their normal endurance.] How are they different? [Possible responses: Iditarod races are held in bitterly cold, snowy areas and last ten days. Horse races take place in moderate climates and last a few minutes. Mushers are not allowed to accept outside help; jockeys get help from trainers, owners, and others.]

The Last Great Race on Earth

Diana Nyad

They call the Iditarod the Last Great Race on Earth, and for good reason. It's an experience beyond sport, a tribute really to the survival way of life familiar to many Alaskans. For ten days or so, no musher is allowed to accept any help from any individual—no dog food, no firewood, no one to carry even a pail of water, absolutely nothing. Each team runs with twelve to twenty dogs for four or five hours at a stretch, the unspoken law being that a musher jumps off and runs up every hill, often in hip-deep snow. At night, temperatures dipping to as low as sixty-five below zero, a musher might crouch on the runners behind the sled and doze as the dogs tread along a flat stretch, but those uncomfortable catnaps are virtually all the sleep the lead mushers take in ten days.

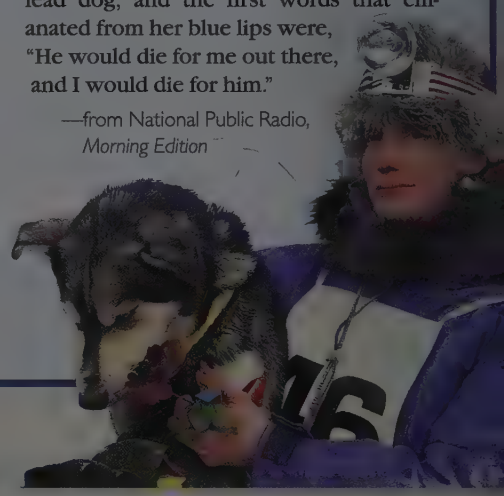
At the end of each running period, they pull the dogs up and start the tiring process of healing and feeding their team. They hurry, with swollen and partially numb fingers, to unhook all the dogs' leads and get them nestled on a ground cloth. They check paws for ice cuts, dress them with medicine and bandages and little protective booties. As the dogs sleep, they then hustle to build a fire and make hot gruel for their animals. Sometimes they have to chop down a tree for firewood.

By the time the dogs are fed and the sled is repacked, they rehook the team and run again. The musher hasn't even sat down during this three-hour rest period. If a moose attacks the team out on the trail and the musher must shoot the animal, he must also take the three or four hours necessary to skin the moose and bury its carcass in the snow. Disrespect for the wilderness is not tolerated in Alaska.

Yet as sturdy and as self-sufficient and as inspirational as the Iditarod mushers are, my most vibrant memory of the race is of the dogs. To me, watching the Alaskan husky in action is as thrilling as watching the magnificent thoroughbreds at Churchill Downs. These are the greatest endurance athletes in the world. Barely able to stand on wobbly legs in moments of extreme exhaustion, the husky will push headlong into a blizzard if his master asks him to.

I remember when Libby Riddles became the first woman to win the Last Great Race. She cried as she hugged her lead dog, and the first words that emanated from her blue lips were, "He would die for me out there, and I would die for him."

—from National Public Radio, *Morning Edition*



Connecting Across Texts

Connecting with "The Dogs Could Teach Me"

Ask students what connections they see between "The Last Great Race on Earth" and "The Dogs Could Teach Me." **What has watching the Iditarod taught Diana Nyad?** [Possible response: Nyad has learned that dogs and humans can work together and can make great sacrifices for each other.] **What has Libby Riddles learned from her dog team?** [Possible response: Riddles has learned about devotion, selflessness, and cooperation.] **How do you think Paulsen and his dogs will react to the Iditarod?** [Possible response: Paulsen and his dogs have shown a deep understanding of each other; they will probably be successful in the Iditarod.]

Making Meanings

First Thoughts

[respond]



1. Go back to the ratings and opinions you recorded in your Quickwrite before you read "The Dogs Could Teach Me." Have any of your opinions changed? Note any changes and give reasons for them.

Reading Check

a. Why does Paulsen stop trapping animals?

b. What mistake leads to his accident?

c. How do the dogs react to the accident?

d. Why is Paulsen surprised at the dogs' behavior?

Shaping Interpretations

[synthesize]

2. Make a rough diagram illustrating the trick Columbia plays on Olaf. What **cause-and-effect** relationships did Columbia need to understand to come up with his plan?

[generalize]

3. In your opinion, what is the most important sentence in "The Dogs Could Teach Me"? Explain your choice.

[analyze]

4. This account is told by Gary Paulsen himself, using the **first-person pronoun** *I*. What things does he tell you that no one else would know? Skim back through this book. What other accounts are told from the first-person point of view?

[speculate]



5. Think about Paulsen's and Libby Riddles's **perspectives** toward dogs (see the last paragraph of ***Connections*** on page 284). Do you think Paulsen would agree with Libby Riddles? Why or why not?

Connecting with the Text

[exemplify]

6. About his decision to stop trapping, Paulsen says, "That change—as with many changes—occurred because of the dogs" (page 278). Give an example (from your own experience, if possible) of how a relationship with an animal might change someone.

Extending the Text

[extend]

7. In "Mrs. Flowers" (page 20), Mrs. Flowers says that it is language that sets humans apart from other animals. Other people believe that only humans have souls or laugh. What do *you* believe makes people unique?

Challenging the Text

[conclude]



8. Go back to page 279, and reread the paragraph starting "If Columbia could do that. . . ." Do you agree with Paulsen's reasoning and the **conclusion** it leads him to? Why or why not?

Making Meanings

First Thoughts

1. Students will probably end up with higher ratings for statements 2 and 3 and a lower rating for statement 4.

Shaping Interpretations

2. Possible response: Columbia needed to realize that placing the bone just out of Olaf's reach would frustrate Olaf.
3. Answers will vary. Students should choose sentences that illustrate the theme of learning from the dogs—perhaps "And the dogs could teach me."
4. Paulsen tells the reader what he thinks about the dogs' personalities and about his imaginary trap lines. Other first-person accounts include "Mrs. Flowers" and "The Tell-Tale Heart."
5. Paulsen probably would agree with Riddles; his dogs came back to save his life, and he would do the same for them.

Connecting with the Text

6. Answers will vary. Many students will tell how caring for a pet animal taught them responsibility.

Extending the Text

7. Suggestions may include the ability to create; the ability to make choices rather than be controlled by instinct; and the willingness to imprison, torture, or kill those who do not agree with one's beliefs.

Challenging the Text

8. Possible responses: Agree—all animals can reason on some level. Disagree—most other animals are not as smart as dogs.

Assessing Learning

Check Test: Short Answers

1. Why is Paulsen working with a dog team originally? [He is running a trap line.]
2. How does Columbia usually treat the other dogs? [He ignores them and behaves peacefully.]
3. What joke does Columbia play on Olaf? [He places a tempting bone just out of Olaf's reach.]
4. How is Paulsen able to return to his camp? [When the dogs come back, he drags himself onto the sled, and the dogs take him home.]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 44

For practice in proofreading and spelling, see

- *Daily Oral Grammar,* Transparency 15

Reading Check

a. Columbia shows him how intelligent animals can be.

b. Paulsen should have had the dogs go more slowly in an unfamiliar area.

c. Obeah drags the team back to find Paulsen. Duberry tries to clean his wound.

d. Paulsen says that dogs usually keep going if the musher falls off.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 139 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Suggest that each student focus on a specific animal. Encourage students interested in the same animal to work together.
2. **Supporting a Position** In order to back up their opinions, students should use different types of support, such as testimonials, statistics, and examples.
3. **Creative Writing** Remind students to maintain consistency with the details in Paulsen's account. They might look at novels like Jack London's *White Fang* or Anna Sewell's *Black Beauty* for ideas about how to write realistically from an animal's point of view.
4. **Creative Writing/Art** Display students' work in the classroom. Encourage students to look at and ask questions about each other's ideal animal.

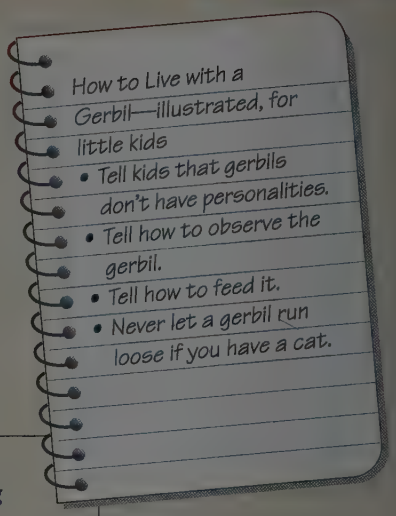
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a How-To Essay



Suppose you would like to create a children's illustrated how-to guide to pet care. You could focus on one animal or make a general manual of pet care. You might get information from an animal shelter, pet owners, a veterinarian, or books on pet care. Take notes now on some of the basic kinds of information you'd like to cover. One writer's notes for a children's book about gerbils are shown at the right.



Supporting a Position

2. A Not-So-Great Race?

In "The Last Great Race on Earth," (see ***Connections*** on page 284), Diana Nyad celebrates the Iditarod, applauding the courage and endurance of the huskies and their mushers. Not everyone sees the race in a positive light, though. Some people feel that it should not be run because of the toll it takes in deaths and injuries among the dogs. What do you think? Write a letter to National Public Radio supporting or opposing Nyad's point of view. Do some research for evidence to back up your opinion.

Creative Writing

3. Let the Dogs Talk

How might one of the dogs describe the experiences Paulsen tells us about in this account? Rewrite one of the episodes so that one of the dogs tells the story from his or her **first-person point of view.** If you retell the story of how Columbia torments the doofus Olaf, let Columbia or Olaf tell the story, using *I*. If you retell the story of Paulsen's terrible accident, have Obeah tell the tale, using *I*. If the dogs tell the story, what will we know that Paulsen could not have known?

Creative Writing/Art

4. The Perfect Pet

Paulsen admires his sled dogs for their intelligence, strength, and loyalty. What would your ideal animal be like? Draw a picture of the perfect animal—it can be a member of a real species or one that you invent. Then, write a paragraph describing qualities the animal has that can't be shown in a picture. (Don't forget to give your imaginary animal a name.)

GRAMMAR LINK MINI-LESSON

Using Commas with Adjectives

Language Handbook HELP

See Commas, page 799.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: commas.*

Sometimes an adjective and its noun are thought of as a unit, as in *orange juice, fried chicken,* or *mouse pad.* When you use adjectives to modify these pairs of words, you should not use a comma before the last adjective (*cold orange juice,* not *cold, orange juice*).

EXAMPLES This is my favorite Paulsen book.

Brian eats raw, slimy turtle eggs.

You can use either of these methods to decide if you need to use a comma.

1. **Insert the word *and* between the adjectives in the series.** If *and* fits logically between the adjectives, use a comma between them. (In the first example above, *favorite and Paulsen book* doesn't make sense. In the second, *and* seems logical between *raw* and *slimy* but not between *slimy* and *turtle*.)
2. **Change the order of the adjectives.** If the phrase still makes sense when the order of the adjectives is reversed, use a comma between them. (*Slimy, raw turtle eggs* makes sense, but *turtle slimy eggs* and *Paulsen favorite book* don't).

Try It Out

Copy the following paragraph, adding commas where needed.

Hatchet is a popular adventure novel by Gary Paulsen. Its hero is a thirteen-year-old city boy who survives a terrifying disastrous plane crash. He learns to fend for himself in the harsh unforgiving Canadian wilderness.



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VOCABULARY HOW TO OWN A WORD

WORD BANK

mystified
alleviate
contention
exaltation
chagrin

All About Dogs

1. Name one thing that mystifies you about animals.
2. Name two things that might cause contention between a person and a dog.
3. How would you try to alleviate someone's fear of dogs?
4. How would a dog show chagrin? How would a dog show exaltation?

GRAMMAR LINK

Go over the examples on the pupil's page with students, including the cartoon. Help them understand that *turtle eggs,* like *beef jerky,* functions as a unit. The first word in each expression functions as part of a compound noun, not as an adjective.

Try It Out

Answers

Students should add commas after the words *terrifying* and *harsh.*

VOCABULARY

Possible Answers

1. Animals' ability to sense fear has *mystified* humans.
2. There might be *contention* between the two if the dog wants to go out and the person doesn't want to take it, or if the person wants to put the dog on a leash and the dog objects.
3. I would try to *alleviate* the person's fear by introducing her to a dog that is friendly and doesn't bark.
4. A dog might show *chagrin* by looking sadly at its owner. It might show *exaltation* by busily wagging its tail.

Resources

Grammar

- *Grammar and Language Links,* p. 27

Vocabulary

- *Words to Own,* p. 11

Spelling

For related instructions, see

- *Spelling and Decoding,* p. 14

Grammar Link Quick Check

Have students proofread the following sentences, adding commas where necessary.

1. Strong[,] loyal Olaf was likable in spite of his aggressiveness.
2. Columbia demonstrated a complex[,] endearing sense of humor.
3. Obeah brought the confused[,] tired dog team down the steep gully wall.
4. The intelligent[,] cooperative sled dogs taught Paulsen memorable lessons about life.
5. The Iditarod is an exhausting[,] challenging[,] long sled-dog race.

OBJECTIVES
1. Understand the concept of point of view in a literary work
2. Identify the three points of view: omniscient, first-person, and third-person limited

Resources



Elements of Literature
Point of View
For more instruction on point of view, see *Literary Elements:*
- Transparency 5

Listening
Audio CD Library
A recording of this poem is provided in the *Audio CD Library*
- Disc 8, Track 4

Elements of Literature
This feature introduces students to three points of view from which works of literature may be written. The *omniscient* narrator is outside the work and knows everything that occurs. *First-person* narrators write from the "I" point of view and tell primarily about their own experiences. The *third-person limited* narrator tells the story from the perspective of one character (he, she).

Mini-Lesson: Point of View
Have students look back at "The Tell-Tale Heart" (p. 202) and identify its point of view. [first-person] How would the story differ if Poe had written it from an omniscient point of view or from a third-person limited point of view? [Possible responses: *Omniscient*—The reader would have learned what the old man and the policemen thought and felt, and to whom the narrator is telling the story. *Third-person limited*—The narrator would have been referred to as *he*, not *I*; perhaps we would have been told something about the murderer's background or why he became so obsessed with the old man's eye.] Have students discuss how a shift in point of view would change the overall effect of "The Tell-Tale Heart." Would the story be just as suspenseful and horrifying? If not, why not?



POINT OF VIEW: Who Tells the Story?

Who's Talking?
You've probably noticed, in your life as well as in books, that *who* is telling a story has a lot to do with *what* gets told.

Point of View

Thanksgiving dinner's sad
and thankless
Christmas dinner's dark
and blue
When you stop and try to
see it
From the turkey's point of
view.

Sunday dinner isn't sunny
Easter feasts are just bad
luck
When you see it from the
viewpoint
Of a chicken or a duck.

Oh how I once loved tuna
salad
Pork and lobsters, lamb
chops too
Till I stopped and looked
at dinner
From the dinner's point
of view.

—Shel Silverstein

The standpoint from which a story is told is called **point of view.** There are three points of view you're likely to come across in your reading and use in your writing: **omniscient** (äm·nish'ənt), **first person,** and **third-person limited.**

The Know-It-All
In a story told from the **omniscient** point of view, the narrator is outside the story and knows everything that happens and everything that goes on in the minds of all the characters:

As the musher lay trying to recover, he realized how much trouble he was in. "The dogs could be miles away by now," he thought, wincing.

Above the gully, Obeah growled and pulled the team around. He knew they had to get back to their musher—but how?

The omniscient narrator can describe the thoughts and feelings of different characters in the story. This narrator may also reveal information unknown to some or all of the characters—including what is happening in several places at the same time. This point of view reminds the reader of an important truth: that there is more than one side to every story.

Me, Me, Me, Me, Me
The **first-person** point of view is the "I" point of view. Writers normally use the first person when they tell stories about their own lives. If you've ever written a letter or kept a diary, you've almost certainly written in the first person.

Like nearly all autobiographies, Gary Paulsen's *Woodsong* is told from the first-person point of view of the writer:

"Shock and pain came in waves and I had to close my eyes several times. All of this was in minutes that seemed like hours, and I realized that I was in serious trouble." (pages 281–282)

In fiction narrated from the first-person point of view, the "I" who speaks is not the writer but a character in the

Getting Students Involved

Cooperative Learning
Retelling the Joke. Have students work in pairs to retell the story of Columbia's joke from Columbia's point of view. Suggest that they use the present tense, as if they are reporting events and thoughts as they happen. Students might tape-record their retellings if they wish.



by John Leggett

story. That character is usually the main character, but not always. If Paulsen rewrote *Woodsong* as a novel, he might choose to tell it from the first-person point of view of his lead dog:

I was having the time of my life tearing down that new trail at the head of the team. All of a sudden I noticed how light the sled felt. I looked around, and there was our musher lying on the ice down in the gully.

He Said, She Said

In the **third-person limited** point of view, the story is also told from a single character's standpoint—but here the character is referred to in the third person, as *he* or *she:*

Shock and pain came in waves and Paulsen had to close his eyes several times. All of this was in minutes that seemed like hours, and he realized that he was in serious trouble.

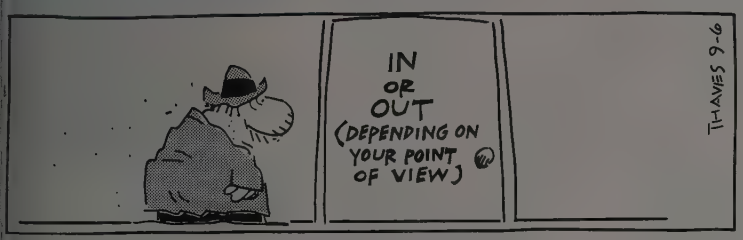
This point of view is popular with fiction writers because it allows them to give the reader information that the character would be unlikely to provide—such as a description of his or her own appearance. ("I have beautiful, shiny black hair and big brown eyes with long lashes" sounds a little strange unless the character is supposed to be conceited.)

When you read a story told from the first-person or the third-person limited point of view, you share the thoughts and feelings of a single character and know only what he or she knows. Most writers of fiction published today tell their stories from the point of view of one character to help make the stories realistic. After all, we each go through life seeing things from only one person's point of view—our own.

A Writer on Point of View

"I sold my first story when I was eighteen, to a science fiction magazine, and I just kept on writing and publishing science fiction. I didn't realize until later that when I was writing these first-person narratives of aliens, I was really writing about myself."

— Laurence Yep, author of "We Are All One" (page 265)



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Applying the Element
Have students turn to "Mrs. Flowers" (p. 20) and write descriptions of the tea party from Mrs. Flowers's point of view. Students can write in the form of a letter, a diary entry, a poem, or a short story. Then, ask volunteers to read their descriptions aloud. Have the class discuss differences between Marguerite's viewpoint and that of Mrs. Flowers.

Resources

Assessment

Formal Assessment

- Literary Elements Test, p. 59

Reaching All Students

Struggling Readers

Have students go through the selections they have read so far in the textbook. Have them read the first few paragraphs of each, identify the point of view used, and explain how they know what it is. Students can continue practicing this skill as they read future selections. You could focus just on the distinction between omniscient and first-person point of view.

English Language Learners

Share the following quotation from Norton Juster's *The Phantom Tollbooth:* "'From here that looks like a bucket of water,' he said, pointing to a bucket of water; 'but from an ant's point of view it's a vast ocean, from an elephant's just a cool drink, and to a fish, of course, it's home.'" Be sure students understand the concept of point of view. Ask them to describe the bucket of water from the point of view of each of the three animals.

Advanced Learners

Have each student choose a selection from the textbook, identify its point of view, and write a brief essay explaining why the writer chose that point of view. What effect does the point of view have on the selection as a whole? How does it affect theme, mood, character, and other literary aspects? Encourage students who choose the same selection to discuss their ideas.

Objectives

1. Read and interpret the poem
2. Identify alliteration
3. Express understanding through creative writing or speaking/listening (role-play)

Skills

Literary
- Identify alliteration

Writing
- Collect ideas for a how-to essay
- Write a poem

Speaking/Listening
- Role-play a conversation

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

Birdfoot's Grampa

Make the Connection

Lend a Helping Hand?

"Next time you see a bug on a sidewalk, help it out. Gently pick it up and move it out of the way, where no one will step on it. You've just saved a life!"

—The EarthWorks Group
50 Simple Things Kids Can Do to Save the Earth

Quickwrite

What do you think of the suggestion made above? Does it seem sensible? ridiculous? nice but impractical? Explain your opinion in a notebook or on a separate piece of paper.

Elements of Literature

Alliteration

Alliteration, like rhyme, can create musical effects in a poem. As you read "Birdfoot's Grampa" aloud, listen for the repeated *m, l, g, s,* and *t* sounds.

> **Alliteration** is the repetition of consonant sounds in words that are close together.
>
> *For more on Alliteration, see the Handbook of Literary Terms.*

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LE0 8-4

Birdfoot's Grampa

Joseph Bruchac

The old man
must have stopped our car
two dozen times to climb out
and gather into his hands
the small toads blinded
A by our lights and leaping,
live drops of rain.

B The rain was falling,
a mist about his white hair
and I kept saying
you can't save them all
C accept it, get back in
we've got places to go.



Zuni jar.

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 21
- *Audio CD Library*
 Disc 8, Track 5

Assessment
- *Formal Assessment,* p. 56
- *Portfolio Management System,* p. 140
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-4)

But, leathery hands full
of wet brown life,
knee deep in the summer
roadside grass,
he just smiled and said
they have places to go to
too.



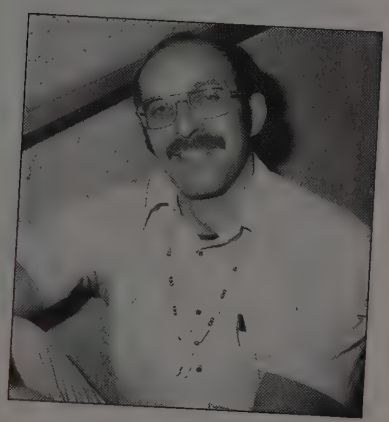
Bowl by Elfa Boone, Zuni Pueblo, New Mexico.

Meet the Writer

"One Lesson I Was Taught"

Joseph Bruchac (1942–) was born in Saratoga Springs, New York, and was raised there by his grandfather, a member of the Abenaki people. Bruchac studied wildlife conservation in college. Today he is a well-known editor, publisher, poet, and collector of folk tales.

Bruchac says that this poem "describes one lesson I was taught in the way most good lessons come to you—when you least expect them."



Summary

On a rainy night, an old man stops his car repeatedly; each time, he gets out and carries small toads off the road to where they will be safe. The speaker, his passenger, reminds the driver that they have somewhere to go. The old man replies that the toads have places to go, too.

A Elements of Literature

Metaphor

? **What is the metaphor here?** [The toads are called "live drops of rain."] **Describe its effect.** [Possible responses: It provides a vivid image of the toads as shiny, wet, and jumping; it shows a link between two aspects of nature.]

B Reading Skills and Strategies

Making Inferences

? **The night is rainy. Why is this fact important in understanding the old man?** [Possible response: His willingness to keep getting wet while he saves the toads shows that he is kind and caring.]

C Critical Thinking

Challenging the Text

? **What flaw can you find in the speaker's argument?** [Possible response: The old man is not trying to save all the toads, just as many as he can.]

D Elements of Literature

Alliteration

Have a student read ll.16–18 aloud. Ask students why *s* is an effective sound to repeat in lines about grass. [Possible response: Long grass makes a swooshing sound when the wind or a person moves through it.]

E Literary Connections

Here, Birdfoot's grandfather echoes the sentiments of a famous eighteenth-century literary character, Tristram Shandy's gentle Uncle Toby. When a housefly buzzes in his face, Toby says: ". . . get thee gone, why should I hurt thee?—This world surely is wide enough to hold both thee and me." Birdfoot's Grampa goes even further—he rescues the animals.

Reaching All Students

English Language Learners

Have students choose partners with whom to read "Birdfoot's Grampa" aloud. Partners can help each other with pronunciation and vocabulary and discuss their reactions to the poem's lesson about life.

Advanced Learners

Have students write poems of their own about helping an animal or about their reactions to finding a dead one. Possible topics include taking in a stray cat or finding a dead butterfly on the sidewalk. Encourage students to write from their experience and to use alliteration.

Student to Student

In this humorous poem the speaker describes a dead toad she saw on her daily jog. She sympathizes with the toad and its mourning relatives but then realizes that the toad's death is not very important in the grand scheme of events.

A Appreciating Language

Connotations

? Why might the speaker have used the phrase "squishy remains"? [Possible response: She is suggesting that the toad was run over by a vehicle.]

B Elements of Literature

Analyzing Character

? In stanza 2 (ll. 5–8), how does the speaker react to finding the dead toad? [Possible response: She wonders how it came to be on the road and whether its family misses it.] How do her feelings change in stanza 3? [Possible response: They move from pity to humorous indifference.]

C Reading Skills and Strategies

Responding to the Text

? How would you answer the speaker's final question? [Possible responses: One frog more or less makes no difference to the world; every life on earth is important and valuable.]



Making the Connections

Connecting to the Theme: "Talk to the Animals"

After students have read the two poems, discuss the collection theme. How does Birdfoot's grandfather "talk" to the toads? How does Wulfsberg's speaker deal with the issue? Does Grampa's companion feel that the older man is doing the right thing, or would he sympathize more with the attitude of Wulfsberg's speaker? How would these three characters react to reading "The Dogs Could Teach Me"? [Possible responses: Grampa sees things from the toads' point of view, while Wulfsberg's speaker does so only briefly. Grampa's companion sympathizes with Grampa, but he thinks the older man is impractical. Grampa would probably agree with Paulsen's ideas; Grampa's companion and Wulfsberg's speaker might learn a lesson from Paulsen about the value of animals' lives.]

Making Meanings

First Thoughts

[respond] 1. Go back to your Quickwrite. How would Birdfoot's Grampa respond to the same question? How do you know?

Shaping Interpretations

[evaluate] 2. What does Birdfoot's Grampa refuse to accept? What do you think of his attitude?

[speculate] 3. Whom does Bruchac seem to agree with: the speaker or Birdfoot's Grampa? How do you know?

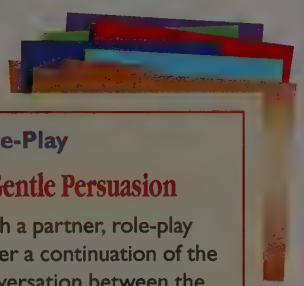
[analyze] 4. Read the poem aloud. What uses of **alliteration** can you find in the poem? Which sounds in the poem do you like best?

Extending the Text

[compare and contrast] 5. How is the jogger in Anne-Marie Wulfsberg's "Ode to a Toad" (see page 292) different from Birdfoot's Grampa? Whose attitude is closer to your own?

[extend] 6. Many people, like Birdfoot's Grampa, believe that their actions can make a difference, even if they can't save everyone. Think of someone you know (or someone you know of) who has acted on this belief. What actions has this person taken?

Choices: Building Your Portfolio



Writer's Notebook

1. Collecting Ideas for a How-To Essay

The actions of Birdfoot's Grampa make a difference to the toads—and perhaps also to the speaker of the poem. If you were writing a how-to manual entitled "How to Make a Difference," what steps might you include? Freewrite your ideas.

Creative Writing

2. Places to Go

Write a short rhymed or unrhymed poem describing the incident in the road from the toads' **point of view**. Be sure to include the toads' feelings toward Birdfoot's Grampa. You might begin, "We were on our way to. . . ."

Role-Play

3. Gentle Persuasion

With a partner, role-play either a continuation of the conversation between the speaker of the poem and Birdfoot's Grampa or a discussion between Birdfoot's Grampa and the speaker of "Ode to a Toad."



Pipe from the Hopewell culture, which flourished from 300 B.C. to A.D. 500 in what is now southern Ohio.

Making Meanings

First Thoughts

1. Since Birdfoot's Grampa takes such trouble to save toads, he would save insects too.

Shaping Interpretations

2. He refuses to accept that he is wasting his time trying to save all the toads. Students who agree with him will say if he can save one toad, he is doing the right thing. Those who disagree will argue that the toads are not worth the time lost.
3. Bruchac presents two viewpoints but seems to agree with Birdfoot's Grampa, who is the last to speak, and whose humor and unselfishness are appealing.
4. Examples: "*l*ights and *l*eaping, *l*ive drops";"saying you can't save"; "summer roadside grass"; "to go to too." Preferences will vary but students might suggest the sounds in "knee deep in the summer/roadside grass."

Extending the Text

5. Wulfsberg's speaker has some sympathy for the dead toad but feels that the death of one small creature is not very important; Grampa believes the opposite. Students should give reasons for their choices.
6. Encourage students to share stories of people who have acted on the belief that even if you can't save the entire world, you should try to do what you can to save a part of it. Miep Gies and Oskar Schindler took risks to save Jews from the Holocaust; Mother Teresa worked to heal and console the sick and dying.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 140 in the *Portfolio Management System*.

Choices: Building Your Portfolio

1. **Writer's Notebook** Students can save their freewriting for possible use in the Writer's Workshop on pp. 330–334.
2. **Creative Writing** Encourage students to read their poems aloud.
3. **Role-Play** Remind students to keep their characters consistent with clues in the poems.

OBJECTIVE
Use context clues to decipher unfamiliar words

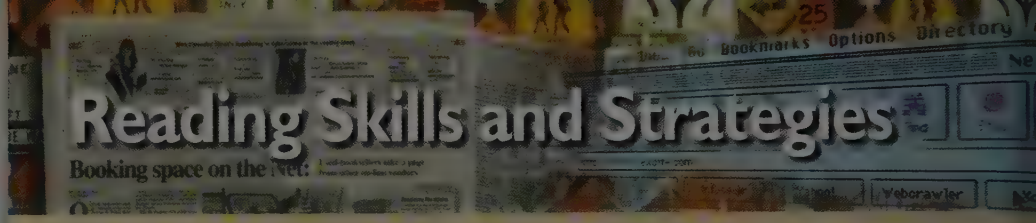
Reading Skills and Strategies

This feature provides three strategies for using context clues to learn unfamiliar words: examine the surrounding text carefully, use prior knowledge, and consider the structure of the word and its grammatical role in the sentence. Using context clues is applied in the next selection so that students can gain immediate practice.

Mini-Lesson:
Using Context Clues

Before students read the lesson, explain that they often use context clues to make educated guesses in daily life. Show them a photograph from a newspaper or magazine that could have more than one interpretation. Have students use details from the photograph to justify explanations of the situation. Then, explain that readers look for clues in texts as well as photographs.

Discuss with students the three numbered strategies on the pupil's page. Then, have them look at "The Naming of Cats" (p. 327). After a volunteer reads ll. 13–16 aloud, encourage students to figure out the meanings of *peculiar, dignified, perpendicular,* and *cherish.* Have students share the strategies they used in defining these words.



VOCABULARY: USING CONTEXT CLUES

The **context** of a word—the words and sentences surrounding it—can help you figure out its meaning. Suppose someone in your family has just received a new credit card from a bank and asks you for help in reading the bank's terms of agreement. As you read, you come across an unfamiliar word, *unauthorized.*

> **UNAUTHORIZED USE.** You may be liable for unauthorized use of your credit card. If your card is lost or stolen, or if you think that someone is using your card without your permission, notify us immediately by telephone or in writing.

- From the context you know that the word must relate to credit cards.
- The fact that *unauthorized* comes before *use* tells you that it describes a kind of use of the card.
- You may find clues in the surrounding words and sentences. The second sentence suggests that unauthorized use is use without the card holder's permission and that it might occur if the card is lost or stolen.

Using context clues involves three things:

1. **Looking carefully at what is on the page.** Occasionally the **definition** of a term actually appears in a sentence: "I began to train them for the Iditarod, a dog-sled race across Alaska" ("The Dogs Could Teach Me," page 279). Other times the context provides clues that suggest the term's meaning by **comparing** or **contrasting** the term with other words. The information that context clues provide may be incomplete, but it's often enough to let you make an educated guess about the meaning of a word and go on with your reading.
2. **Using what you already know.** The more you know about a topic, the more useful context is. Suppose you know a lot about electronics and nothing about cooking. You'll have an easier time using context to figure out an unknown word in a VCR manual than in a cookbook.
3. **Making the connection.** You can make the most of what's on the page and what you already know by asking yourself these questions:
 - Look at the word's placement in the sentence. What kind of word would fit: a noun? a verb? a modifier?
 - Do the surrounding words and sentences give clues to what the unknown word means?
 - Can I use my knowledge of **word structure** (word roots, prefixes, and suffixes) to figure out what the word might mean? In the case of *unauthorized,* for example, you should recognize *un–,* meaning "not."

Apply the strategy on the next page.

Reaching All Students

Struggling Readers

Have students read brief passages from books or articles available in the classroom or school library. Students should identify unfamiliar words and, with a partner, apply the strategies outlined here to define the words. Be sure that the students understand the meaning of *context* and the purpose of each strategy.

English Language Learners

Students might benefit from simple instruction in prefixes, roots, and suffixes. Using familiar words as examples (*happy, unhappy; write, prewrite; pain, painless,* and so on) may make the lesson more accessible to beginning English speakers. Some students may recognize similar forms from their native language. You might also discuss simple synonym or antonym pairs and explain how they may provide context clues. "The Dogs Could Teach Me" (p. 278, right column, paragraph 3) provides an example: "While Columbia was relatively *passive,* Olaf was very *aggressive. . . .*" If the two key words are too difficult for students, you might substitute *inactive, timid,* or *gentle,* and *active, bold,* or *rough.*

Before You Read

LET ME HEAR YOU WHISPER

Make the Connection

What Do You Know?

One of the main characters in the **teleplay** (play written for television) you are about to read is a dolphin. Dolphins are very intelligent; many scientists believe that they are smarter than chimpanzees, which are considered among the most intelligent animals.

What do you know about dolphins? With your classmates, recall as many facts as you can from your own experience and from reading, TV, and other sources.

Quickwrite

Suppose you woke up one day and discovered that you could speak the language of dolphins (or other animals). What would you do with your new ability?

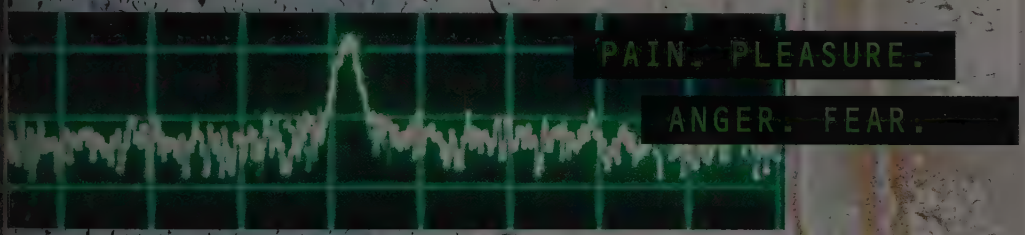
Reading Skills and Strategies

Vocabulary: Using Context Clues

If you come across an unfamiliar word as you read *Let Me Hear You Whisper,* try using **context clues** (see the strategies discussed on page 294) to figure out what the word means. Then, check your guess against the word's definition at the bottom of the page, in the glossary, or in a dictionary. You can also use context to figure out which meaning of a word with **multiple meanings** is the best choice.







OBJECTIVES

1. Read and interpret the teleplay
2. Use context clues to determine word meanings
3. Express understanding through persuasive writing, research/science, or responsive writing
4. Use commas correctly to set off interrupters
5. Understand and use new words

SKILLS

Reading
- Use context clues to determine word meanings

Writing
- Collect ideas for a how-to essay
- Write a letter to the editor
- Write a letter to the author

Grammar
- Use commas correctly to set off interrupters

Vocabulary
- Understand and use new words

Science
- Research dolphins

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Preteaching Vocabulary

Words to Own

Ask students to read the Words to Own and their definitions listed at the bottom of the selection pages. Students can then choose partners. The first student gives a word; the second spells and defines it. Partners trade roles until both have gone through all the words.
Have students match the words in the left-hand column with their synonyms in the right.

1. incessantly	[e]	a. ending
2. apprehensively	[g]	b. shade
3. compulsory	[f]	c. scold
4. officiously	[j]	d. harsh
5. termination	[a]	e. constantly
6. macabre	[h]	f. required
7. nuance	[b]	g. fearfully
8. lenient	[i]	h. gruesome
9. discordant	[d]	i. forgiving
10. reprimand	[c]	j. bossily

Summary

Scene 1. At a research laboratory in New York, Dr. Crocus and Mrs. Fridge have implanted electrodes in a dolphin's brain and are trying with no success to teach the mammal to speak. They decide to kill the dolphin if one more attempt fails. Helen, the new cleaner at the laboratory, sees the dolphin, and they look curiously at each other. When Helen tells Miss Moray, her supervisor, that she thinks she hears the dolphin speak, Miss Moray brushes her off.



Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 67
- *Graphic Organizers for Active Reading*, p. 22
- *Words to Own*, p. 12
- *Spelling and Decoding*
 Worksheet, p. 15
- *Audio CD Library*
 Disc 8, Track 6

Writing and Language
- *Daily Oral Grammar*
 Transparency 16
- *Grammar and Language Links*
 Worksheet, p. 29
- *Language Workshop CD-ROM*

Viewing and Representing
- *Viewing and Representing*
 Fine Art Transparency 10
 Fine Art Worksheet, p. 40

Assessment
- *Formal Assessment*, p. 57
- *Portfolio Management System*, p. 141
- *Standardized Test Preparation*, pp. 46, 48
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-4)



LET ME HEAR YOU WHISPER

Paul Zindel

Characters

Helen, a cleaning woman
Miss Moray, her briskly efficient supervisor
Dr. Crocus, a dedicated lady of science
Mrs. Fridge, her assistant
Danielle, a talky porter[1]
A Dolphin, the subject of an experiment

Setting: The play is set in the laboratory of a building near the Hudson River in lower Manhattan—the home of the American Biological Association Development for the Advancement of Brain Analysis.

1. **porter:** person employed to perform such tasks as sweeping, cleaning, and running errands.

Resources

Viewing and Representing
Videocassette A, Segment 4
The segment "Let's Talk!" presents some thoughts on communication between animals and human beings. See the *Visual Connections Teacher's Manual.*

Listening
Audio CD Library
A recording of Scene 1 of this play is provided in the *Audio CD Library:*
- Disc 8, Track 6

Selection Assessment
Formal Assessment
- Selection Test, p. 57

Test Generator
- Selection Test

Viewing and Representing
Fine Art Transparency
A fine art transparency of Robert McCall's *Undersea Exploration* can be used to help students appreciate this selection.
- Transparency 10
- Worksheet, p. 40

A Vocabulary Note
Characters' Names
? What are the common meanings of the characters' names? [A *moray* is a savage, predatory type of eel. A *crocus* is an early-blooming spring flower that thrives in cold weather. *Fridge* is slang for *refrigerator.*] Have students keep these meanings in mind as they read.

Reaching All Students

Struggling Readers
Using Context Clues was introduced on p. 295. For a lesson directly tied to this story that teaches students to use context clues, see the *Reading Skills and Strategies* binder:
- Selection Skill Lesson, p. 67

English Language Learners
Tell students that Helen and Danielle, two of the play's major characters, speak casual informal English. Their dialogue contains idioms and slang expressions that may not be familiar to students learning English. Have students write down any unfamiliar expressions and work with partners to figure out their meanings. If students need help, explain the elliptical expressions Helen uses such as *'cause* for *because* or *'em* for *them.*

A Elements of Literature

Stage Directions

The italic type in the selection indicates stage directions. Actors do not speak stage directions. They are written by a playwright to indicate to a director how the characters should move, how the set should look, and so on. Stage directions also help readers visualize the action. In this play, stage directions are usually enclosed in brackets or parentheses as well as being italicized.

B Reading Skills and Strategies

Using Context Clues

? What does the word *enunciation* mean? What context clues help you figure out its meaning? [The word means "clear, easy-to-hear pronunciation of words." Students may say that the context clue *vocal* suggests sounds or words and that the clue *precise* emphasizes the exactness of clear speech. Some students may also notice that *enunciation* has the same Latin root as *pronunciation* and guess the meaning of the word from that structural clue.]

C Humanities Connections

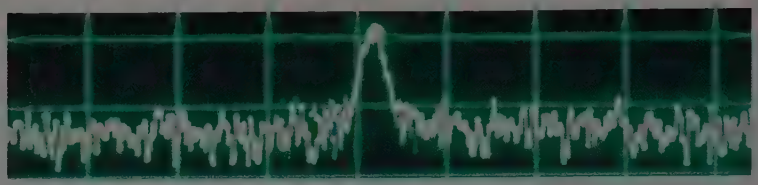
Popular Song

"Let Me Call You Sweetheart" (1910), written by Beth Slater Whitson and Leo Friedman, was a popular waltz tune in its day.

D Reading Skills and Strategies

Using Context Clues

? What does *custodial engineering* mean? (Students are likely to be familiar with the word *custodian*.) [a job whose tasks include cleaning, sweeping, scrubbing] Why doesn't Miss Moray refer to Helen simply as a janitor? [Possible response: Miss Moray tries to exaggerate her own importance by using a fancy-sounding phrase.] Point out that Zindel is poking fun at Miss Moray and setting a satirical tone early in the play.



Scene 1

Curtain rises on DR. CROCUS *and* MRS. FRIDGE, *conducting an experiment on the* DOLPHIN *in the laboratory. The* DOLPHIN *is in a long, narrow tank, with little room to move. A head sling lifting his blowhole*[2] *out of the water and several electrodes*[3] *implanted in his brain further the impression of a trapped and sad animal.* DR. CROCUS *is observing closely as* MRS. FRIDGE *presses various buttons on cue. An oscilloscope*[4] *is bleeping in the background.*

Dr. Crocus. Pain. (MRS. FRIDGE *presses a button. No response from the* DOLPHIN) Pleasure. (*Another button*) Anger. (*Another*) Fear.

[*There has been no satisfactory response from the* DOLPHIN, *but an automatic recorder starts to play a charming melody. When the accompanying vocal commences, however, it is an eerily precise enunciation of the words.*]

Record.

Let me call you sweetheart,
I'm in love with you.
Let me hear you whisper,
That you love me, too.

[*Disappointed at the lack of response,* DR. CROCUS *crosses toward* MRS. FRIDGE.]

Dr. Crocus. Resistance to electrodic impulses. Possibly destroyed tissue. Continue impulse and auditory suggestion at intervals of seven minutes until end of week. If no response by Friday, termination.

[*The* DOLPHIN*'s special discomfort at this word is unnoticed by others.* DR. CROCUS *and* MRS. FRIDGE *head toward elevator on other side of the stage. The elevator doors open and* MISS MORAY *emerges with* HELEN.]

Miss Moray. Dr. Crocus. Mrs. Fridge. I'm so glad we've run into you. I want you to meet Helen.

Helen. Hello.

[DR. CROCUS *and* MRS. FRIDGE *nod and get on elevator.*]

Miss Moray. Helen is the newest member of our Custodial Engineering Team. So if you two "coaches" have any suggestions, we'll be most grateful. We want everything to be perfect, don't we, Helen?

Helen. I do the best I can.

Miss Moray. Exactly. The doctor is one of the most remarkable . . . (*The elevator doors close and* MRS. FRIDGE *and* DR. CROCUS *are gone.*) Remarkable.

Helen. She looked remarkable.

[HELEN *looks like a peasant, kerchief and all. As they walk,* HELEN *begins to remove the ker-*

2. **blowhole:** breathing hole in the top of the head.
3. **electrodes:** connecting devices through which electric current flows.
4. **oscilloscope** (ə·sil′ə·skōp′): screen displaying an electrical wave.

WORDS TO OWN

termination (tʉr′mə·nā′shən) *n.*: ending (here, of the experiment and perhaps of the dolphin's life).

Crossing the Curriculum

Music

Have students listen to the song "Let Me Call You Sweetheart." Have them discuss their impressions of it. Is it cheerful? haunting? sweet? romantic? How does hearing the tune and reading the lyrics help students appreciate the ironic contrast between the song and the situation of the dolphin trapped in a narrow tank?

Science

Students can look in nature guides and science books to find information on dolphins. To help students get started, ask the following questions: How big are dolphins? How long do they live? How intelligent are they? What do they eat? What seas do they inhabit? Encourage students to work in small groups to make colorful and interesting class presentations using visual aids to enhance the written or spoken reports. Students can use this activity as a springboard for Choice 3 on p. 325.



chief and she would like to fold it properly, for that to be her only activity, but she is distracted by a shopping bag she carries, a bulky coat, and the voice of MISS MORAY.]

Miss Moray. Dr. Crocus is the guiding heart here at the American Biological Association Development for the Advancement of Brain Analysis. We call it ABADABA, for short.

Helen. I guess you have to.

[*They stop at a metal locker.*]

Miss Moray. This will be your locker and your key. Mrs. Fridge has been with ABADABA only three months and already she's a much endeared part of our little family. Your equipment is in this closet. (*She opens a closet next to the locker.*)

Helen. I have to bring my own hangers, I suppose. . . .

E Vocabulary Note

Acronyms

? What is an *acronym?* [a word formed from the first letters of the important words in a phrase] **The lab's acronym ABADABA echoes the title and lyrics of a silly popular song, "Aba Daba Honeymoon," written in 1914 by Walter Donovan and Arthur Fields. How does the acronym affect the tone of the play?** [Possible response: It adds to the satiric tone of the play; Zindel is poking fun at the scientific and medical community by using this acronym.] **Students may notice that the acronym contains the word *bad*.**

F Vocabulary Note

Word Choice

? **Ask a volunteer to read the sentence "Mrs. Fridge . . . little family" aloud. Miss Moray's use of *endeared* is incorrect. How might she have used the word correctly?** [Possible response: "She has endeared herself to our little family."] **Why would Zindel have Miss Moray make this error?** [Possible response: to show that she is not as smart as she pretends to be.]

Crossing the Curriculum

Science

Students might be interested to know that in nature dolphins swim in social groups called pods. Dolphins seem to show selfless behavior to other members of their pod. Pod mates will often support an injured dolphin on the water's surface so that it can breathe through its blowhole. In addition, a whole pod will risk their lives to help a mother and her calf (young dolphin).

Communication among dolphins is complex. Each dolphin has a signature whistle and can also emit yelps, squeaks, and buzzing click-trains. These click-trains are used under water to locate food. Scientists also believe dolphins communicate nonverbally by using body language such as flexing or arching their bodies and wagging their heads. Encourage students to do further research on dolphin communication.

A Reading Skills and Strategies

Using Context Clues

? What does *inventorial excellence* mean? (Students may know that the word *inventory* means "list.") [skill at keeping track of things] Why does Miss Moray use the overly formal phrase? [Possible response: Her artificial sounding words add a feeling of unreality to the events.] What did Mrs. Fridge's ability to keep track of things reveal? [that the former cleaning lady Margaurita was drinking denatured ethyl alcohol]

B Elements of Literature

Satire

? How does the playwright use Miss Moray's words to make fun of her? [Possible response: It is shocking that Miss Moray is unconcerned that Margaurita injured herself by drinking a dangerous substance. She apparently only cares that she did not request permission first.]

C Reading Skills and Strategies

Comparing and Contrasting

? What important differences do you see between Helen and Miss Moray? [Possible responses: Helen says only what is necessary; Miss Moray likes to chat. Helen uses direct sentences and simple words; Miss Moray speaks in corporate or managerial jargon. Helen is not especially friendly; Miss Moray is overly friendly. Miss Moray seems a stickler for rules; Helen does not.]

D Struggling Readers

Getting the Main Idea

? Miss Moray is saying that she keeps careful records of employees' mistakes and she does not intend to give Margaurita a good reference if she asks for one. Why do you suppose she says this to Helen? [Possible response: She might be threatening Helen and suggesting that she obey the laboratory's rules.]

E Elements of Literature

Satire

? What do you think of Helen's answer? Why? [Students may find it funny or ironic. The idea that a human being can be replaced because a rug is installed is a satiric exaggeration. Students may wonder why Helen was not kept on to vacuum the rug.]

Miss Moray. Although it was somewhat embarrassing to me, it was Mrs. Fridge's inventorial excellence that uncovered what Margaurita—your predecessor—did and why she had to leave us. She'd been drinking portions of the ethyl alcohol—there's a basin under the sink for rag rinsing—the denatured ethyl alcohol,[5] and she almost burned out her esophagus. (*Pause*) I wouldn't have minded so much if she had only asked. Didn't you find Personnel pleasant?

Helen. They asked a lot of crazy questions.

Miss Moray. For instance.

Helen. They wanted to know how I felt watching TV.

Miss Moray. What do you mean, *how you felt*?

Helen. They wanted to know what went on in my head when I'm watching television in my living room and the audience laughs. They asked if I ever thought the audience was laughing at *me*.

Miss Moray (*laughing*). My, oh my! What did you tell them?

Helen. I don't have a TV.

WHAT'S BEHIND THERE?

Miss Moray. I'm sorry.

Helen. I'm not.

Miss Moray. Yes. Now, it's really quite simple. That's our special soap solution. One tablespoon to a gallon of hot water for ordinary cleaning, if I may suggest. I so much prefer to act as an assist to the Custodial Engineering Staff. New ideas. Techniques. I try to keep myself open.

[*Her mouth pauses wide open.* HELEN *has been busy familiarizing herself with the contents of the closet. She has culminated a series of small actions which have put things in order for her by running water into a pail which fits into a metal stand on wheels.*]

Helen. She left a dirty mop.

Miss Moray. I beg your pardon?

Helen. The one that drank. She left a dirty mop.

Miss Moray. How ugly. I'll report it first thing in the morning. It may seem like a small point but if she ever tries to use us as a reference, she may be amazed at the specificity of our files.

Helen. It's not that dirty.

Miss Moray. I'll start you in the main laboratory area. We like it done first. The specimen section next. By that time we'll be well toward morning and if there are a few minutes left you can polish the brass strip. (*She points to brass strip which runs around halfway between ceiling and floor.*) Margaurita never once got to the brass strip. (HELEN *has completed her very professional preparations and looks impatient to get moving.*) Ready? Fine. (*They start moving toward the* DOLPHIN *area,* MISS MORAY *thumbing through papers on a clipboard.*) You were with one concern for fourteen years, weren't you? Fourteen years with the Metal Climax Building. That's next to the Radio City Music Hall, isn't it, dear?

Helen. Uh huh . . .

Miss Moray. They sent a marvelous letter of recommendation—how you washed the corridor on the seventeenth floor . . . and the Metal Climax Building is a very long building. My! Fourteen years on the seventeenth floor. You must be very proud. Why did you leave?

Helen. They put in a rug.

[MISS MORAY *leads* HELEN *into the laboratory area as* DANIELLE *enters.*]

Miss Moray. Danielle, Helen will be taking Margaurita's place. Danielle is the night porter for the fifth through ninth floors. Duties you might find distasteful.

5. **denatured** (dē·nā′chərd) **ethyl alcohol:** alcohol containing added substances that make it unfit to drink.

Danielle. Hiya!

Helen. Hello. (HELEN *looks over the place.*)

Miss Moray. By the way, Danielle . . . there's a crock on nine you missed and the technicians on that floor have complained about the odor. . . . (*Back to* HELEN) You can be certain we'll assist in every way possible.

Helen. Maybe you could get me some hangers . . . ?

Danielle. I'll be glad to do anything. Just say the word and . . . F

Helen. What's behind there? (*Opening the* DOLPHIN *area*)

Miss Moray. What? Oh, that's a dolphin, dear. But don't you worry about anything except the floor. Dr. Crocus prefers us not to touch either the equipment or the animals. That was another shortcoming of Margaurita's. Recently the doctor was . . . experimenting . . . with a colony of mice in that cage . . . (*She indicates cage.*) . . . and she was incessantly feeding them popcorn. G



Danielle. Kinda a nice lady, though. Lived in the East Village.

Miss Moray. Yes, she did live in the East Village. H

Helen (*attention still on the* DOLPHIN). Do you keep him cramped up in that all the time?

Miss Moray. We have a natatorium[6] for it to exercise in at Dr. Crocus's discretion. I

Helen. He really looks cramped.

Miss Moray (*closing the* DOLPHIN *area*). Well, you must be anxious to begin. I'll make myself available at the reception desk in the hall for a few nights in case any questions arise. Although my hunch is that before you know it, I'll be coming to *you* with questions. . . . Coffee break at 2 and 6 A.M. Lunch at 4 A.M. All clear?

Helen. I don't need a coffee break.

Miss Moray. I beg your pardon? J

Helen. I said I don't need a coffee break.

Miss Moray. Helen, we all need Perk-You-Ups. All of us. Perhaps you never liked them at the Metal Climax Building, but you'll learn to love them here. Perk-You-Ups make the employees much more efficient. Besides, Helen—— K

Helen. I don't want one.

Miss Moray. They're compulsory. Oh, Helen, I know you're going to fit right in with our little family. You're such a *nice* person.

[*She exits.* HELEN *immediately gets to work, moving her equipment into place and getting down on her hands and knees to scrub the floor.* DANIELLE *spots a ceiling bulb out and prepares to remove it by using a long stick with a grip on the end of it, designed to unscrew bulbs one cannot reach.*]

Danielle. Margaurita wasn't half as bad as Miss Moray thought she was.

Helen. I'm sure she wasn't.

Danielle. She was twice as bad. (*She laughs. Pause*) You live in the city? . . .

Helen. Yes.

Danielle. That's nice. . . . My husband died two years ago.

Helen. That's too bad.

Danielle. Yeah, two years in June. He blew up.

Helen. Oh, I'm sorry.

Danielle. When you want that water changed, just lemme know. I'll take care of it.

Helen. Thanks, but I just like to get the tem-

WORDS TO OWN

incessantly (in·ses′ənt·lē) *adv.:* constantly; continually.
compulsory (kəm·pul′sə·rē) *adj.:* required.

6. **natatorium** (nāt′ə·tôr′ē·əm): indoor swimming pool.

F English Language Learners

Idioms

? What does *just say the word* mean? ["just ask me" or "just tell me"] Students' native languages may have a similar idiom.

G Reading Skills and Strategies

Making Inferences

? In what way are the mice similar to the dolphin? [Both are experimented on in the lab; both are kept in a "cage." (The dolphin is in a tank.)] What do you think might have happened to the mice? [Possible responses: They are still being experimented on; they died in an experiment; they died from eating too much popcorn.] Suggest that students keep the mice's fate in mind as they read the play.

H Cultural Connections

The East Village

Explain that Margaurita lives in the East Village, a New York City neighborhood known for its artists and bohemians.

I Reading Skills and Strategies

Making Inferences

? What aspects of Helen's character does her question about the dolphin reveal? [Possible response: Her question reveals that she is concerned that the dolphin is uncomfortable. She appears kind and sensitive.]

J Critical Thinking

Analyzing

? Why does Miss Moray make Helen repeat herself? [Possible responses: She received an answer she didn't expect; she is shocked that anyone would turn down a coffee break.]

K Elements of Literature

Satire

? What elements of satire do you see in Miss Moray's speech on coffee breaks? Explain. [Possible responses: "Perk-You-Ups" is another example of Miss Moray's love of corporate jargon and her concern for efficiency. The idea that a coffee break should be obligatory pokes fun at ABADABA's senseless corporate policies.]

Taking a Second Look

Review: Internal and External Conflict

Because *Let Me Hear You Whisper* portrays a tense dramatic situation, it provides a good opportunity for students to study conflict. Remind students of the difference between internal and external conflicts. Internal conflict occurs when a character feels pulled in two different directions. External conflict occurs when a character struggles with a natural force, another character, or society as a whole.

Activity

After students read the story, have them identify the internal and external conflicts the dolphin faces. How are these conflicts linked? How does the dolphin resolve the conflicts? [*Internal:* the desire to escape death versus the desire to defeat the scientists' evil intentions. *External:* desire to escape the scientists. *Link:* The scientists' evil intentions make the dolphin unwilling to help them. *Resolution:* The dolphin decides to ask Helen for help.]

perature right so my hands don't get boiled. You must miss your husband.

Danielle. Biggest mistake I ever made, getting married. . . . You married?

Helen. No.

Danielle. Good, if a woman ain't suited for it, she shouldn't do it.

Helen. I didn't say I wasn't suited for it.

Danielle. My husband was set in his ways, too. . . .

Helen. If you'll excuse me, I have to get my work done.

Danielle. Guess I'd better see about that crock on nine. You don't like to talk, do you?

Helen. I'm used to working alone and that's the way I get my work done. (DANIELLE *exits. Not realizing she's already gone*) What do you mean, your husband blew up?

[*But* DANIELLE *is gone. She glances at the curtain shielding the* DOLPHIN, *then continues scrubbing. After a beat, the record begins to play.*]

Record.

Let me call you sweetheart,
I'm in love with you.
Let me hear you whisper,
That you love me, too.

[HELEN *eyes the automatic machinery with suspicion but goes on working. When the song is finished, she looks at the curtain again and again until her curiosity makes her pull the curtain open and look at the* DOLPHIN. *He is looking right back at her. She becomes uncomfortable and starts to close the curtain again. She decides to leave it partway open so that she can still see the* DOLPHIN *while she scrubs. She glances out of the corner of her eye after a few moments of scrubbing and notices that the* DOLPHIN *is looking at her. She pretends to look away and sings "Let Me Call You Sweetheart" to herself—missing a word or two here and there—but her eyes return to the* DOLPHIN. *She becomes uncomfortable again under his stare and crawls on her hands and knees to the other side of the room; she scrubs there for a moment or two and then shoots a look at the* DOLPHIN. *He is still looking at her. She tries to ease her discomfort by playing peekaboo with the* DOLPHIN *for a moment. There is no response and she resumes scrubbing and humming. The* DOLPHIN *then lets out a bubble or two and moves in the tank to bring his blowhole to the surface. Any sounds he does make, including words, are like a haunting whisper and never enunciated so that they are absolute.*]

Dolphin. Youuuuuuuuuuuu. (HELEN *hears the sound, assumes she is mistaken, and goes on with her work.*) Youuuuuuuuuuuu.

[HELEN *has heard the sound more clearly this time. She is puzzled, contemplates a moment, and then decides to get up off the floor. She closes the curtain on the* DOLPHIN*'s tank and is quite disturbed. The elevator door suddenly opens and* MISS MORAY *enters.*]

Miss Moray. What is it, Helen?

Helen. The fish is making some kinda funny noise.

Miss Moray. Mammal, Helen. It's a mammal.

Helen. The mammal's making some kinda funny noise.

Miss Moray. Mammals are supposed to make funny noises.

Helen. Yes, Miss Moray.

[HELEN *hangs awkwardly a moment and then continues scrubbing.* MISS MORAY *exits officiously to another part of the floor. A moment later, from behind the curtain, the* DOLPHIN *is heard.*]

WORDS TO OWN

officiously (ə·fish′əs·lē) *adv.*: in a bossy and interfering way.

A Reading Skills and Strategies

Comparing and Contrasting

? What are the main differences between Helen and Danielle? [Possible responses: Helen says little and wants to work. Danielle talks a great deal, and that may interfere with her work.]

B Critical Thinking

Analyzing

? Why might the dolphin's stare make Helen uncomfortable? [Possible responses: People generally don't like being stared at; Helen has the feeling that the dolphin is trying to tell her something; she senses that the animal must be in pain, but she doesn't want to think about it.]

C Critical Thinking

Interpreting

? Why is Miss Moray not excited by Helen's news that the dolphin is making funny noises? [Possible responses: Helen doesn't make it clear that the dolphin has spoken the word *you;* Miss Moray is annoyed that Helen pays attention to the dolphin.]

Skill Link

Decoding: The Sounds of c

Have students compare the words *certain* and *curtain*. The two words are spelled the same except for the second letter, and they are pronounced the same except for the first sound. When they are followed by *r*, the letters e and *u* have the same sound, as in *her* and *fur*. However, the letter *c* in *certain* sounds like *s*, and in *curtain* it sounds like *k*. The consonant *c* may have the hard sound /k/ or the soft sound /s/, depending on what letter follows *c*.

- When *a*, *o*, or *u* comes after *c*, *c* stands for /k/.
- When *e* , *i* , or *y* comes after *c*, *c* stands for /s/.

Write *account* and *accept* on the board. Both *c*'s in *account* stand for /k/ (*c* followed by a consonant has the /k/ sound). But in *accept*, the first *c* stands for /k/ and the second *c* stands for /s/, because this *c* is followed by e. Also, *c* has a hard sound when it is the last letter of a word—for example, *specific*. When the suffix *-ity* is added, the final *c* has the /s/ sound: *specificity*.

Activity

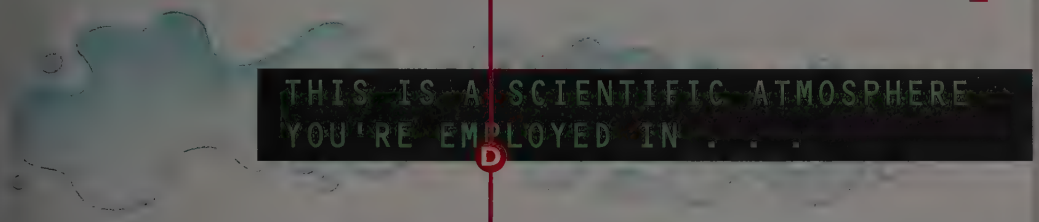
Write the following sentences on the board. Ask a volunteer to read one and then call on a classmate to explain why each *c* is pronounced as it is.

1. This confectionery is a delicacy.
2. Scalpels and scissors should be sharp.
3. Oscilloscopes display electrical waves.
4. Show malice and rancor at your discretion.
5. This is an excellent ceramic specimen.
6. Don't be incessantly concerned with success.

Dolphin. Youuuuuuuuuuuuu. (HELEN *is quite worried.*) Youuuuuuuuuuuuu.

[*She apprehensively approaches the curtain and opens it, when* DANIELLE *barges in. She goes to get her reaching pole and* HELEN *hurriedly returns to scrubbing the floor.*]

Danielle. Bulb out on ten.
Helen. What do they have that thing for?
Danielle. What thing?
Helen. That.
Danielle. Yeah, he's something, ain't he? They're tryin' to get it to talk.
Helen. Talk?
Danielle. Uh-huh, but this one don't. They had one last year that used to laugh. It'd go heh heh heh heh heh heh heh. I'd be in here doing



something and it'd start heh heh heh heh heh hehing. He died a year ago May. Then they got another one that used to say "Yeah, it's four o'clock." Everybody took pictures of that one. All the magazines.
Helen. What'd it say "four o'clock" for?
Danielle. Nobody knows.
Helen. It just kept saying, "Yeah, it's four o'clock!"
Danielle. Until it died of pneumonia. (*Pause*) They talk outta their blowholes, when they can talk, that is. Did you see the blowhole?
Helen. No.
Danielle. Come on and take a look. Look at it.
Helen. I don't want to look at any blowhole.
Danielle. You can see it right there. (HELEN *gets up and goes to the tank. As she and* DANIELLE *stand at the tank, their backs are to one of the entrances, and they don't see* MISS MORAY *open the door and watch them.*) This one don't say anything at all. It bleeps, beeps, barks, and blats out of the mouth, but it don't talk out of the blowhole. They been playing that record every seven minutes for months and it can't learn beans.
Miss Moray. Helen? (HELEN *and* DANIELLE *turn around.*) Helen, would you mind stepping over here a moment?
Helen. Yes, Miss Moray.
Danielle. I was just showing her something.
Miss Moray. Have you attended to the crock on nine?
Danielle. Yes, ma'am.
Miss Moray. Then hadn't we better get on with our duties? (MISS MORAY *guides* HELEN *aside, putting her arm around her as though taking her into great confidence. She even whispers.*) Helen, I have to talk to you. Frankly, I need your help.
Helen. She was just showing me . . .
Miss Moray. It's something about Danielle I need your assistance with. I'm sure you've noticed that she . . .
Helen. Yes?
Miss Moray. Well, that she's the type of person who will do anything to breed idle chatter. Yes, an idle chatter breeder. How many times we've told her, "Danielle, this is a scientific atmosphere you're employed in and from Dr. Crocus all the way down to the most insignifi-

WORDS TO OWN
apprehensively (ap′rē·hen′siv·lē) *adv.*: uneasily; fearfully.

D Vocabulary Note
Slang
? Danielle uses some slang and very informal expressions. What standard English word would be correct in place of *ain't*? [isn't] How would you say *this one don't* in standard English? [this one doesn't] What two words does *outta* replace? [out of] What does Danielle's use of slang tell you about her? [Possible response: She feels at home at the laboratory and is not trying to impress anyone.]

E Elements of Literature
Onomatopoeia
? **Onomatopoeia** is the use of words to imitate sounds. What examples of onomatopoeia does Danielle use? [bleeps, beeps, barks, blats] To what does she contrast these sounds? [sounds resembling human speech that the dolphin is supposed to express through his blowhole]

F English Language Learners
Idioms
Explain that the expression *can't learn beans* means "can learn nothing." Ask students if they think that Danielle's assessment of the dolphin's intelligence is accurate. [Most students will guess that Danielle will be proved wrong as the play progresses.]

G Critical Thinking
Interpreting
? What is Miss Moray implying with this question about Helen's and Danielle's duties? [that the cleaners have not been doing their jobs] Why does Miss Moray say *we* when she means *you*? [Possible response: She treats her staff like children in order to discourage them from thinking independently.]

Using Students' Strengths

Visual Learners
As students read the play, they might benefit from filling in the graphic organizer provided in the *Graphic Organizers for Active Reading*, p. 22.

Interpersonal Learners
Ask students if they have ever visited a foreign country or tried to make friends with someone who speaks a different language. How did they make themselves understood? How did the people they met make themselves understood? Did students find that speech was not necessary for communication, or did they have difficulty communicating without language? Encourage students to gather in small groups to share stories of their experiences.

A Critical Thinking

Evaluating

Miss Moray argues that science is progress and that progress is good. Ask students to think about her argument and to speculate about why Miss Moray is saying these things to Helen. [Possible response: Students may find Miss Moray's argument glib and be suspicious that she wants to influence Helen for some reason.]

B Reading Skills and Strategies

Visualizing

? Have a volunteer read this stage direction aloud. What is Helen looking at? Why is she so upset? [She is looking at a "see-through graveyard": dead animals preserved in glass jars. The sight makes her realize that animals are killed in the laboratory.]

C Appreciating Language

Verbal Irony

? What is ironic about Miss Moray's statement that Margaurita dropped a jar "of assorted North American eels"? [Possible response: A *moray* is a type of eel. The supervisor seems unaware that Margaurita might have dropped this jar on purpose.]

cant member of the Custodial Engineering Staff we would appreciate a minimum of subjective intercourse." So—if you can help, Helen—and I'm sure you can, enormously—we'd be so grateful. This is science—and science means progress. You do want progress, don't you, dear?

Helen. Yes, Miss Moray.

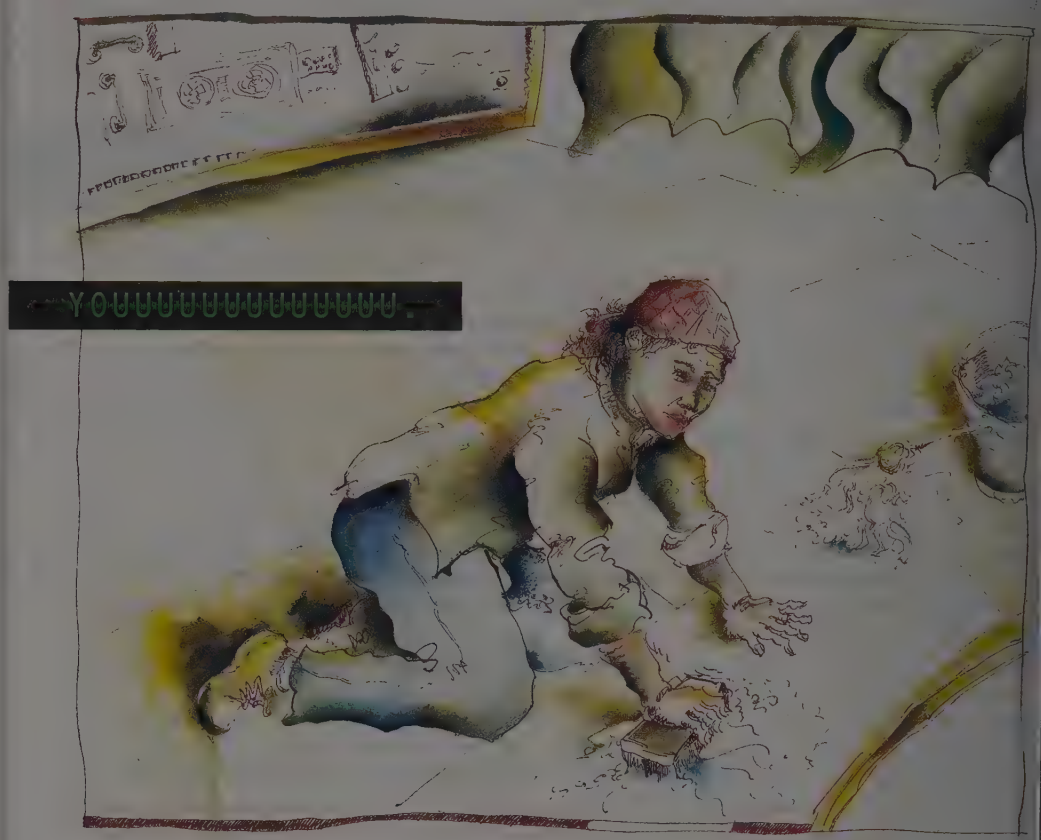
Miss Moray. I knew you did.

Danielle. I just wanted to show her the blowhole.

Miss Moray. I'm sure that's all it was, Danielle. (DANIELLE *exits.*) Helen, why don't you dust for a while? Vary your labors. (*She swings open a shelf area to reveal rather hideously preserved specimens.* HELEN *looks ready to gag as she sees the jars of all sizes. Various animals and parts of animals are visible in their formaldehyde*[7] *baths.*) A feather duster—here—is marvelous for dusting, though a damp rag may be necessary for the glass surfaces. But whatever—do be careful. Margaurita once dropped a jar of assorted North Atlantic eels.

[MISS MORAY *smiles and exits in the elevator, leaving* HELEN *alone. She is most uncomfortable in the environment. The sound of music and voice from beyond the walls falls over.*]

7. **formaldehyde** (fôr·mal′də·hīd′): liquid used to kill germs and preserve laboratory specimens.



Record.

Let me call you sweetheart,
I'm in love with you.
Let me hear you whisper,
That you love me, too.

Scene 2



It is the next evening.

HELEN *gets off the elevator carrying a few hangers and still wearing her kerchief and coat. She looks around for anyone, realizes she is alone, and then proceeds to her locker. She takes her coat off and hangs it up.* HELEN *pushes her equipment into the lab. The curtain on the* DOLPHIN*'s tank has been closed. She sets her items up, then goes to the tank and pulls the curtain open a moment. The* DOLPHIN *is looking at her. She closes the curtain and starts scrubbing. The thought of the* DOLPHIN *amuses her a moment, relieving the tension she feels about the mammal, and she appears to be in good spirits as she starts humming "Let Me Call You Sweetheart" and scrubs in rhythm to it. She sets a one-two-three beat for the scrub brush.*

This mood passes quickly and she opens the curtain so that she can watch the DOLPHIN *as she works. She and the* DOLPHIN *stare at each other and* HELEN *appears to be more curious than worried.*

Finally, she decides to try to imitate the sound she heard it make the night before:

Helen. Youuuuuuuuuuuuu. (*She pauses, watches for a response.*) Youuuuuuuuuuuuu. (*Still no response. She returns her attention to her scrubbing for a moment. Then*)

Polly want a cracker?
Polly want a cracker?

(*She wrings out a rag and resumes work.*) Yeah, it's four o'clock. Yeah, it's four o'clock. (*When her expectation is unfulfilled, she is slightly disappointed. Then*) Polly want a cracker at four o'clock? (*She laughs at her own joke, then is reminded of the past success with laughter in working with dolphins. She can't resist trying it, so she goes to the* DOLPHIN*'s tank and notices how sad he looks. She is diverted from her initial intention by a guilty feeling of leaving the scrubbing. She bends down and looks directly into the* DOLPHIN*'s face. He lets out a bubble at her. She sticks her tongue out at him. She makes an exaggerated smile and is very curious about what his skin feels like. She reaches her hand in and just touches the top of his head. He squirms and likes it, but she's interested in drying off her finger. She even washes it in her soap solution. She returns to scrubbing for a minute, then can't resist more fully petting the* DOLPHIN. *This time he reacts even more enthusiastically. She is half afraid and half happy. She returns to scrubbing. Then, at the tank*) Heh heh heh heh heh heh heh heh heh. (*Beat*) Heh heh heh heh. (*Beat*) Heh heh heh heh heh heh . . .

[MISS MORAY *enters. She sees what's going on. Then says, with exaggerated praise*]

Miss Moray. Look how nicely the floor's coming along tonight! There's not a streak! Not a streak! You must have a special rinsing technique, Helen. You do, don't you? Why, you certainly do. I can smell something.

Helen. Just a little . . . vinegar in the rinse water.

Miss Moray. You brought that vinegar yourself just so the floors . . . they are sparkling, Helen. Sparkling! (*Jotting down in a pad*) This is going in your file, dear—and from now on, I'm going to requisition vinegar as a staple in the Custodial Engineering Department's supply list. (*She pauses—looks at the* DOLPHIN*—then at* HELEN.) It's marvelous, Helen, how well you've adjusted. . . .

Summary

Scene 2. The next evening, Thursday, Helen tries to communicate with the dolphin. Although she doesn't succeed, the two make faces at each other, and Helen pets the animal. Miss Moray walks in and warns Helen not to become fond of the "subject animal"; it is going to be killed on Friday, since the experiment has failed. The news upsets Helen. The dolphin then asks Helen for help.

D Elements of Literature

Stage Directions

? **What do you learn about Helen from these stage directions?** [Possible responses: Helen is curious and intelligent. She has had a chance to think about what she heard the previous evening, and now that they are alone, she is taking the opportunity to try to "communicate" with the dolphin.]

E Critical Thinking

Speculating

? **Why doesn't the dolphin respond to Helen?** [Possible responses: Helen is talking nonsense, which the animal doesn't understand; Helen and the dolphin seem to communicate by looking at each other, not through words.]

F Critical Thinking

Analyzing

? **Why might the dolphin look sad?** [Possible responses: He is captive in a small tank with wires in his head; he misses his pod of fellow dolphins.]

G Reading Skills and Strategies

Comparing and Contrasting

? **Helen has conflicting feelings about the dolphin. What are they?** [She feels both fear and happiness when she communicates with him.] **What might cause these different feelings?** [Possible responses: She is afraid of losing her job if she becomes too friendly with him; she is frightened by his size; she is happy that he responds to her look and her touch. She hopes that because she is there, he will not die, as the other lab animals have done.]

Listening to Music

And God Created Great Whales, by Alan Hovhaness

One of the most prolific and innovative American composers of the mid- to late twentieth century, Massachusetts native Alan Hovhaness (1911–) wrote his first composition at age four. Influenced by a variety of cultural traditions, he generally creates music with a mystical or spiritual element. *And God Created Great Whales*, his well-known "opus for orchestra and tape," features recordings of the actual songs of humpback whales.

Activity

Play some or all of *And God Created Great Whales*; point out that whale songs are part of the work. Invite students to discuss the feelings they think the whale songs convey. Then, ask students to write dialogues expressing in words the thoughts and emotions the whales might be expressing in the songs.

Helen. Thank you, Miss Moray.

Miss Moray. Not everyone does, you know. Just last week I had a problem with a porter on five, who became too fond of a St. Bernard they . . . worked on . . . and . . . (*pause*) well, Helen, a lot of people can't seem——

Helen (*still scrubbing*). What do you mean, *worked on*?

Miss Moray. Well . . . well, even Margaurita. She had fallen in love with the mice. All three hundred of them. She seemed shocked when she found out Dr. Crocus was . . . using . . . them at the rate of twenty or so a day in connection with electrode implanting. She noticed them missing after a while and when I told her they'd been decapitated,[8] she seemed terribly upset. It made one wonder if she'd thought we'd been sending them away on vacations or something. But I'm sure you understand—you have such insight. (*She is at the tank.*) It's funny, isn't it? To look at these mammals, you'd never suspect they were such rapacious carnivori . . .[9]

Helen. What do they want with it?

[*The* Let Me Call You Sweetheart *record commences playing but* MISS MORAY *talks over it.*]

Miss Moray. Well, they may have an intelligence equal to our own. And if we can teach them our language—or learn theirs—we'll be able to communicate. (*Raising her voice higher over record*) Wouldn't that be wonderful, Helen? To be able to communicate?

Helen. I can't understand you.

Miss Moray (*louder*). Communicate! Wouldn't it be wonderful?

Helen. Oh, yeah.

Miss Moray (*with a cutting device*). When Margaurita found out they were using this . . . on the mice, she almost fainted. No end of trouble.

Helen. They chopped the heads off three hundred mice?

Miss Moray. Now, Helen, you wanted progress, remember?

Helen. That's horrible.

Miss Moray. Helen, over a thousand individual laboratories did the same study last year.

Helen. A thousand labs chopping off three hundred mice heads. Three hundred thousand mice heads chopped off? That's a lot of mouse heads. Couldn't one lab cut off a couple and then spread the word?

Miss Moray. Now, Helen, this is exactly what I mean. You will do best not to become fond of the subject animals. When you're here a little longer, you'll learn—well, there are some things in this world you have to accept on faith.

[*She exits. After a moment, the* DOLPHIN *starts in again.*]

Dolphin. Whisper . . .

Helen. What?

Dolphin. Whisper to me. . . .

[DANIELLE *barges in, pushing a hamper.*]

Danielle. Hi, Helen.

Helen. Hello.

Danielle (*emptying wastes into hamper*). Miss Moray said she's got almond horns for our Perk-You-Up tonight.

Helen. That thing never said anything to anybody?

Danielle. What thing?

Helen. That mammal fish.

Danielle. Nope.

Helen. Not one word?

Danielle. Nope.

Helen. Nothing that sounded like "Youuuuuuuuuuuuu."

Danielle. What?

Helen. "Youuuuuuuuuuuuu?" Or "Whisper?"

Danielle. I don't know what you're talking about. I got here an hour too early so I sat

8. **decapitated** (dē·kap′ə·tāt′id): beheaded.
9. **carnivori** (kär·niv′ə·rī′): meat eaters.

A Struggling Readers

Getting the Main Idea

? What happened to the mice that Margaurita was so fond of? [The mice's heads were chopped off.] How did Margaurita react when she found out about it? [She was "terribly upset."]

B Elements of Literature

Irony

? What is ironic about this exchange? [Possible responses: Miss Moray and Helen speak the same language, but Miss Moray, who rarely listens to what other people say, can't communicate with Helen. The record, which is intended to encourage the dolphin to respond, drowns out the conversation. "I can't understand you" shows a failure to communicate in a conversation about communication.]

C Critical Thinking

Making Inferences

? What is Miss Moray trying to achieve with this argument? [Possible response: By arguing that progress is a good thing, Miss Moray is trying to get Helen to overlook the killing done in the name of science.]

D Struggling Readers

Finding Details

? The dolphin has been listening to the line "Let me hear you whisper" from the song "Let Me Call You Sweetheart." What word does the animal use to attract Helen's attention? [*whisper*] What do you think the dolphin has in mind? [Possible responses: He wants Helen to talk to him without the others finding out; he wants to learn the rest of the song.]

E Critical Thinking

Speculating

? Why do you think the dolphin has never spoken to anyone but Helen? [Possible response: Helen is the only one who has been kind and friendly to him; she has treated him like a living creature rather than a scientific subject.]

down by the docks. You can see the moon in the river.

[*The record goes on again, and* DANIELLE *exits without the hamper.*]

Record.

Let me call you sweetheart,
I'm in love with you,
Let me hear you whisper,
That you love me, too.

[HELEN *opens the curtain to see the* DOLPHIN. *He is staring at her. It is as though the* DOLPHIN *is trying to tell her something, and she can almost suspect this from the intensity of his stare. She goes to her locker, unwraps a sandwich she brought, and takes a slice of ham from it. She approaches the tank and offers the ham. The* DOLPHIN *moves and startles her, but the ham falls to the bottom of the tank.*] F

How are ya? That reminds me. Gotta get some formaldehyde jars set up by Friday. G

[*She exits with hamper.* HELEN *returns to the* DOLPHIN, *apprehensive about leaving the piece of ham at the bottom of the tank. She begins to reach her hand into the tank.*]

Helen. You wouldn't bite Helen, would you? Helen's got to get that ham out of there. I wouldn't hurt you. You know that. Helen knows you talk. You do talk to Helen, don't you? Hear . . . hear me . . .

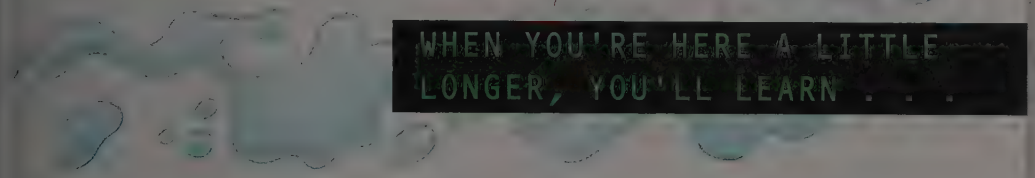
Dolphin. Hear . . .

Helen. That's a good boy. That's a goodie goodie boy.

Dolphin. Hear me . . .

Helen. Oh, what a pretty boy. Such a pretty boy.

[*At this point, the elevator doors zip open and* MISS MORAY *enters.*]



Dolphin. Hear . . .

Helen. Huh?

Dolphin. Hear me . . .

[DANIELLE *bursts back in, carrying a crock, and* HELEN *darts to her scrubbing.*]

Danielle. Ugh. This—gotta rinse this one out. Full of little gooey things.

Helen. What do they eat?

Danielle. What?

Helen. What do dolphins eat?

Danielle. Fish.

Helen. What kind of fish?

Danielle. These. (*She opens a freezer chest packed with fish.*) Fly 'em up from Florida. (DANIELLE *is at the* DOLPHIN*'s tank.*) Hiya, fella!

Miss Moray. What are you doing, Helen?

[HELEN *looks ready to cry.*]

Helen. I . . . uh . . .

Miss Moray. Never mind. Go on with your work. (MISS MORAY *surveys everything, and then sits on a stool and calms herself. As* HELEN *scrubs*) You know, Helen, you're such a sympathetic person. You have pets, I imagine? Cats? Lots of cats? H

Helen. They don't allow them in my building.

Miss Moray. Then plants. I'm sure you have hundreds of lovely green things crawling up the windows? I

Helen. If there were green things crawling up my windows, I'd move out.

F Reading Skills and Strategies
Making Predictions

? What might happen to Helen if Miss Moray finds ham in the dolphin's tank? [Possible responses: Miss Moray will fire Helen; she will scold Helen; she will send Helen to have a talk with Dr. Crocus.]

G Elements of Literature
Foreshadowing

? Why does Danielle say, "That reminds me. Gotta get some formaldehyde jars set up by Friday"? [Since formaldehyde is used to preserve dead specimens, Zindel is reminding the reader that the dolphin is scheduled to be killed on Friday.]

H Critical Thinking
Speculating

? Why might Miss Moray need to calm herself? [Possible responses: She is upset that Helen is ignoring her advice not to become friendly with the dolphin; she is upset that Helen is unimpressed with her; something at work is upsetting her.]

I Critical Thinking
Interpreting

? Why does Miss Moray ask Helen about her pets and her plants? [Possible responses: She is trying to seem friendly and find out Helen's attitude toward animals; she is implying that Helen should devote her attention to her pets and plants and ignore the plight of the dolphin.]

Assessing Learning

Check Test: Short Answers

1. **What does Dr. Crocus tell her assistant will happen to the dolphin if he does not speak?** [He will be killed.]
2. **Why did Helen leave her last job?** [When a rug was installed, she was no longer needed to mop the floors.]
3. **What does Miss Moray warn Helen not to do?** [She says not to get close to the dolphin.]
4. **How was Dr. Crocus "using" the mice at the rate of 20 a day?** [She was decapitating them.]
5. **What does the dolphin ask of Helen at the end of Scene 2?** [He asks Helen to help him survive.]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 48

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 16

Miss Moray. No plants, either?

Helen. Two gloxinias.

Miss Moray. Gloxinias! Oh, such trumpets! Such trumpets!

Helen. They never bloom. My apartment's too cold.

Miss Moray. Oh, that is a shame. (*Pause*) You live alone, don't you, Helen?

Helen (*almost hurt*). Yes. I live alone.

Miss Moray. But you have friends, of course. Other . . . custodial colleagues, perhaps . . . clubs you belong to . . . social clubs . . . activities?

Helen (*continuing to scrub*). I'm used to . . . being alone.

Miss Moray. Nothing . . . ?

Helen. I took a ceramic course . . . once.

Miss Moray. Isn't that nice. A ceramic course . . . (*Pause*) Oh, Helen, you're such a nice person. So nice. (*Pause*) It does seem unjust that so much more than that is required. You must feel overwhelmed by this environment here . . . of oscilloscopes and sonar and salinity meters. To have so many personal delicacies and then be forced to behold the complexity of an electronic and chemical world must be devastating. Nevertheless, I can't——

[DANIELLE *rushes in with several large jars on a wheeled table.*]

Danielle. 'Cuse me, but I figure I'll get the formaldehyde set up tonight so I'll only have to worry about the dissection stuff tomorrow.

Miss Moray. Very good, Danielle.

Danielle. I'm gonna need a twenty-liter one for the lungs and there ain't any on this floor.

Helen (*noticing that the* DOLPHIN *is stirring*). What's the formaldehyde for?

Miss Moray. That's what I'm trying to tell you, Helen . . . to make it easier on you. The experiment series on . . . the dolphin will . . . terminate . . . on Friday. Dr. Crocus left the orders with us tonight. That's why it has concerned me that you've apparently grown . . . fond . . . of the mammal.

Helen. They're gonna kill it?

Danielle. Gonna sharpen the handsaws now. Won't have any trouble getting through the skull on this one, no sir. Everything's gonna be perfect. (*She exits.*)

Helen. What for? Because it didn't say anything? Is that what they're killing it for?

Miss Moray (*so sweetly*). Of course, you wanted to be kind. You didn't know what harm you might have caused . . . what delicate rhythm you may have disturbed in the experiment. Helen, no matter how lovely our intentions, no matter how lonely we are and how much we want people or animals . . . to like us . . . we have no right to endanger the genius about us. Now, we've spoken about this before. And this time, we're going to remember, aren't you? Get your paraphernalia[10] ready. In a minute you're going upstairs to the main specimen room.

[HELEN *is dumbfounded as* MISS MORAY *exits in the direction* DANIELLE *went.* HELEN *gathers her equipment and looks at the* DOLPHIN, *who is staring desperately at her.*]

Dolphin. Help. Please help me.

[MISS MORAY *returns, pauses a moment, and then takes the mop to relieve* HELEN*'s burden.*]

Miss Moray. Come, Helen. Let me help you up to the main specimen room.

[*As they get into the elevator, the record plays again.*]

Record.

Let me call you sweetheart,
I'm in love with you.
Let me hear you whisper . . .

10. **paraphernalia** (par'ə·fər·nāl'yə): equipment.

A English Language Learners

Multiple Meanings

Be sure students realize that in this passage Miss Moray is referring to the trumpet-shaped blossoms of gloxinias and not musical instruments.

B Critical Thinking

Analyzing

? What does Miss Moray really mean when she says to Helen that she is a "nice person"? [Possible response: She means that Helen is not capable of understanding the high-level research the laboratory is conducting.]

C Reading Skills and Strategies



Using Context Clues

? Footnote 4, p. 298, gives the meaning of *oscilloscope*. How can this information help you figure out the meaning of *sonar* and *salinity meter*? [Both may be devices used for measuring.] *Sonar* is made up of the letters *so(und) n(avigation) a(nd) r(anging)*. What kind of word is *sonar*? [an acronym] Which common word is *salinity* related to? [*salt*] If a *thermometer* measures heat, what does a *salinity meter* measure? [amount of salt in water]

D Vocabulary Note

Euphemisms

? A *euphemism* is an inoffensive word substituting for an unpleasant word. Which word in the sentence "The experiment series . . ." is a euphemism? [*terminate*] Which unpleasant word does it stand for? [*Terminate* means "to end." In this case, Miss Moray is implying that the dolphin will be killed.]

E Critical Thinking

Interpreting

? What will the handsaws be used for? [to cut open the dolphin's skull after it has been killed] What does this comment suggest about Danielle? [Possible responses: She lacks sympathy for the dolphin; she is insensitive; she lacks compassion.]

F Struggling Readers

Getting the Main Idea

Ask students what important event has occurred between the dolphin and Helen. [The dolphin has pleaded with Helen for help.]

Making the Connections

Connecting to the Theme: "Talk to the Animals"

Pause here to discuss the collection theme. What does the play suggest about communication, both among humans and between humans and animals? What do failures of communication lead to? Have students keep these questions and their answers in mind as they read the play's conclusion. [Possible response: The first two scenes suggest that communication depends on intentions as well as words. The dolphin senses from Helen's simple observation that his tank is small (p. 301) and from her interest in observing him (p. 302) that she is sympathetic. Therefore, the mammal, who so far has refused to talk, tries to communicate with her. Helen gains a clearer understanding of the dolphin's fate from Miss Moray, who uses bossiness (a kind of one-way communication) to discourage Helen from becoming friendly with the dolphin.]

Making Meanings (Scenes 1 and 2)

First Thoughts

[predict] 1. Do you think the dolphin will be killed? Why or why not?

Shaping Interpretations

[analyze] 2. Why might Zindel have chosen the names he did for these characters?

- Miss Moray
- Dr. Crocus
- Mrs. Fridge

[speculate] 3. In your opinion, why doesn't the dolphin have a name? What would you name him?

[speculate] 4. Skim back through the play, and find the places where Miss Moray tells Helen, "You're such a *nice* person." Think about what the word *nice* means. Use **context clues** (such as the other things Miss Moray says to and about Helen) to determine what Miss Moray *really* thinks of the cleaning woman.

[compare] 5. We sense **irony** when we see a contrast between what we expect and the actual situation. What is ironic about the song that is played for the dolphin?

Connecting with the Text

[connect] 6. Do you think you would catch on more quickly than Helen does to what is happening at ABADABA? Why or why not?

[connect] 7. If Helen asked you for advice at the end of Scene 2, what would you tell her to do?

Extending the Text

[evaluate] 8. Miss Moray tells Helen, "we have no right to endanger the genius about us" (page 308). What does she mean? What do you think of her statement? (When, if ever, do people have the right to question the actions of experts such as scientists, doctors, and politicians?)

Reading Check

a. Describe the experiment with the dolphin.

b. What instructions does Miss Moray give Helen regarding the dolphin?

c. Why does Helen begin paying attention to the dolphin?

d. What does Helen learn that makes her start to question what is happening at ABADABA?



Reading Check

a. The scientists are trying to teach the dolphin to speak English.

b. Miss Moray tells Helen not to become fond of the dolphin.

c. She feels sorry for him and thinks she hears him speak.

d. She learns that three hundred mice were decapitated and that the scientists are planning to kill the dolphin.

Making Meanings

First Thoughts

1. Possible responses: Yes, Dr. Crocus has ordered termination if the dolphin does not respond. No, Helen will reveal that the dolphin can talk.

Shaping Interpretations

2. A moray eel is a voracious predator. A crocus thrives in cold weather, and Dr. Crocus is a cold person; the name also suggests *croak*, slang for *die*. Miss Fridge is like her name, cold and efficient.
3. Possible response: Lab animals usually are not given names. Perhaps the dolphin is meant to represent all research animals. Choices of names will vary.
4. Miss Moray uses the word *nice* because she wants Helen to cooperate with the lab's program, because she worries that Helen is too softhearted to accept the lab's policies, and because she thinks Helen is too simple to appreciate the research done at the lab.
5. The love song the scientists play in the background contrasts sharply with the way they treat the dolphin.

Connecting with the Text

6. Most students probably know enough about laboratories to realize that scientists often kill animals for the purpose of research.
7. Possible responses: Report ABADABA to an animal-rights organization; smuggle the dolphin out of the building; tape-record its speech.

Extending the Text

8. Possible responses: She means that people should accept the decisions of experts because they know what's best. Some students will agree because they feel the pursuit of knowledge is the most important thing. Others will say people always have the right to question the actions and motives of experts. Some students may see Miss Moray's statement as part of Zindel's satire of scientists' sense of self-importance.

Summary

Scene 3. It is early Friday morning, a few hours before the dolphin's scheduled "termination." The dolphin begs Helen for help. Although Helen urges him to speak to the scientists, the dolphin refuses. Helen then examines the experiment folder on the dolphin and discovers that the scientists want the sea mammal to talk so that he can be trained to perform military tasks. At first confused by the dolphin's next communication—"Ham . . . purrrrr"—Helen realizes that the animal is asking her to place it in a hamper and take it from the building. However, she is caught trying to lift the dolphin out of the tank. As Dr. Crocus prepares to inject the dolphin with poison, Helen threatens to report the lab to the ASPCA. At the last moment, the dolphin speaks the word *love*, startling everyone. While Dr. Crocus tries to get the dolphin to say something else, Helen leaves the building.

A Elements of Literature

Stage Directions

? The stage directions do not indicate how much time has passed since Scene 2. From Miss Moray's dialogue, when might this scene be taking place? [Probably late Thursday night, hours before the scheduled dolphin killing Friday morning. Miss Moray offers to help "between now and morning."]

B Elements of Literature

Verbal Irony

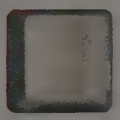
? What is the effect of Miss Moray's speech? [Her objection to the word *kill* is ridiculous, since the word is exactly the right one to use. "You make it sound like murder" is funny because deliberate killing is murder.]

C Reading Skills and Strategies

Responding to the Text

The dialogue doesn't say why the dolphin refuses to talk to the scientists. Ask students what the reason might be. [Possible response: The dolphin realizes that if it cooperates with the scientists, they will continue experimenting on it and not let it lead a normal life. Perhaps the dolphin senses that the scientists' motives may not be good.]

Scene 3



At rise, MISS MORAY *is walking with* DR. CROCUS *and* MRS. FRIDGE *to the elevator. She is jotting items down on a clipboard.*

Miss Moray. You can be assured the Custodial Engineering Staff is anxious to contribute in every nontechnical way possible. Every nontechnical way. (*The elevator doors open and* HELEN *gets off.*) Just a moment, Helen. I'd like to talk with you. (*To the others as they get on*) If you think of anything else between now and morning, please don't hesitate to call. Extra scalpels, dissection scissors, autoclaved glassware . . . Pleasant dreams. (*The doors close on* DR. CROCUS *and* MRS. FRIDGE, *and* MISS MORAY *turns to* HELEN.) I hope you're well this evening.

Helen. When they gonna kill it?

Miss Moray (*going with her to her locker*). Don't say "kill," Helen. You make it sound like murder. Besides, you won't have to go into the dolphin area at all this evening.

Helen. When they gonna do it?

Miss Moray. They'll be back, but don't worry. I've decided to let you go before they start, so . . . you won't have to be in the building when . . .

Helen. What do they do?

Miss Moray (*a hesitating laugh*). Why, what do you mean, what do they do?

Helen. How do they kill it?

Miss Moray. Nicotine mustard, Helen. Nicotine mustard. It's very humane. They inject it.

Helen. Just 'cause it don't talk, they've got to kill it?

Miss Moray. There's that word again.

Helen. Maybe he's a mute.

Miss Moray. Do you have all your paraphernalia?

Helen. Some human beings are mute, you know. Just because they can't talk, we don't kill them.

Miss Moray. It looks like you're ready to open a new box of steel wool.

Helen. Maybe he can type with his nose. Did they try that?

Miss Moray. Now, now, Helen . . .

Helen. Miss Moray, I don't mind doing the dolphin area.

Miss Moray. Absolutely not! I'm placing it off limits for your own good. You're too emotionally involved.

Helen. I'm not emotionally involved.

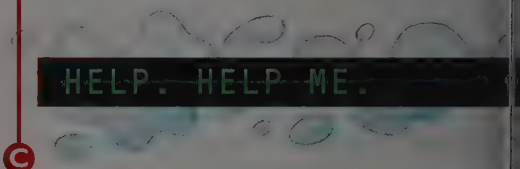
Miss Moray. Trust me, Helen. Trust me.

Helen. Yes, Miss Moray.

[MISS MORAY *exits and* HELEN *makes a beeline for the* DOLPHIN *area, which is closed off by portable walls. She opens the area enough to slide in. The lights are out and moonlight from the window casts many shadows.*]

Dolphin. Help. (HELEN *moves slowly toward the tank.*) Help me. (HELEN *opens the curtain. The* DOLPHIN *and she look at each other.*) Help me.

Helen. You don't need me. Just say something to them. Whatever you want. Say "Help." Any-



thing. They just need to hear you say something. . . . (*She waits for a response, which doesn't come.*) You want me to tell 'em? I'll tell them. I'll just say I heard you say "Help." OK? I'll go tell them. (*She starts to leave the area, turning back to give opportunity for a response.*)

Dolphin. Noooooooooooo. (HELEN *stops. Moves back toward tank.*) Noooooooooooo.

Helen. They're gonna kill you! (*Puzzled,* HELEN *moves a bit closer to the tank. Pause*)

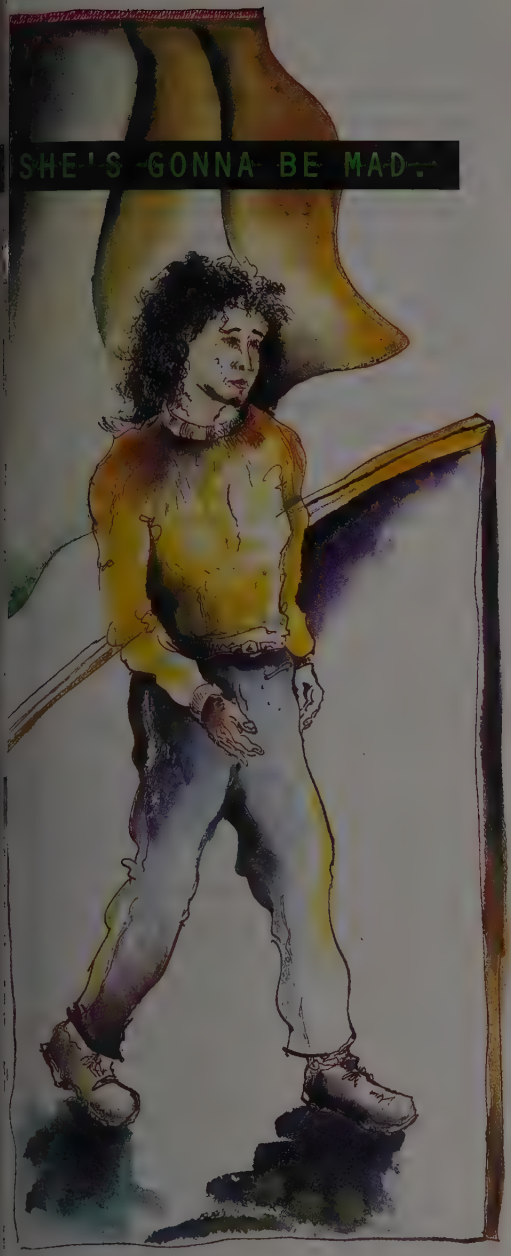
Dolphin. Boooooooooook.

Crossing the Curriculum

Drama

Have students prepare to produce a scene from the play. Establish groups of five and assign the following roles: director, set designer, costumer, lights and special effects technician, and prop person. Have each group complete the following production steps for the scene.

1. Sketch an idea of how the set in the scene should look.
2. List the props needed for the scene.
3. Decide what offstage sounds must be produced and how they can be created. Decide what kind of lighting is needed.
4. Describe or sketch the costumes characters will wear.



Helen. What? (*There is a long pause. No response. She moves closer.*)
Dolphin. Booooooooook.
Helen. Book?
Dolphin. Booooooooook.
Helen. Booooooooook? What book?

[DANIELLE *charges through a door and snaps on the light.*]

Danielle. Uh oh. Miss Moray said she don't want you in here. Said you have to not be in the lab and I'm not to talk to you about what they're gonna do because I make you nauseous.

[HELEN *goes to* DR. CROCUS*'s desk in the lab and begins to look at various books on it.*]

Helen. Do you know anything about a book, Danielle?
Danielle. She's gonna be mad. What book?
Helen. Something to do with . . . (*She indicates the* DOLPHIN.)
Danielle. Hiya, fella! (*To* HELEN) Do I really make you nauseous?
Helen. About the dolphin . . .
Danielle. You talking about the experiment folder? They got an experiment folder they write in.
Helen. Where?
Danielle. I don't know.
Helen. Find it, please.
Danielle. I don't know where she keeps that stuff. Sometimes she puts it in the top and other times she puts it in the bottom.
Helen. Please find it. Please. (*She steps outside the area.*)
Danielle. I'll try. I'll try, but I got other things to do, you know. Can't spend time looking for what ain't any of my business anyway. I never knew I made anybody nauseous.

[DANIELLE *rummages through the desk, mumbling to herself, and finally finds the folder. She hands the folder out to* HELEN *as the elevator doors spring open and* MISS MORAY *enters.*

D Critical Thinking

Analyzing

? Why would Miss Moray tell Danielle that Danielle makes Helen nauseous?
[Possible responses: Miss Moray wants to isolate Helen; Miss Moray realizes that she may make Helen nauseous so she transfers this emotion to Danielle.]

E Struggling Readers

Reading Aloud

Invite students to play the roles of Helen and Danielle in this fast-paced exchange. Before readers begin, students might discuss the emotions they think each character is experiencing.
[Possible responses: Helen is in a hurry to find the book the dolphin has just spoken to her about. Danielle is hurt that she would make someone "nauseous"; she also doesn't want to bother to look for the experiment folder.]

DANIELLE *exits quickly through a door in the* DOLPHIN *area as* HELEN *conceals the folder.*]

Miss Moray. Helen?
Helen. Yes, Miss Moray?
Miss Moray. Would you feel better if we talked about it?
Helen. About what?
Miss Moray. Helen, you're such a nice person. I understand just what you're going through. Really, I do. And . . . well, I'm going to tell you something I've never told anyone else . . . my first week at ABADABA, I fell in love with an animal myself. An alley cat. Pussy Cat. That's what I called it—Pussy Cat.
Helen. Did they cut the head off it?

[MISS MORAY *removes a plastic covering from an object on a shelf to reveal an articulated*[1] *cat skeleton. As she talks, she sets it in view and gently dusts it with the feather duster.*]

Miss Moray. I sense a touch of bitterness in your voice, Helen, and don't think I wasn't bitter when I saw what had happened to Pussy Cat.
Helen. I'll bet it didn't sit well with Pussy Cat either.
Miss Moray. But when I thought about it for a while, I had to realize that I was just being selfish. Before . . . what happened to Pussy Cat happened, I was the only one benefiting from her—whereas now she's borrowed at least once a month. Last week she went to an anatomy seminar at St. Vincent's Medical School.
Helen. It's nice you let her out once in a while.
Miss Moray. In life, she was unnoticed and worthless except to me. Now she belongs to the ages. (*Then, solemnly*) I hope that's some comfort to you.
Helen. Oh, it's very comforting.
Miss Moray. Well, Perk-You-Up time will be here soon.

1. **articulated** (är·tik′yo͞o·lāt′id): here, with its joints connected.

Helen. Yes, Miss Moray.
Miss Moray. We have ladyfingers.
Helen. Oh, good.
Miss Moray. Such a strange thing to call a confectionery,[2] isn't it? It's almost macabre.
Helen. Miss Moray . . .
Miss Moray. Yes, Helen?
Helen. I was wondering . . .
Miss Moray. Yes?
Helen. I was wondering why they wanna talk with . . .
Miss Moray. Now now now! I was the same way about Pussy Cat. Right up to the final moment I kept asking, "What good is vivisection?"[3] "What good is vivisection?"
Helen. What good is vivisection?
Miss Moray. A *lot* of good, believe me.
Helen. Like what?
Miss Moray. Well, like fishing, Helen. If we could communicate with dolphins, they might be willing to herd fish for us. The fishing industry would be revolutionized. Millions of fish being rounded into nets by our little mammal friends.
Helen. Is that all?
Miss Moray. All? Heavens, no. They'd be a blessing to the human race. A blessing.
Helen. What kind?
Miss Moray. Oh. Why, oceanography. They would be worshiped in oceanography. Checking the Gulf Stream . . . taking water temperatures, depths, salinity readings. To say nothing of the contributions they could make in marine biology, navigation. Linguistics! Oh, Helen, it gives me the chills.
Helen. It'd be good if they talked?
Miss Moray. God's own blessing. God's own blessing. (MISS MORAY *exits and* HELEN *returns*

2. **confectionery** (kən·fek′shən·er′ē): sugary food.
3. **vivisection** (viv′ə·sek′shən): surgical operations and other experiments performed on living animals.

WORDS TO OWN
macabre (mə·käb′rə) *adj.*: gruesome; horrible.

A Reading Skills and Strategies

Responding to the Text

? How does this reminiscence about Pussy Cat affect your opinion of Miss Moray? [Possible responses: She seems more humane now; she is a hypocrite because she knows what the lab is doing is cruel and wrong while she pretends to have feelings; she has convinced herself of the lab's position against her better judgment.]

B Critical Thinking

Analyzing

? Do you think Miss Moray is being honest here? Why or why not? [Possible responses: Yes, her desire to keep her job has led her to accept the fact that research is more important than human fondness for animals; she also thinks it is her duty to persuade Helen to accept this view. No, she is trying to convince herself as much as Helen.]

C Elements of Literature

Irony

? *Ladyfingers* are small, finger-shaped cakes sometimes served at tea parties. Why is it ironic to have a Perk-You-Up break now? [Possible response: It is ironic because the dolphin is about to be killed by the lab.] **Why is the name *ladyfingers* itself ironic?** [Possible response: The name suggests a pastry version of a skeleton, like Pussy Cat's.]

Reaching All Students

English Language Learners

This play contains numerous technical and scientific words. Encourage students to list such words (for instance, *oceanography* on this page) and look them up in a dictionary. Have students study the words' origins, which can help them remember what the words mean. After students finish reading the play, partners can test each other on their word lists until both students have learned all the words.

Advanced Learners

Ask students why they think Zindel wrote this play about a dolphin rather than about another animal. Is a dolphin the most effective choice? Would Helen get equally involved with the experimental animal if it were a rat, a pigeon, or some other creature? What does the dolphin's reputation for friendliness to humans and intelligence contribute to the effect of the play? Have students gather in small groups to discuss their ideas.

to scrubbing for a moment. When she feels safe, she sets the folder in front of her and begins reading. Commence fantasy techniques (D) *to establish that the ensuing events are going on in* HELEN*'s mind concerning the benevolent utilization*[4] *of dolphins. Relate to what* MISS MORAY *had told her about uses. Sound: Sonar beeping underwater. It has the urgency of a beating heart. Sweet strains of "Let Me Call You Sweetheart" in. Projection: Underwater shot, dolphins and fish gliding by. All voices echo. Doors open and* MISS MORAY, DR. CROCUS, *and* MRS. FRIDGE *appear phantasmagorically.)*[5] And if we could make friends with them, talk to them, they might be willing to herd all those fish for us. . . .

Dr. Crocus (*lovingly*). All right, little mammal friends—today we want swordfish. Fat, meaty ones suitable for controlled portion sizing. Go and get 'em!

[*Projection of dolphins swimming, a school of large fish panicking in the water*]

Mrs. Fridge. My dear dolphin friends. My dear, dear dolphin friends. We're most curious about seismographic readings at the bottom of the (E) Mariana Trench. But do be careful. We're unsure of the weather above that area.

[*Projection of dolphins racing, deep underwater shots, sounding bell noises*]

Miss Moray (*sweetly*). Our linguistics lesson today will consider the most beautiful word in the English language: *love*. Love is a strong, complex emotion or feeling causing one to appreciate and promote the welfare of another. Do you have a word like it in dolphinese? A word similar to *love*? (*The fantasy disappears, leaving* MISS MORAY *and* HELEN *in the reality of the play.*) It has a nice sheen.

4. **benevolent utilization** (bə·nev′ə·lənt yōōt′l·ī·zā′shən): use for the purpose of doing good.
5. **phantasmagorically** (fan·taz′mə·gôr′ə·klē): in a rapidly changing, dreamlike way.

Helen. What?

Miss Moray. It has a nice sheen. The floor. Up here where it's dried.

Helen. Thank you. Miss Moray . . . ?

Miss Moray. Yes, dear?

Helen. You sure it would be good for us if . . . dolphins talked?

Miss Moray. Helen, are you still thinking about that! Perhaps you'd better leave now. It's almost time.

Helen. No! I'm almost finished.

[DANIELLE *opens the* DOLPHIN *area and yells over* HELEN*'s head to* MISS MORAY.]

Danielle. I got everything except the head vise.

Miss Moray. I beg your pardon?

Danielle. The vise for the head. I can't find it. They can't saw through the skull bone without the head vise.

Miss Moray. Did you look on five? They had it there for . . . what they did to the St. Bernard . . . they had. (F)

[*The record plays again and the others try to talk over it.*]

Record.

Let me call you sweetheart,
I'm in love with you.
Let me hear you whisper,
That you love me, too. (G)

Danielle. Can't hear you.

Miss Moray. The St. Bernard. They used it for the St. Bernard.

Danielle. On five?

Miss Moray. That's what I said.

Danielle. I looked on five. I didn't see any head vise.

Miss Moray. You come with me. It must have been staring you in the face. Just staring you right in the face. (DANIELLE *tiptoes over the wet portion of the floor and she and* MISS MORAY *get on the elevator.*) We'll be right back, Helen.

(D) Elements of Literature

Stage Directions

Pages 313 and 314 contain sequences that happen in Helen's mind. Make sure students understand that Helen imagines these sequences; they do not happen in real life. Help students understand that the phrase "Commence fantasy techniques" means "Use special effects to indicate that this is a dream sequence." Have students describe what dream sequences on TV or in the movies look like. [Students may mention that dream sequences are shot with a hazy focus or with close-ups of a character's face looking lost in thought.]

(E) Reading Skills and Strategies



Using Context Clues

? Mrs. Fridge's dialogue is a dream sequence replay or echo of Miss Moray's dialogue on p. 312, "Well, like fishing . . . little mammal friends." What does Mrs. Fridge's warning to the dolphins suggest about the mammals' search for the *seismographic readings*? [Possible response: The area near the Mariana Trench is dangerous.] Students can use the dictionary to check their hunches about the meaning of *seismographic*. [related to earthquakes; an earthquake at sea often produces a tidal wave called *tsunami*.]

(F) Elements of Literature

Satire

? What is exaggerated and ironic about this exchange? [Possible response: Danielle's hard-heartedness is exaggerated for effect. Miss Moray still refuses to name what happened to the St. Bernard or what will happen to the dolphin.]

(G) Vocabulary Note

Multiple Meanings

? What does the word *love* mean to Miss Moray (see speech, bottom of left column)? What does it mean in the song? [Possible responses: Miss Moray gives an impersonal, clinical definition of *love*; in the song, the word suggests romance and attraction. In the larger context of the play, Helen shows love for the dolphin by disobeying orders not to help him.]

A Critical Thinking
Speculating

? Why do you think the dolphin becomes frightened when Helen says she will tell the scientists that it can talk? [Possible responses: There is something else in the folder that Helen hasn't seen; the dolphin doesn't think that the scientists want it only to catch fish; the dolphin is afraid of the scientists.]

B Critical Thinking
Interpreting

? What is the dolphin trying to tell Helen? [to look again at the folder]

C Critical Thinking
Interpreting

? What causes Helen to turn against the dolphin? [She thinks he is unwilling to help humans; she thinks he is as self-centered as the researchers.]

D Reading Skills and Strategies
Comparing and Contrasting

? Compare and contrast the first dream sequence on p. 313 and the second dream sequence on pp. 314–315. In what way are they similar? [Possible response: Both imagine human uses for trained dolphins.] In what way are they different? [In the first, dolphins are used for peaceful ends; in the second, they are used for military ends such as planting mines in enemy waters and delivering atomic warheads.] If students need more help with this question, see the lesson below.

[The doors close and HELEN *hurries into the* DOLPHIN *area. She stops just within the door and it is obvious that she is angry. There is a pause as she looks at the silhouette of the tank behind the closed curtain. Then]*

Dolphin. Booooooooook.

*[*HELEN *charges to the curtain, pulls it open, and prepares to reprimand the* DOLPHIN.*]*

Helen. I looked at your book. I looked at your book all right!

Dolphin. Booooooooook.

Helen. And you want to know what I think? I don't think much of you, that's what I think.

Dolphin. Booooooooook.

Helen. Oh, shut up. Book book book book book. I'm not interested. You eat yourself silly—but to get a little fish for hungry humans is just too much for you. Well, I'm going to tell 'em you can talk. *(The* DOLPHIN *moves in the tank, lets out a few warning bubbles.)* You don't like that, eh? Well, I don't like lazy, selfish people, mammals, or animals. *(She starts away from the tank, half intending to go and half watching for a reaction. The* DOLPHIN *looks increasingly desperate and begins to make loud blat and beep sounds. He struggles a bit in the tank, starting to splash water.)* Oh, you'd do anything to avoid a little work, wouldn't you?

[In his most violent gyrations to date, the DOLPHIN *blasts at her.]*

Dolphin. Booooooooook!

Helen. Cut it out; you're getting water all over the floor.

Dolphin. Booooooooook!

*[*HELEN *is a little scared and stops moving toward the door. As she stops, the* DOLPHIN *calms down. She waits a moment and then moves closer to the tank again. They experience a sustained visual exchange.*[6] HELEN*'s anger and fear subside into frustration. When it appears the* DOLPHIN *is going to say nothing else,* HELEN *starts to leave the room. She turns around and looks back at the* DOLPHIN. *Then she looks at the folder on the desk. She is going to leave again when she decides to go to the folder once more. She picks it up, opens it, closes it, and sets it down again.]*

Helen. I guess you don't like us. *(Pause)* I guess you don't like us enough to . . . die rather than help us. . . .

Dolphin. Hate.

Helen *(picking up the folder and skimming reflexively).* Yes.

Dolphin. Hate.

Helen. I guess you do hate us. . . . *(*HELEN *stops. She returns to the folder. Reading)* Military implications . . . plants mines in enemy waters . . . useful as antipersonnel self-directing weapons . . . war . . . deliver atomic warheads . . . war . . . nuclear torpedoes . . . attach bombs to submarines or surface vessels . . . terrorize enemy waters, beaches . . . war . . . war . . . war . . .

*[*HELEN*'s voice becomes echoed in the middle of the last speech, theatrical effects creeping in to establish fantasy sequence like the first except now the characters enter and appear sinister. Their requests are all war oriented.]*

Miss Moray *(demanding).* And if we could talk to them, we'd get them to herd fish all right. One way or another, they'd do exactly as they were told!

["Let Me Call You Sweetheart" plays in background in a discordant version, with projection of dolphins swimming.]

WORDS TO OWN
reprimand (rep′rə·mand′) *v.*: scold; correct sharply.
discordant (dis·kôrd′nt) *adj.*: harsh; disagreeable sounding; not in harmony.

6. **They experience a sustained visual exchange:** They look into each other's eyes for a long time.

Taking a Second Look

Review: Comparing and Contrasting

Remind students that when you compare and contrast two (or several) things, you explain how they are alike and how they are different. Helen's two fantasies about the scientists' plans for the dolphin provide students with a good opportunity to practice comparing and contrasting. After students finish reading the second fantasy that ends near the bottom of column 1 on p. 315, have them complete the following activity.

Activities

1. Ask students to make a two-column chart, one column titled "Positive Fantasy" and the other "Negative Fantasy." In each column, students should answer the following:
 - What do the scientists want the dolphins to do?
 - How do the scientists treat the dolphins?
 - What word is Miss Moray trying to teach the dolphins?
 - What is the tone of each fantasy sequence?
 - What is the effect of each sequence on Helen?
2. After students have answered these questions, have them discuss the similarities and differences between the "Positive" and "Negative" fantasies. How are the fantasies different? [The first fantasy suggests the dolphins could help feed humans; the second indicates they could be used in a military system to destroy enemies.]

Dr. Crocus. All right, you dolphins. Today we want you to herd fish. Herd all the fish you can away from the enemy's waters. Remove their food supply. Detonate underwater poison bombs and foul the enemy coastline. Make the water unfit for life of any kind.

[*A map is imposed over projection of dolphins.*]

Mrs. Fridge. Enemy fleets are located here and here and here. You'll have twenty-seven hours to attach the nuclear warheads before automatic detonation. Our objective: total annihilation.

[*Projection of dolphins racing off, deep underwater shots, frogmen*[7] *examining ships' hulls, planting mines*]

Miss Moray (*fanatically*). Our linguistics lesson today will consider the most basic word in the English language: *hate*. Hate is a strong emotion which means abhorrence, anger, animosity, detestation, hostility, malevolence, malice, malignity, odium, rancor, revenge, repugnance, and dislike. Do you have a word like it in dolphinese? If you don't, we'll teach you every nuance of ours. Every nuance of the word *hate.*

[*The fantasy sequence evaporates, leaving* HELEN *alone on stage with the* DOLPHIN. *She sadly closes the folder and moves slowly to the tank, a bit ashamed about the way she had reprimanded the* DOLPHIN. *They look sadly at each other. She reaches out her hand and just pets his head gently.*]

Helen. They're already thinking about ways to use you for . . . war. . . . Is that why you can't talk to them? What did you talk to me for? You won't talk to them but you . . . you talk to me because . . . you want something . . . there's something . . . I can do? Something you want me to do?

Dolphin. Hamm . . .

Helen. What?

Dolphin. Hamm . . .

Helen. Ham? I thought you ate fish.

Dolphin (*moving with annoyance*). Ham . . . purrrrr.

Helen. Ham . . . purrrrr? I don't know what you're talking about?

Dolphin (*even more annoyed*). Ham . . . purrrrr.

Helen. Ham . . . purrrrr. What's a purrrrr?

[HELEN *is most upset and recalls that* MISS MORAY *is due back. Confused and scared, she returns to scrubbing the floor just as the doors of the elevator open, revealing* MISS MORAY, DANIELLE, *and* MRS. FRIDGE. DANIELLE *pushes a dissection table loaded with shiny instruments toward the lab.*]

Miss Moray. Clean the vise up, Danielle. Immediately.

Danielle. I didn't leave the blood on it.

Miss Moray. I'm not accusing you. I just said whoever was the porter the night they did you know what to the St. Bernard was . . . (*To* MRS. FRIDGE) It's the first dirty vise since I've led the Custodial Engineering Department! Is the good doctor in yet?

Mrs. Fridge. She's getting the nicotine mustard on eighteen. I'll have to see if she needs assistance.

Miss Moray. I'll come with you. Oh, Helen. You can go now. It's time. (*She smiles and the elevator doors close on* MRS. FRIDGE *and* MISS MORAY.)

Danielle (*pushing the dissection table into the* DOLPHIN *area*). I never left a dirty head vise. She's trying to say I left it like that. I know what she's getting at.

WORDS TO OWN

nuance (no͞o′äns′) *n.*: shade of meaning.

7. **frogmen:** people equipped to do exploration or other work underwater.

E Critical Thinking

Analyzing Character

? Reread Miss Moray's speech about love (p. 313). What differences are there between that speech and her speech on hate? [Miss Moray gives no synonyms for *love*, but presents a long list of synonyms for *hate*. She says *hate* is the most basic word, whereas *love* is the most beautiful word.] What do these differences suggest about Miss Moray? [Possible responses: She knows nothing about love but a lot about hate; she thinks hate is a more basic emotion than love.]

F Reading Skills and Strategies



Using Context Clues

? What context clue helps you figure out the meaning of the words presented in Miss Moray's linguistics lesson? [They are all presented as synonyms of *hate*.] The prefix *mal–* appears in three of the words. What does it mean? [It means "bad."] Students can use a dictionary to find the exact connotations of each word; they might take turns using the words in sentences.

G Critical Thinking

Speculating

? What do you think the dolphin is trying to say? [Most students will figure out that he is trying to say the word *hamper*.] Point out that Helen's lack of understanding builds suspense as the time for the dolphin's execution draws closer.

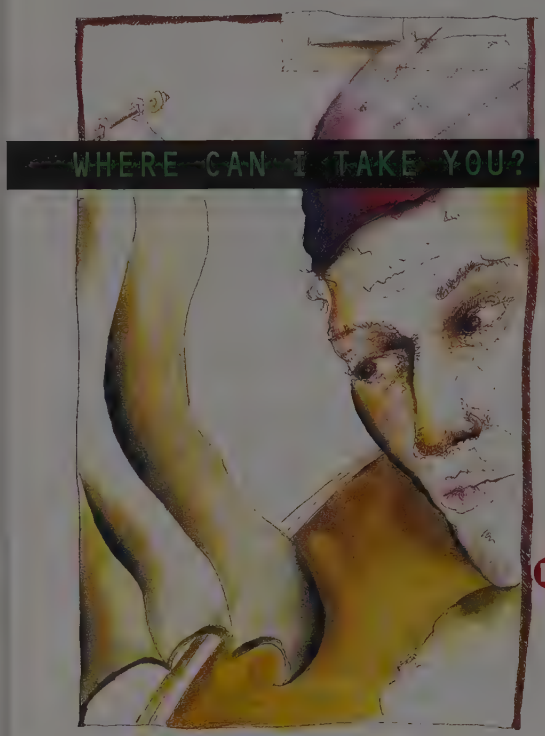
H Struggling Readers

Breaking Down Difficult Text

Help students break the sentence into parts: "I just said" (introduces what she says) "whoever was the porter" (it doesn't matter which porter; this clause is the subject of *was* at the *end* of the sentence) "the night they did you know what to the St. Bernard" (*they* refers to the scientists; *you know what* is a euphemism, a phrase that avoids the actual words: the night the scientists killed the dog) "was . . ." (Since Miss Moray doesn't finish the sentence, readers are not told what she means, but the implication is that the porter did a sloppy job.)

Helen. Did you ever hear of Ham . . . purrrrr?
Danielle. Wait'll I get my hands on Kazinski. Kazinski does the fifth floor and he should be cleaning this, not me. It's all caked up.
Helen. Would you listen a minute? Ham . . . purrrrr. Do you know what a ham . . . purrrrr is?
Danielle. The only hamper I ever heard of is out in the hall. (HELEN *looks toward an exit indicated by* DANIELLE.) Five scalpels, large clamps . . . small clamps . . . bone saws . . . scissors . . . dissection needles, two dozen . . . Kazinski left the high-altitude chamber dirty once and I got blamed for that, too. And that had mucus all over it. (DANIELLE *exits.*)
Helen (*rushing to the* DOLPHIN). You want me to do something with the hamper. What? To get it? To put—— You want me to put you in it? . . . But what'll I do with you? Where can I take you?
Dolphin. Sea . . .
Helen. See? See what?
Dolphin. Sea . . . ham . . . purrrrr . . .
Helen. See ham—— I *saw* the hamper.
Dolphin. Sea . . .
Helen. See what? What do you want me to see? (*She walks about the room, mumbling, looking for what the* DOLPHIN *could want her to see. Finally, she looks out the window.*)
Dolphin. Sea . . . sea . . .
Helen. See? . . . The sea! That's what you're talking about! (*There is almost an atmosphere of celebration.*) The river . . . to the sea!

[*She darts into the hall and returns with hamper, pushes it next to the* DOLPHIN. *She pulls closed the curtain as* . . . MISS MORAY *gets off the elevator.* MISS MORAY *looks very calm. Everything is under control and on schedule from her point of view. She then notices that* HELEN *is not there, though her mop and pail are. She wonders if* HELEN *has gone and just carelessly left the items out.*]



Miss Moray (*sweetly*). Helen? (*When there is no response, she starts into the* DOLPHIN *area.*) Helen? (HELEN *is not there, though her coat is still hanging in her locker. She is little concerned at this point. For a second she assumes it is unlikely* HELEN *would be in there, since it was strictly placed off limits, but then she decides to investigate. She notices the closed curtain in front of the tank.*) Helen? Are you there? (*Pause*) Helen? Helen? (MISS MORAY *moves to the curtain and pulls it open. There is* HELEN, *with her arms around the front part of the* DOLPHIN, *lifting him a good part of the way out of the water.*) Helen, what do you think you're hugging?

[HELEN *gets so scared that she drops the* DOLPHIN *back into the tank, splattering* MISS MORAY *with water.* MISS MORAY *lets out a scream just as* DR. CROCUS *and* MRS. FRIDGE *enter.*]

A English Language Learners
Technical Vocabulary
? Scalpels, clamps, dissection needles, and so on, are surgical tools used in performing operations. What procedure are the scientists preparing to perform? [They are planning to dissect the dolphin after its death.]

B English Language Learners
Homonyms
? **Homonyms** are words that are pronounced the same but spelled differently. Which two words are homonyms here? [*sea* and *see*] Be sure that students understand the words have different meanings. Why is Helen confused? [Until she looks out the window, she doesn't know which of the two words the dolphin means.]

C Reading Skills and Strategies
Making Predictions
? Will Helen pull off the rescue? [Possible responses: No, Miss Moray will catch her. Yes, the dolphin will help her, and, working together, they can do it.]

D Elements of Literature
Satire
? The usual phrase is "What do you think you're doing?" What is the effect of the change? [Possible responses: It adds a note of humor to a tense situation; it makes Miss Moray look silly for objecting to a hug.]

Skill Link

Using Commas with Interrupters

Use this activity before you teach the Grammar Link on p. 326. Be sure students know that an *interrupter* is a word, phrase, or clause that comes in the middle of a sentence and provides information that is not necessary; the sentence would still make sense even if the interrupter were removed. Interrupters are set off by commas.
EXAMPLE: Helen, who worked as a cleaner, disliked Miss Moray.

Activity
In the following sentences, underline the interrupter and add commas where they are needed.
1. Miss Moray wants Helen the new employee to be cooperative. [Miss Moray wants Helen, the new employee, to be cooperative.]
2. The dolphin who would not talk to the scientists recognizes Helen's kindness. [The dolphin, who would not talk to the scientists, recognizes Helen's kindness.]
3. Can Helen who is aware of the dolphin's fate save the mammal? [Can Helen, who is aware of the dolphin's fate, save the mammal?]
4. Do you the readers of the teleplay sympathize with the dolphin or the scientists? [Do you, the readers of the teleplay, sympathize with the dolphin or the scientists?]

Mrs. Fridge. Is anything wrong, Miss Moray? (MISS MORAY *is unable to answer at first.*) Is anything wrong?

Miss Moray (*not wishing to admit an irregularity*). No . . . nothing wrong. Nothing at all. (*She hurriedly composes herself, not wanting to hang any dirty wash of the Custodial Engineering Department.*) Just a little spilled water. Right, Helen? Just a little spilled water. Get those sponges, Helen. Immediately!

[HELEN *and* MISS MORAY *grab sponges from the lab sink and begin to get up some of the water around the tank.* DR. CROCUS *begins to occupy herself with filling a hypodermic syringe while* MRS. FRIDGE *expertly gets all equipment into place.* DANIELLE *enters.*]

Mrs. Fridge. Danielle, get the formaldehyde jars into position, please.

Danielle. I didn't spill anything. Don't try to blame *that* on me.

Miss Moray. I didn't say you did.

Danielle. You spilled something?

Miss Moray. Just do as Mrs. Fridge tells you. Hurry, Danielle, you're so slow.

Danielle. I'm tired of getting blame for Kazinski.

Mrs. Fridge. Would you like to get an encephalogram during the death process, Dr. Crocus?

Dr. Crocus. Why not?

[MRS. FRIDGE *begins to implant electrodes into the* DOLPHIN*'s head. The* DOLPHIN *commences making high-pitched distress signals, which send shivers up and down* HELEN*'s back.*]

Miss Moray. That'll do it. No harm done. Step outside, Helen. (*To the doctor*) I do hope everything is satisfactory, Doctor. (DR. CROCUS *looks at her, gives no reaction.*) The Custodial Engineering Staff has done everything in its power . . . (*She is still ignored.*) Come, Helen. I'll see you to the elevator. (HELEN *looks at the* DOLPHIN *as* MRS. FRIDGE *is sticking the electrodes into his head. His distress signals are pathetic, and* HELEN *is terrified.*) Let's go now. (MISS MORAY *leads her out to the hall.* MISS MORAY *is trying to get control of herself, to resist yelling at* HELEN, *as she gets on her coat and kerchief.*) You can leave that.

Helen. I never left a dirty mop. Never.

[HELEN *gives the mop a quick rinse and puts the things in their place. Cuts to the lab door and the sounds coming out of it show where her attention is.*]

Miss Moray. Well, I hardly know what to say. Frankly, Helen, I'm deeply disappointed. I'd hoped that by being lenient with you—and heaven knows I have been—that you'd develop a heightened loyalty to our team. I mean, do you think for one minute that putting vinegar in rinse water really is more effective? If you ask me, it streaks. Streaks.

Helen (*bursting into tears and going to the elevator*). Leave me alone.

Miss Moray (*softening as she catches up to her*). You really are a nice person, Helen. A very nice person. But to be simple and nice in a world where great minds are giant-stepping the micro- and macrocosms, well—one would expect you'd have the humility to yield in unquestioning awe. I truly am very fond of you, Helen, but you're fired. Call Personnel after 9. And I was going to bring you in hangers. I want you to know that.

[*As* MISS MORAY *heads back toward the* DOLPHIN *area, the record starts to play.*]

Record.

Let me call you sweetheart,
I'm in love with you.
Let me hear you whisper . . .

WORDS TO OWN

lenient (lēn′yənt) *adj.*: forgiving; not harsh in punishing.

E Appreciating Language

Idiom

? The expression *to hang dirty wash* means "to display dirty or embarrassing secrets in public." What is Miss Moray trying to do by talking about spilled water? [Possible response: She wants to cover up her department's "irregularity," that is, Helen's breaking of the rules, and keep it a secret from Mrs. Fridge and Dr. Crocus.]

F Reading Skills and Strategies



Using Context Clues

? What is an *encephalogram?* How did you figure out the meaning? (Students can check the dictionary for the definition.) [The context indicates that the item is related to the electrodes implanted in the dolphin's head. Explain that the root *encephalo* means "brain"; the root *gram* means "something written." An *encephalogram* is a measurement of brain waves.]

G Elements of Literature

Character

? Why does Miss Moray now criticize Helen's work on the floors? [Possible response: She is furious that Helen disobeyed her orders in front of Dr. Crocus and Mrs. Fridge.] Why does her mention of vinegar add a sting to the criticism? [Possible response: On p. 305, Miss Moray praises Helen for her vinegar floor wash; the contrast here deepens the reprimand. Also, vinegar has a sharp taste.]

H Critical Thinking

Evaluating

? Miss Moray says great minds are at work in the laboratory. How true do you think her statement is? [Possible response: Miss Moray does not have a great mind; it is also unlikely that Dr. Crocus and Mrs. Fridge have great minds.]

Literature and Science

Writer Richard Adams (1920–) wrote what may be the first adult novel to discuss animal research from the point of view of the animals. *The Plague Dogs* (1977) is about two dogs who escape from a research lab in northern England. The animals refer to the scientists as "whitecoats" and understandably hate and fear them. Some critics found the novel manipulative and preachy, but others found it dramatic and unforgettable. *Watership Down* (1972), Adams's first novel, also deals with human cruelty to animals. In this novel, a clan of rabbits must find a new home when real estate developers plan to gas all the animals in the area where they want to build houses.

A Reading Skills and Strategies



Using Context Clues

Ask students if they can figure out from the context the name of the organization that *ASPCA* is the acronym for. [American Society for the Prevention of Cruelty to Animals]

B Critical Thinking

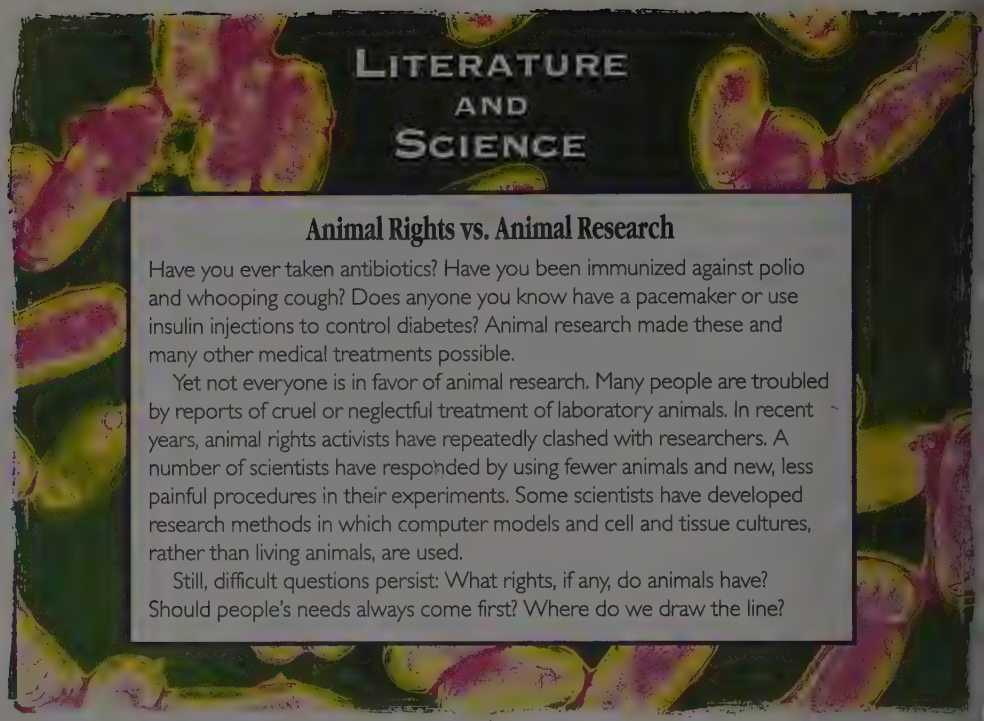
Interpreting

? Do you agree with Helen's interpretation of Miss Moray's definition of *nice?* [Possible responses: Yes, Miss Moray thought Helen was nice as long as Helen didn't challenge her orders or question what was happening. No, Helen has never been respectful to Miss Moray. Miss Moray used the word *nice* to praise Helen's efficiency.]

C Elements of Literature

Theme

? After reading Helen's speech, how would you state the theme of the play? [Possible responses: Speech is not needed for understanding or communication. Instead of using painful, high-tech experiments to study animals, humans should feel a sense of kinship with them.]



[*The record is roughly interrupted. What* HELEN *is contemplating at that moment causes the expression on her face to turn from sadness to thought to strength to anger and—as the elevator doors open—to fury. Instead of getting on the elevator, she whirls around and marches back to the* DOLPHIN *area.* MISS MORAY, MRS. FRIDGE, DANIELLE, *and* DR. CROCUS, *with hypodermic needle poised to stick the* DOLPHIN, *turn and look at her with surprise.*]

Helen. Who do you think you are? Who do you think you *are*? I think you're murderers, that's what I think.

Miss Moray. Doctor, I assure you this is the first psychotic outburst the Custodial Engineering Department has ever had.

Helen. I'm very tired of being a nice person, Miss Moray. You kept telling me how nice I was and now I know what you meant. (*Pause*) I'm going to report the bunch of you to the ASPCA—or somebody. Because . . . I've decided I don't like you cutting the heads off mice and sawing through skulls of St. Bernards . . . and if being a nice person is just not saying anything and letting you pack of butchers run around doing whatever you want, then I don't want to be nice anymore. You gotta be very stupid people to need an animal to talk before you know just from looking at it that it's saying something . . . that it knows what pain feels like. I'd like to see you all with a few electrodes stuck in your heads. I really would. (HELEN *starts crying, though her features won't give way to weakness.*) Being nice isn't

Assessing Learning

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 46

any good. (*Looking at the* DOLPHIN) They just kill you off if you do that. And that's being a coward. You gotta talk back against what's wrong or you can't ever stop it. At least you've gotta try. (*She bursts into tears.*)

Miss Moray. Nothing like this has ever happened with a member of the Custodial Engineering . . . Helen, dear . . .

Helen. Get your hands off me. (*Yelling at the* DOLPHIN) You're a coward, that's what you are.

[*She turns and starts to leave. A sound comes from the* DOLPHIN*'s tank.*]

Dolphin (*whispering*). Looooooooooveeeeee. (*Everyone turns to stare at the* DOLPHIN *and freezes for a second.*) Love.

Dr. Crocus. Get the recorder going.

[*The laboratory becomes a bustle of activity concerning the utterance of the* DOLPHIN. *Plans for dissection are obviously canceled and* HELEN *has a visual exchange with the* DOLPHIN. *Then she continues toward the elevator.*]

Dolphin. Love . . .

Dr. Crocus. Is the tape going?

Mrs. Fridge. Yes, Doctor.

Miss Moray. I'm enormously embarrassed about the incident, Doctor. Naturally, I've taken steps to see this won't . . .

Mrs. Fridge. He's opening the blowhole sphincter.

Dolphin. Love . . .

Dr. Crocus. That scrubwoman's got something to do with this. Get her back in here.

Miss Moray. She won't be any more trouble. I fired her.

Dolphin. Love . . .

Dr. Crocus. Just get her. (*To* MRS. FRIDGE) You're sure the machine's recording?

Miss Moray. Doctor, I'm afraid you don't understand. That woman was hugging the mammal . . .

Dr. Crocus. Try to get another word out of it.

Miss Moray. The water on the floor was her fault.

[*The record starts.*]

Dr. Crocus. Try the fear button.

Miss Moray. She could have damaged the rib cage if I hadn't stopped her.

Dr. Crocus. One more word . . . try anger.

Miss Moray. The last thing in the world I want is for our problems in Custodial Engineering to . . .

Dr. Crocus (*furious*). Will you shut up and get her back here?

[MISS MORAY *appears stunned momentarily.*]

Miss Moray. Immediately, Doctor. (*She hurries to* HELEN, *waiting for the elevator.*) Helen? Oh, Helen? (*She goes to* HELEN, *who refuses to pay any attention to her.*) Don't you want to hear what the dolphin has to say? He's so cute! Dr. Crocus thinks that his talking might have something to do with you. Wouldn't that be exciting? (*Pause*) Please, Helen. The doctor . . .

Helen. Don't talk to me, do you mind?

Miss Moray. It was only in the heat of argument that I distorted the ineffectiveness of the vinegar and . . . of course, you won't be discharged. All right? Please, Helen, you'll embarrass me . . . (*The elevator doors open and* HELEN *gets on to face* MISS MORAY. *She looks at her a moment and then lifts her hand to press the button for the ground floor.*) Don't you dare . . . Helen, the team needs you, don't you see? Everyone says the corridors have never looked so good. Ever. Helen, please. What will I do if you leave?

Helen. Why don't you put in a rug?

[*She presses the button. The elevator doors close.*]

D Critical Thinking

Analyzing

? **Helen uses the word *coward* twice in this speech. What two characters is she referring to?** [the first time to herself, the second time to the dolphin] **In what way are they cowards?** [for not speaking out against the evil they see] **What does Helen want the dolphin to tell the scientists?** [Possible response: She wants him to tell them not to use animals to help kill people and other animals.]

E Elements of Literature

Theme

? **When the dolphin finally speaks to the scientists, it says the word *love*. What theme is it expressing?** [Possible responses: Communication between people and animals must be based on love, not cold science or hate.]

F Elements of Literature

Verbal Irony

? **Why is Dr. Crocus's command an example of verbal irony?** [Possible response: Her command sounds as if she wants the dolphin to say *more* words, but she really wants him to say a *different* word, not *love*.]

G Reading Skills and Strategies

Making Inferences

? **Why doesn't Helen want to return to the dolphin area?** [Possible responses: She believes that the lab won't kill the dolphin now that the mammal has spoken. She doesn't want the lab to use her to help teach the dolphin military maneuvers.]

H Critical Thinking

Making Connections

? **Helen's final remark refers to a speech earlier in the play. Why does she mention the rug again?** [Possible response: When her former employer put in a rug, she had no more work (p. 300). Here, she ironically suggests that ABADABA should put in a rug to show that she doesn't think very highly of their "need" for her at all.]

Making the Connections

Connecting to the Theme: "Talk to the Animals"

When students have finished reading the play, have them resume their discussion of the collection theme. Ask students to compare and contrast the two possible types of communication between the scientists and the dolphins that Zindel envisions. [Possible responses: In one type, dolphins help humans find food and learn more about the oceans and language; in the other, dolphins assist in military operations. In both types, dolphins serve human needs and may be forced to risk their lives to do so.] **Students can also relate *Let Me Hear You Whisper* to other works in the collection. In "We Are All One," humans do not seek to use the animals; rather, humans and animals help each other. The narrator of "The Dogs Could Teach Me" believes that canines may have humanlike understanding of each other and of humans.**

Browsing in the Files

Paul Zindel is the author of the immensely popular novel *The Pigman* (1968), which was one of the first realistic books published for the teenage market. Zindel says that he writes for people who don't like to read and that he writes to help teenagers survive. Zindel says he loves to get letters from kids; he loves to hear about their dreams and what is in their hearts. *The Pigman* is available in the HRW Library.

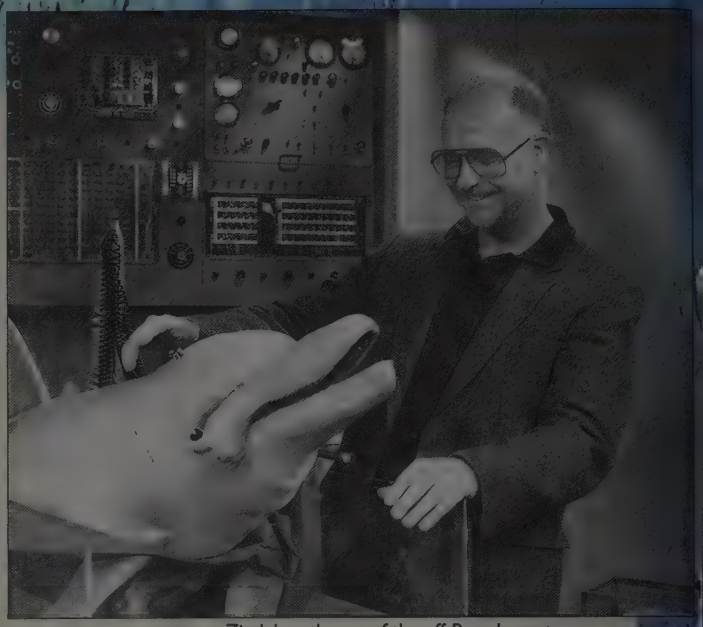
Meet the Writer

"My Books Have a Secret"

Paul Zindel (1936–) was born in Staten Island, New York. Early in Zindel's childhood, his father left the family; his mother had to struggle to support Zindel and his older sister. Zindel wrote his first play, a version of "The Monkey's Paw" (another dramatization appears on page 186), when he was a teenager. He taught high school chemistry for ten years, then turned to writing plays and young adult novels full time.

When asked what he is trying to say to young people in his writing, Zindel responded:

"I'm telling the kids that I love the underdog and sympathize with his struggle because that's what I was and am in many ways still. I want my kids to feel worthy, to search for hope against all odds as they travel the plots of my books. I'm trying to tell all kids that they don't have to consider themselves misfits, that they deserve hopes and dreams and the technique and patience to make those dreams reality. I tell the kids that my books have a secret—a very useful secret—and to read them to find the lessons they teach, or to examine the problems they pose. I ask the kids to provoke discussion among themselves, to share the books with their teachers and librarians and parents and see that there is a beautiful tomorrow for them."



Zindel on the set of the off-Broadway stage production of *Let Me Hear You Whisper* with a dolphin puppet created and operated by Peter Baird.

More by Paul Zindel

Zindel won a Pulitzer Prize in drama in 1971 for his play *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (Bantam). The play is about a high school girl who finds happiness in spite of her troubled family life when she receives recognition for a science project. "I suspect it is autobiographical," Zindel says, "because whenever I see a production of it, I laugh and cry harder than anyone else in the audience."

Assessing Learning

Check Test: Fill in the Blank

1. Danielle gives Helen the [folder] from the lab.
2. Miss Moray once cared for a lab animal called [Pussy Cat].
3. Miss Moray tells Helen that if the dolphin could talk, it would help people [catch fish, gather scientific information].
4. Helen tries to help the dolphin escape in a [hamper].
5. The dolphin finally speaks the word [love] for Dr. Crocus to hear.

Observation Assessment

As students read aloud and perform scenes from the play, rate their work from 1 to 4 based on the following criteria:

- Articulates clearly and audibly
- Expresses appropriate emotion
- Responds to the audience
- Shows understanding of the dialogue

Connections A TV DOCUMENTARY

from Touched by a Dolphin

ABC World of Discovery Special
ABC/Kane Productions International, Inc.

Pamela Stacey

What follows is an excerpt from the script of a television documentary. Sharon Lawrence, the on-screen host, guides viewers into the water world of the graceful, curious, and friendly dolphin.

Documentary Terms

video the images you see on-screen

audio the words and sounds you hear (The words in roman type are spoken by an unseen narrator; the words in *italic type* are spoken by someone on-screen.)

VO voice-over, the voice of an unseen narrator

on camera shown on the TV screen

c/u close-up shot

fade-out the gradual disappearance of an image from the screen

VIDEO	AUDIO
Dolphins swimming.	**Sharon VO:** Dolphins. What magical beings! Creatures born in the sea and yet so much like us. But until now, they've carried the secrets of their lives deep into their water world.
Sharon on camera.	*All of my life I've been fascinated by the sea and by dolphins. Hi. I'm Sharon Lawrence and I'm going to do something I've only dreamed of—see a dolphin eye to eye, face to face, hand to flipper, and on their terms in the wild.*
	◆ ◆ ◆
	Sharon VO:
Coast of Brazil.	On the southern tip of Brazil, a dolphin culture and human culture have met.
Aerial view of channel.	In the coastal town of Laguna, an amazing partnership has formed.
Fishermen standing in line.	Almost every day, dozens of fishermen line up to wait for the dolphins.

Connections

This documentary tells the story of a unique cooperation between dolphins and a fishing community in Laguna, Brazil.

FROM THE EDITOR'S DESK

Always on the lookout for new literature selections, we were excited when we came across this documentary on TV one night. It seemed a perfect match for *Let Me Hear You Whisper.* We especially liked the opportunity to show students a new genre and how it would translate to the written page. We were also fortunate to have Pamela Stacey explain for us the process of writing a documentary. Who knows, maybe this piece will inspire some budding documentary writers in your class!

A English Language Learners

Technical Vocabulary

Discuss these terms with the students. Make sure they understand the concept behind each term. Examples of the terms might help students; for instance, the picture on p. 296 is an example of a close-up.

B Struggling Readers

Format

Help students understand that the images described in the Video column appear on the screen while the words in the Audio column are being spoken. Students should read this selection from left to right, reading first the description of the image in the left column and then the words in the right column that go with that image.

C Reading Skills and Strategies

Using Context Clues

? The word *channel* has several meanings. Which one is correct here? Explain. [narrow body of water; the image of a body of water makes sense in a documentary on dolphins.]

A Reading Skills and Strategies

Using Context Clues

? What does *murky* mean? How do you know? [dark; not clear. The footnote explains that *echolocation* enables dolphins to find the fish by hearing reflected sound waves, so the water must be too unclear for either fishermen or dolphins to see anything.]

B Struggling Readers

Paraphrasing

This passage narrates how dolphins help fishermen locate their catch. Ask students to explain the process in their own words. [Possible response: The dolphins round up fish and herd them toward the fishermen. The animals give the fishermen a signal and then move away. When the fishermen know that the dolphins are far enough away not to be caught, they throw the nets out. (You might point out that dolphins caught in the nets usually drown, because they cannot get enough air.) Many fish flee from the nets, and they are caught by the dolphins, who eat them.]

C Reading Skills and Strategies

Drawing Conclusions

? Who (or what) is the stranger the girl meets near the water? How do you know? [Possible response: The stranger is a dolphin disguised as a man. The grandmothers' stories of disguised dolphins suggest this answer, and the description of the girl as an "angel" adds to the folk-tale quality.]

D Vocabulary Note

Word Origins

Have students look up *mesmerized* in the dictionary and give its definition and origin. [fascinated; it comes from the name of the eighteenth-century German physician Mesmer who tried to hypnotize people.]

VIDEO	AUDIO
A Low angle of fishermen in line.	They stand in water so murky that only the dolphins, with their echolocation,[1] know if fish are there.
Dolphin moving toward camera.	The men wait for a signal as the dolphins herd fish to them.
B Net throws.	Only when the dolphins signal and roll away in safety do they throw their nets.
	The dolphins wait for the fish, who try to escape the nets—only to be caught easily in their jaws.
Fishermen pull in fish. Fish in nets.	In this cooperative fishery, each fisherman catches more than forty pounds of fish to sell in the local markets.
	About one hundred families depend on this fishery to earn a living.
	And it's been happening here since 1847.
Fisherman throws net (over camera).	How it began is a mystery, unless you believe an intriguing myth . . . a love story.
	Group singing folk song VO:
Canoe and fisherman.	No fish had been seen For a thousand days And the fisherman worried so.
Fisherman unloads boat with daughter.	Still, in joy she'd run to the water, The angel who was his daughter.
Over shoulder of stranger, girl looks up. Girl looks over c/u.	One morning the girl Met the steady gaze Of a stranger she seemed to know. C Eyes that burned like the sky above him. She knew she was born to love him.
Fade-out on stranger.	There were stories of old That grandmothers told Of dolphins disguised. D Their touch mesmerized Young girls, who fell prey To their passionate ways.
Girl and stranger dance. Men conspire.	The villagers whispered, A plan was made And the stranger thrown to the waves.



1. **echolocation** (ek′ō·lō·kā′shən): process by which dolphins and bats navigate and locate objects. The animals emit sound waves, which are reflected back as echoes.

Using Students' Strengths

Visual Learners

Have students work in pairs to create storyboards for the song that appears on pp. 322–323. Students can use the images described on the left (p. 322) for ideas, but urge them to concentrate on the words and what they suggest to them. Students may draw pictures, cut out magazine illustrations, take photographs, or give detailed verbal descriptions of the images they see. Remind students that they need not follow the exact setup of the documentary. They may want to break the song lyrics in different places or include more images or fewer images than the script has. Students should, if possible, include all the lyrics and maintain the order shown.

Students' results can be a series of pictures with the song lyrics written beneath, or, if they are creating verbal descriptions instead of illustrations, a double-column script.

VIDEO	AUDIO
Waves breaking.	Ahh ahh ah . . .
Girl walks at shore, finds hat.	She wept by the water The fisherman's heartbroken daughter.
	Ahh ahh ah . . .
Two dolphins jump in silhouette.	From her tears and her desolation Came a glorious transformation[2]
	Ahh ahh ah . . .
Fisherman stands up and enters water to fish. Dolphin c/u.	And the soul of a loving daughter Brought new life to the barren water. Ahh ahh ah . . .
	Sharon VO:
Net throws. Fishermen pulling in nets.	And so they have fished here for 150 years.
	Just as generations of fishermen have passed this tradition on to their children, so have the dolphins. Now fishermen and dolphins live here in a unique culture of cooperation.

2. **transformation:** change in form or appearance. The girl has turned into a dolphin.

Writing a Documentary: "A Little Like Poetry"

Pamela Stacey explains how she came to write this documentary:

"I was drawn to writing about the natural world out of a passionate belief that we must care for it as lovingly as we care for each other. Dolphins always fascinated me, and I read everything I could in scientific journals about new research. Because of the research and my experience as a writer, I was given the challenge to produce and write this film. The greatest fun was working with cameramen who know how to tell a story without words—through the images they capture on film.

In addition to constructing the story, the greatest challenge in writing a natural-history documentary is to blend the words with the images. A writer begins work only when the film is nearly complete but perfectly silent—no words, music, or sound effects. The writing becomes a little like poetry in its brevity and compression, and the information conveyed is always just the tip of the iceberg. To understand what it's like, turn off the sound on the television and imagine what you'd write. It's exhilarating and terrifying and a great privilege. Whatever the medium, the power of writing comes in part from paying careful attention to the world around you and what you can learn from it."

Elements of Literature

Myth/Folk-Tale Motif

Make sure students read the footnote and understand what has happened. **Ask them what other tales involve transformation.** [Possible answers: "Cinderella," "Beauty and the Beast," "The Little Mermaid," "The Frog Prince," the myth of Daphne and Apollo.]

Connecting Across Texts

Connecting with *Let Me Hear You Whisper*

After students have read the documentary script, have them connect it with the teleplay. How does the documentary support some features of the play? [Basically, both texts see dolphins as highly intelligent animals, who can establish amazing rapport with humans.] **How is the description of dolphins helping humans catch fish different from Helen's fantasies on pp. 313–315?** [The description here, based on the observation of events, emphasizes the advantages of the catch to both humans and dolphins. Helen imagines the scientists treating the dolphins like children playing a dangerous game (p. 313) or like soldiers on a deadly mission (p. 315).] **How do the dolphins and the fishermen communicate?** [When they have rounded up the fish, the dolphins signal the fishermen.]

Making Meanings

First Thoughts

1. Some students would choose to leave because they couldn't prevent the horrors from continuing. Others would work for change in the lab.

Shaping Interpretations

2. She does not want to think about what the lab is doing, so she uses *euphemisms*—inoffensive words—to avoid words like *kill*.
3. See p. 312, left column. Helen is angry that ABADABA kills animals for research.
4. Helen learns that she must speak up for her beliefs.
5. Perhaps she reports ABADABA to the ASPCA; she takes another job; she becomes an animal-rights activist.
6. Helen is the hero; Moray is the villain. Helen is unfriendly, but perceptive and compassionate. Moray is hypocritical, but is trying hard to do her job well. Students' reactions will vary.

Connecting with the Text

7. Some students may identify with Helen's frustration at being unable to help the dolphin; others may not identify with any characters.

Extending the Text

8. Both scripts suggest that human beings and animals can communicate without speaking. Both use a musical motif. Both deal with cooperation between dolphins and people.
9. Helen imagines dolphins herding swordfish and detonating bombs for humans. She also imagines them being taught vocabulary words—first *love*, then *hate*. Comparisons with students' Quickwrites will vary.

Challenging the Text

10. Because Zindel treats Crocus, Moray, and Fridge with great contempt, he is probably against animal research. Some students will agree with Zindel while others will feel that using animals is necessary, but that strict rules and guidelines should be imposed and that any experimentation should be painless and merciful.

Making Meanings (Scene 3)

First Thoughts

[connect] 1. If you were Helen, would you leave the job or would you stay? Why?

Shaping Interpretations

[speculate] 2. Why does Miss Moray tell Helen to stop using the word *kill*?

[interpret] 3. Find three of Helen's sarcastic responses to Miss Moray's story about Pussy Cat. What does her sarcasm tell you about her feelings toward ABADABA?

[analyze] 4. How has Helen **changed** in the course of the teleplay?

[predict] 5. What do you think happens to Helen after the teleplay ends?

[evaluate] 6. In many stories, one **character** is cast as a hero, and one person is the villain. The hero is called the **protagonist.** The villain is called the **antagonist**—the one who tries to keep the hero from getting what he or she wants. In this play who is the hero, and who is the villain? In some stories the hero has both good and bad qualities, and the villain is not all bad. Discuss the way the hero and the villain are presented in this story—is one all good and one all bad? How do you feel about the way Zindel created the characters in this play?

Reading Check

a. On page 314, why does Helen become angry at the dolphin?
b. What does Helen find in the folder that makes her change her mind?
c. Why does Dr. Crocus want Helen to come back?
d. What does Helen decide to do?

Connecting with the Text

[connect] 7. Which character in this play do you identify with—that is, which one do you feel is sort of like you? If you don't identify with anyone, explain why.

Extending the Text

[compare] 8. Review the portion of the TV documentary "Touched by a Dolphin" (see ***Connections*** on pages 321–323). Discuss all the ways the documentary connects with Zindel's play. How do both the documentary and the play connect with the theme "Talk to the Animals"?

[compare] 9. Describe Helen's two fantasies about the ways communication with dolphins could be used (pages 313 and 314–315). How do her ideas compare with what you wrote about in your Quickwrite (page 295)?

Challenging the Text

[evaluate] 10. What do you think is Zindel's **perspective,** or **point of view,** on using animals in experiments? How is it different from or similar to yours?

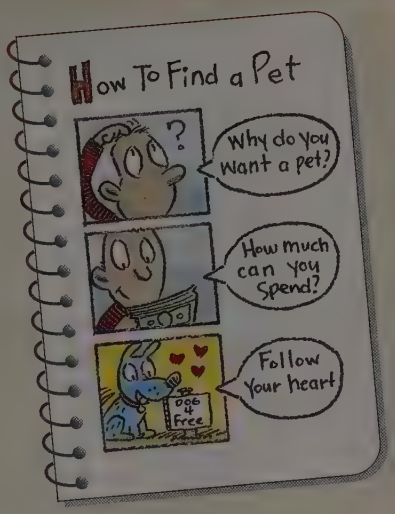
Reading Check

a. She is angry that the dolphin is going to die because of his own stubbornness.
b. She finds that the dolphin will be used as a tool in combat.
c. She believes that the dolphin will speak to Helen.
d. She decides to quit her job.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a How-To Essay



In *Let Me Hear You Whisper,* Helen establishes a relationship with a dolphin. In other selections in this collection, "Talk to the Animals," you read about other relationships between humans and animals. Draw several comic-strip panels showing one or more steps in a how-to process suggested by one of the topics below. (If you don't enjoy drawing, simply describe the steps in the process.)

- how to be an animal's best friend
- how to go on a trip with your pet
- how to learn about life from an animal
- how to train your pet

Supporting a Position

2. To the Editor

Do you believe that people always have the right to kill animals? Is killing animals right only under certain circumstances, or is it always wrong to kill animals? Express your opinion in a letter to the editor of your school or local newspaper. Use arguments that appeal to logic and to emotion to persuade your readers to agree with you. For help in writing an essay supporting a position, see pages 160–164.

Research/Science

3. Fact and Fiction

Brainstorm a list of questions you have about dolphins after reading this teleplay. For example:

- How intelligent are dolphins?
- Can dolphins really learn to speak English?
- Have people ever studied dolphins for their possible usefulness to humans? How has the information been used?

Choose one or two questions to research. Present your findings to the class.

Expressing Your Response

4. Dear Mr. Zindel

On page 320 Paul Zindel tells us what he is trying to say to young people in his writing. Reread his comment, and decide what his **main idea** is. Then, think about the play you have just read. Write a letter to Zindel telling him how you feel about what he says on page 320 and how you feel about his play. Do you think he accomplishes what he says he'd like to accomplish? Be specific in telling him what you like (or dislike) about his work.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 141 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Instead of making drawings, some students may want to perform a demonstration.
2. **Supporting a Position** Before students write, have pairs identify facts and opinions in a letter to the editor from a newspaper or magazine.
3. **Research/Science** Encourage students to work in small groups and research a different aspect of the topic.
4. **Expressing Your Response** As an extension of this activity, students may want to work together on a class letter to Zindel.

Drawing Conclusions from Multiple Sources

Students doing the research project for Choice 3 might need some help conducting their research, gathering their data, and drawing conclusions from the data. Caution students in their first stages of research not to draw hasty conclusions; they should wait until all their sources are checked. Then they should evaluate their data and make their conclusions. For example, with Choice 3, students might use these sources for their research: an on-line site; an encyclopedia; a magazine such as *Science;* a book about dolphins; a TV documentary on dolphins. (For more guidance in doing research, students should refer to pp. 722–726.)

Grammar Link

Another term for *interrupter* that students may come across is *nonessential phrase* or *clause*. Point out that the interrupters in the sample sentences describe a noun more fully but are not necessary to the overall meaning of the sentence.

Try It Out

Possible Answers

1. Add comma after *Zindel*
2. Add comma after *Me*
3. Add comma after *shy*
4. Add comma after *Zindel*

Vocabulary

incessantly
Clue: She probably constantly fed them popcorn.

compulsory
Clues: Miss Moray is urging Helen to take a coffee break, and the word sounds like *compel,* which means "force."

officiously
Clues: It sounds like *office* or *officer;* it describes Miss Moray, who is bossy.

apprehensively
Clues: Helen is disobeying Miss Moray and is also nervous; the word probably means "with fear."

macabre
Clue: The idea of eating fingers is gruesome.

reprimand
Clues: Helen is angry; the word suggests she will yell at the dolphin.

discordant
Clue: A chord in music is tuneful and harmonious; a discord may be the opposite.

nuance
Clues: Several synonyms are listed for *hate; nuance* may mean "every possible meaning."

lenient
Clue: Miss Moray has never punished Helen; the word must mean "easygoing."

Resources

Grammar
- *Grammar and Language Links,* p. 29

Vocabulary
- *Words to Own,* p. 12

Spelling
For related instructions, see
- *Spelling and Decoding,* p. 15

Grammar Link MINI-LESSON

Using Commas with Interrupters

Language Handbook HELP

See Commas, pages 799–800.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: commas.*

A pair of commas can be used to set off an **interrupter**—a word, phrase, or clause in the middle of a sentence that could be omitted without changing the basic meaning of the sentence.

EXAMPLES Miss Moray asked Helen to clean the laboratory.

Miss Moray, the supervisor, asked Helen to clean the laboratory.

Dolphins nurse their young.

Dolphins, which are mammals, nurse their young.

Like parentheses, commas that set off interrupters always come in pairs. Make sure to put commas both before *and* after an interrupter.

Try It Out

Copy the following sentences, adding commas where needed before or after the interrupters.

1. Paul Zindel the writer of this teleplay, moved to a new town as a teenager.
2. His autobiography, *The Pigman and Me* tells the story of this move.
3. Zindel, who was shy didn't think anyone liked him.
4. Zindel despite his fears, did make friends at his new school.

Vocabulary HOW TO OWN A WORD

Word Bank

termination
incessantly
compulsory
officiously
apprehensively
macabre
reprimand
discordant
nuance
lenient

Context: Finding Clues to Meaning

When you come across an unfamiliar word, you can apply several strategies. (1) Search the **word's context** for specific clues. (2) **Sound the word out** to see if it sounds (and looks) like a word you are familiar with. (3) Look at the **word's structure** to see if you recognize any parts of the word. Of course, you should also determine the word's **part of speech.**

Go back to the text, and locate where each of the words in the Word Bank is used. Work with a partner to see if you can find any clues that would help you define the word (if it weren't already defined at the bottom of the page). The first word is done for you:

Word: *termination* (noun): "ending" (p. 298).
Clues: The dolphin is uncomfortable when he hears the word; the word looks and sounds like *terminal,* and a "terminal illness" is a fatal illness. Also, in the movie *The Terminator,* the title character "terminates" people.

Grammar Link Quick Check

Proofread the following sentences, inserting commas where necessary.

1. The chief scientist[,] Dr. Crocus[,] barely speaks to Helen.
2. Helen[,] who is alone in the lab at last[,] opens the curtains to speak to the dolphin.
3. The dolphin[,] curious but uncertain[,] speaks to Helen.
4. Miss Moray[,] Helen's bossy supervisor[,] is bewildered by Helen's behavior.
5. Helen[,] a careful worker[,] will easily find another job.

NO Questions ASKED

The Naming of Cats

T. S. Eliot



The Naming of Cats is a difficult matter,
It isn't just one of your holiday games;
You may think at first I'm as mad as a hatter
When I tell you, a cat must have THREE DIFFERENT NAMES.
First of all, there's the name that the family use daily,
Such as Peter, Augustus, Alonzo or James,
Such as Victor or Jonathan, George or Bill Bailey—
All of them sensible everyday names.
There are fancier names if you think they sound sweeter,
Some for the gentlemen, some for the dames:
Such as Plato, Admetus, Electra, Demeter— A
But all of them sensible everyday names.
But I tell you, a cat needs a name that's particular,
A name that's peculiar, and more dignified,
Else how can he keep up his tail perpendicular,
Or spread out his whiskers, or cherish his pride?
Of names of this kind, I can give you a quorum,°
Such as Munkustrap, Quaxo, or Coricopat,
Such as Bombalurina, or else Jellylorum— B
Names that never belong to more than one cat.
But above and beyond there's still one name left over,
And that is the name that you never will guess;
The name that no human research can discover—
But THE CAT HIMSELF KNOWS, and will never confess.
When you notice a cat in profound meditation,
The reason, I tell you, is always the same;
His mind is engaged in a rapt contemplation
Of the thought, of the thought, of the thought of his name:
His ineffable° effable
Effanineffable C
Deep and inscrutable° singular Name.

17. quorum (kwôr′əm): here, a select group.

29. ineffable (in·ef′ə·bəl): too awesome to be spoken.

31. inscrutable (in·skro͞ot′ə·bəl): mysterious; can't be understood.

OBJECTIVES
1. Read a poem for enjoyment
2. Make connections with musical adaptations of the work

No Questions Asked

The speaker explains that every cat should have three distinct names. The first is a name, plain or fancy, for everyday use by the family. The second is a special name that no other cat will be given. The third is a secret name that only the cat knows.

A Humanities Connections

Eliot has selected the "fancier" names from ancient Greek culture. Plato was a philosopher. Admetus was a king of Thessaly. Electra was the daughter of King Agamemnon. Demeter was the goddess of agriculture (the Romans called this goddess Ceres, from which the word *cereal* comes).

B Appreciating Language

Made-Up Words

Eliot invented these cats' names; Bustopher Jones, Skimbleshanks, Mr. Mistoffolees, and Jennyanydots are other names he made up for the cats in his verses. Point out the similarity between the names Eliot made up and familiar English names and words: Bustopher/Christopher, Bombalurina/ballerina, Mr. Mistoffolees/Mephistopheles.

C Appreciating Language

Made-Up Words

In l. 30, Eliot again plays with words. Based on the word *ineffable* (meaning "incapable of being expressed in words"), *effanineffable* is invented for its sound, rhyme, and meter, not for sense.

Reaching All Students

Struggling Readers

The sophisticated vocabulary in this poem may challenge students. Be sure they listen to the poem read aloud. Encourage them to use dictionaries to look up new and unfamiliar words. Students can work in pairs to test each other on new vocabulary. Then, have partners read the poem aloud to enjoy the sound, rhythm, and rhyme.

English Language Learners

Encourage students to participate in the music activity described on p. 328 of this teacher's edition. Hearing the poems will help students appreciate Eliot's rhyme and rhythm.

Advanced Learners

Have students, in small groups, read additional classic English nonsense verse. Suggest more of Eliot's *Practical Cats* poems, Lewis Carroll's "Jabberwocky," and Edward Lear's "The Owl and the Pussycat" or "The Jumblies." Students can read the verses aloud and compare impressions. Which are their favorites? Do the poets rely on rhyme, rhythm, made-up words, or other devices to make their poems enjoyable?

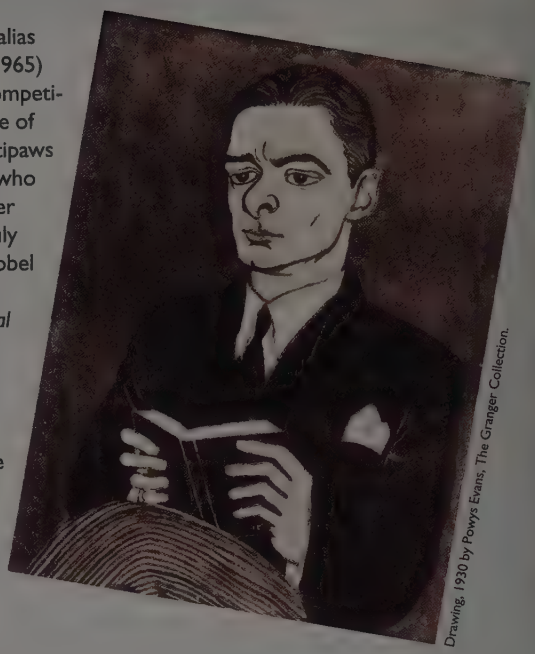
Browsing in the Files

About the Author. The American poet Ezra Pound gave Eliot the nickname "Old Possum." Eliot told a friend "... it seemed right to use it in the title of a collection of verse so different from anything I had published before. But it has led to a lot of people inquiring as to Old Possum's identity!" Eliot always believed that "the best cats were likely to be of obscure origin. Pedigree cats are no good, stupid, nervous, and of feeble character. The common cat, on the other hand, is either good or bad, but is apt to be a cat of strong character, whether for good or evil."

Meet the Writer

The Poet's Secret Name Is . . .

"George Pushdragon." That's the alias **Thomas Stearns Eliot** (1888–1965) used when entering crossword competitions—it was also the name of one of his beloved cats. (Wiscus and Pettipaws were others.) Eliot, an American who moved to England in 1914 and later became a British citizen, was a truly revolutionary poet who won a Nobel Prize in 1948. Eliot composed the comic *Old Possum's Book of Practical Cats* for his godchildren—and perhaps for his father, who liked drawing cats. Eliot himself loved nonsense verse and music-hall shows, so he would probably have wanted a front-row seat for the smash Broadway hit *Cats,* which is based on his cat poems.



Drawing, 1930 by Powys Evans, The Granger Collection.

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Cat drawings by Edward Gorey from *Old Possum's Book of Practical Cats* by T. S. Eliot.

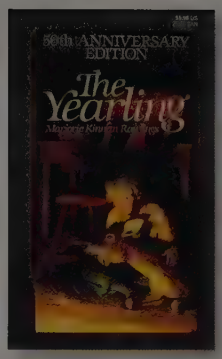
Crossing the Curriculum

Music

The actor Robert Donat recorded *Old Possum's Book of Practical Cats;* his reading is accompanied by music composed by Alan Rawsthorne. Hearing some of the results, Eliot commented: "I like the idea that they are read against the musical background and not themselves set to the music, but I am not at all sure yet what I think of it, and, of course, I should have to hear them all." Share this quotation with students. Then, have them listen to some or all of the score of *Cats* (see Meet the Writer). Students may especially enjoy such songs as "Gus the Theatre Cat," "Skimbleshanks the Railway Cat," and "Bustopher Jones," detailed portraits of individual cats. Have students read Eliot's poems (they are altered) as they listen to Andrew Lloyd Webber's musical settings. What does the music add to students' appreciation of the poetry? Which cats do students find the most appealing? Which the least? Why? How does this activity affect students' responses to Eliot's words about the spoken recording? Have students listen in a group and then share their reactions.

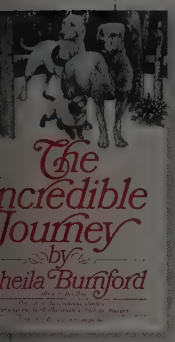
READ ON

A Boy and His Fawn



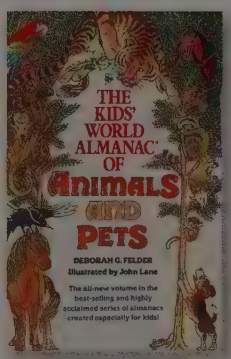
Have you ever seen a baby animal in the wild and wanted to bring it home and raise it? Jody Baxter does in *The Yearling* (Macmillan)—but in the end he must decide his tamed fawn's fate. Marjorie Kinnan Rawlings won a Pulitzer Prize in 1939 for this novel, set near her home in rural Florida. (This title is available in the HRW Library.)

Homeward Bound



If you want to read more about how things might look from an animal's point of view, try *The Incredible Journey* by Sheila Burnford (Bantam). Two dogs and a cat brave the hazards of the wilderness to find their way back to the people they love. Compare the novel with Disney's 1993 film version, *Homeward Bound: The Incredible Journey.*

All the Answers



Does a frightened ostrich really hide its head in the sand? Just how fat was the fattest pig ever? What should you do if your cat runs away? You'll find answers to these questions and many more in *The Kids' World Almanac® of Animals and Pets* by Deborah G. Felder (World Almanac). This fact-packed book serves as both an introduction to the animal kingdom and a guide to pets and pet care.

Other Picks

- Farley Mowat, *Never Cry Wolf* (Bantam). In this action-packed adventure, a Canadian conservationist travels to the Arctic to live among wolves and learn their ways.
- Wilson Rawls, *Where the Red Fern Grows* (Bantam). Set in the Ozark Mountains, this popular novel relates the adventures of a boy and his two hunting dogs. (This title is available in the HRW Library.)
- Sterling North, *Rascal* (Puffin). This nonfiction account tells the story of a boy and his best friend—a very unusual raccoon.

READ ON

This feature suggests readings in a number of genres that enable students to further explore the collection theme.

Portfolio Assessment Options

The following projects can help you evaluate and assess your students' reading accomplishments outside class. Students may include videotapes or audiotapes of completed projects in their portfolios.

- **Taking a Stand** Students who have read *The Yearling* can write a persuasive essay on a topic stemming from the novel. They might take a stand on one of these questions and support their views: Was it right for Jody to adopt the orphaned deer, or should he have left it to struggle on its own in the wild? Did Jody have any choice other than to destroy the grown deer? If students wish, they may also explore how a young person facing a similar decision today might respond.
- **Illustrate a Book** Have students create illustrations to accompany *The Incredible Journey.* Students may draw the pictures, clip and paste illustrations from magazines, or use appropriate photographs they have taken—perhaps of their own pets posed to illustrate the action of the book.
- **Create a Classroom Almanac** Students can put up a question box in the room so that classmates can submit reasonable questions about pets. Then, have participating students use *The Kids' World Almanac® of Animals and Pets* to answer the questions and to create a classroom publication in which to distribute the results.

MAIN OBJECTIVE
Write a how-to essay

PROCESS OBJECTIVES
1. Use appropriate prewriting techniques to identify and develop a topic
2. Create a first draft
3. Use evaluation criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- or peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **One-Stop Planner**
 CD-ROM with Test Generator

BUILDING YOUR PORTFOLIO

Writer's Workshop

EXPOSITORY WRITING

HOW-TO ESSAY

ASSIGNMENT
Write an essay explaining, step-by-step, how to do something.

AIM
To inform; to explain.

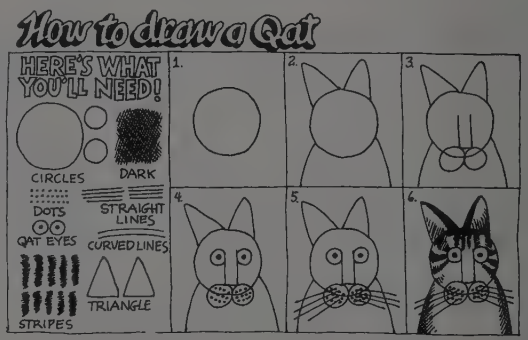
AUDIENCE
Your teacher or other adults, your classmates, or younger children. (You choose.)

How do you make pizza? How can you put together a great Halloween costume for under ten dollars? How do you download data from the Internet or program a VCR? We often ask and answer questions like these: questions about how to *do* something or how to *use* something most effectively. Such questions are best answered through step-by-step instructions that explain a **process.**

When you give how-to instructions, you should use one or more of the following three approaches:

- **Demonstrate** the process as you explain what you're doing. You'd use this show-and-tell approach to teach a young cousin how to swing a baseball bat.
- Show the process using **pictures.** The cartoon below relies on pictures to explain a visual process. Someone who can't read or doesn't understand a word of English can follow these picture directions successfully.
- Explain the process using **words,** as in a set of written directions or instructions.

In this workshop you'll use the third approach: You'll write a **how-to essay** that provides clear, step-by-step instructions that tell how to perform a certain task.



From the book "Cat" by B. Kliban. Used by permission only. © J. K. Kliban.

Resources: Print and Media

Writing and Language
- *Portfolio Management System*
 Prewriting, p. 142
 Peer Editing, p. 143
 Assessment Rubric, p. 144
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 17
 Revision Strategy Transparencies 9, 10, 11

Assessment
- *Standardized Test Preparation,* p. 140



Prewriting

1. Writer's Notebook

WORK IN PROGRESS

Look over your Writer's Notebook entries for this collection. Does one of the how-to topics you've come up with interest you enough to write about it? Do you know enough about the process to explain it to someone else?

2. Searching for Topic Ideas

One of these strategies may give you additional topic ideas:

- Ask friends or family members to name three things they think you do well. Then, add your own "best" activities.
- Keep a journal for a day. Write down everything you do. Do any of your ordinary activities suggest a topic?
- Take a walk through your home, and make a list of twenty pieces of equipment that you use regularly (such as a VCR). Do any of them suggest a process you'd like to explain?

3. Checking Your Topic

For each possible topic, ask yourself these questions:

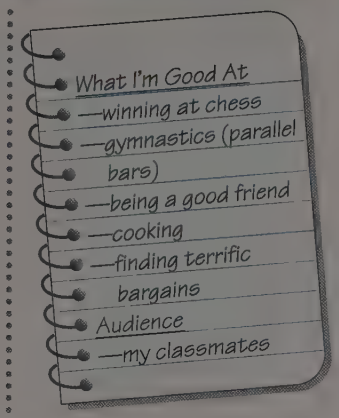
- Is this something that I know well and can teach others to do?
- Can I break the process down into clear steps?
- Can I explain the activity in only three or four paragraphs?
- Will this process or activity interest my audience?

4. Organizing Your Essay

Once you've chosen a topic, think about these two questions:

- What are the different steps involved in the process?
- What materials, ingredients, equipment, or tools are needed?

You can organize your information in a chart like the one on page 332. Be sure to list the steps of your process in **chronological order**—the exact order in time in which they must be followed. (You can make the order clear by using words like *first, next,* and *last.*)



Strategies for Elaboration

Exercise in Observation

Take notes as you observe someone (or yourself!) completing a familiar process, such as those listed below. Try to break down the process into its separate steps. Note specific details related to each step.

- washing a car
- doing a load of laundry
- mowing a lawn
- making an omelet

Introducing the Writer's Workshop

- Remind students that they will be writing essays to explain a process. If the essay is clear and complete, the reader should be able to carry out the steps of the process. Encourage students to choose a process that they know well and can explain clearly.
- The class might discuss some processes students are familiar with, for example, tasks related to school routines such as putting away athletic equipment after sports. After volunteers have listed on the chalkboard the steps in a process, other students can mentally perform the process. If they notice any missing or unclear steps, these can be added.
- Before students begin working on their own essays, be sure they have decided on their audience. The process they explain should be of interest to their readers.

Reaching All Students

Struggling Writers

Students might begin by thinking of process writing they are familiar with—for example, recipes or instruction manuals for simple computer operations, VCRs, or small appliances. Partners might each bring in an example of process writing they have followed successfully. The partner to whom the example is new should read each step, paraphrasing to make sure it is clear and understandable. The other student can offer needed explanations. When they write their drafts for the how-to essays, students might illustrate some of the steps with simple but accurate diagrams (they can add captions or labels if necessary). Students may exchange drafts with a partner and follow the paraphrase procedure.

English Language Learners

As a prewriting exercise, English language learners might pantomime individual steps of a process and then, as a group, try to express them in fairly easy sentences. Students can make cards labeled with transitional words such as *first, second, next, then,* and prepositions such as *through, beneath,* etc. Students can place the cards with transition words in chronological order. Cards bearing location words can be placed appropriately—under the table and so on.

Teaching the Writer's Workshop

- Encourage students, before they begin their first drafts, to list all the steps in the process they are describing. (They can develop a chart like the one shown on this page.) After they have listed the steps, they should mentally go through the procedure to be sure that they haven't omitted any step and that the steps are in the correct order. If students need to make changes, encourage them to cut and paste their chart and renumber the steps before they begin writing.
- In the materials/comments column, students can insert important information about tools and equipment and any special instructions the reader will need. The information should appear next to the step it applies to. Be sure students look up any technical terms so they can define them simply for their readers.

Prewriting

Go through the prewriting techniques suggested on pp. 331–332. Have students brainstorm for other techniques.

Drafting

- Students should look at the framework for a how-to essay on p. 333. You might point out that this type of essay has the same basic structure as most expository essays: a main idea (identification of process) followed by supporting evidence (the steps of the process).
- Remind students to double-space when they write their drafts. They should also leave extra space in the right margin for comments and editing marks. If you have not yet taught the Student Model (p. 333), do so before students begin their drafts.

Strategies for Elaboration
Use Clear Transitions
• **Transitional words and phrases** (such as *first, next, then, after, later, finally, in the meantime, as soon as,* and *at this point*) are essential for guiding readers through a process.
• Specific **time markers** (such as *in five minutes* and *the next day*) let readers know how long each step takes or when to begin the next step.



Combining sentences: page 335.



Using commas with items in a series: page 274. Using commas with adjectives: page 287. Using commas with interrupters: page 326.

How to Make a Cast of Animal Tracks	
Steps	Materials and Comments
1. Find animal tracks in dirt or mud.	(Explain what a plaster cast is.)
2. Brush away loose dirt or leaves.	(Remind readers to use a soft brush and to be careful not to disturb the track.)
3. Make cardboard ring, using paper clips to hold the ring in a circle.	cardboard strip approximately 2"x14", scissors, 4 paper clips
4. Place ring around tracks.	
5. Mix plaster of Paris powder with water until mixture is slightly runny.	measuring cup, bowl, spoon, plaster of Paris powder, water (Explain where to get plaster of Paris powder. What's the ratio of powder to water?)
6. Pour plaster mixture over tracks; smooth out surface.	ruler or stick (to smooth the surface)
7. Let plaster mixture harden.	(How long does it take?)
8. Lift up hardened plaster cast and cardboard ring.	
9. Let dry for 24 hours. Then, remove cardboard ring.	

5. Elaborating Each Step

Think about the information you might add to your step-by-step summary of a process. What specific **details, definitions,** or **examples** would help someone carry out each step correctly? What **suggestions** or **warnings** might make the process go more smoothly—or more safely? As you are deciding what information to include, consider how much your audience already knows. Don't include unnecessary details.

Drafting

Your essay will need an **introduction, body,** and **conclusion** (see the framework on page 333). With your chart in front of you, start turning your numbered steps into sentences. Be as clear as you can, but don't worry about making your first draft perfect. You'll have time later to revise it. Consider adding some humor to make your essay more appealing.

Getting Students Involved

Cooperative Learning

Show and Tell or Pictures Only. Students might enjoy supplementing their how-to essays with the other types of how-to presentations (see p. 330). Students can make brief oral demonstrations of the process they have written about or of another process; or students may work together to create a pictures-only display of a variety of processes. Besides diagrams, cartoons, or drawings, students might illustrate the process by making clay or plaster models (see p. 332), photographs, or multimedia presentations (including wordless videos, if the equipment is available). You might offer students extra credit for examining their classmates' pictures-only processes and then expressing them in words.

Making Tracks. Using magazines or books on animal life, students might make a collection of animal tracks to display on the bulletin board. They can sketch tracks from books or from nature, make plaster casts as explained in the text, take photographs, or write brief descriptions. Students should label each track (name of animal if student knows it, location or book where found, and any other important information). Suggest that students include the tracks they probably see most often, those of the human foot!

Student Model

How to Have a Snake as a Pet

In this paper I am going to tell you, from experience, how to have a snake as a pet. I will tell you where to find a snake, what equipment you need, and how to take care of your snake. If you ever consider having a snake as a pet, take this advice seriously.

Introduction sets forth purpose of essay.

The first thing you have to do is get a snake. Finding the right snake is a hard task, but the best place to look for a snake is in a store that sells exotic animals. These animals include everything most people would not want for a pet, like lizards, frogs, turtles, and sometimes spiders. Not only is this the best place to buy snakes, but it is also a cool place to talk to interesting people. Some people you meet there might even want to sell their snakes for much, much less than the normal price.

Step 1: finding a snake.

Specific details.

Snakes can be expensive, so you might want to start with something small. Garter snakes go for about ten dollars each, but if you have the money to spend and feel strongly about having a snake, the ball python or any other type of python is a good choice. (Of course, you want a nice, nonpoisonous snake.)

Step 2: choosing a snake.

The next thing to do is to find a terrarium, which is a glass enclosed box. These are expensive, and the biggest problem in getting a large snake is that the bigger the terrarium (obviously), the more expensive your project will be. Next you need a water bowl for drinking and

Step 3: getting your equipment.

(continued on next page)

Framework for a How-To Essay

Introduction

- Grabs reader's attention
- Identifies process
- Lists equipment needed (unless the equipment is listed with each step in the body of the essay)

Body

- Step 1
 Equipment (if not listed in introduction)
- Step 2
 Equipment (if not listed in introduction)
- Step 3
 Equipment (if not listed in introduction)

[Add as many steps as you need.]

Conclusion

- Sums up the process
- May tell why the process is useful
- May explain how to solve possible problems

Using the Model

As class members read the student model, be sure they understand the side notes. You can extend the discussion by having students focus on questions like these:

- In paragraph 1, which three things does Joshua Nichols say he will tell the reader? Where does he give this information?
- What method of organization does Joshua use in developing the essay? Is this method effective? Explain.
- Point out the transitional words he uses.
- Is there any information about snakes as pets that you think Joshua should have included? (For instance, he says owners should get a nonpoisonous snake. Shouldn't they also avoid constrictor snakes?) Where would the missing information belong in the essay?
- In paragraph 4, is the description of necessary equipment clear? Why or why not? Can you visualize what a well-equipped terrarium looks like? Explain.
- Joshua is not trying to persuade young people to get snakes as pets; he is just explaining how to buy and take care of a pet snake. How might the essay have been different if his purpose had been to persuade readers?
- From the essay, what do you think having a pet snake might be like?

Crossing the Curriculum

Science

What other animals besides snakes would make good pets, and why? Students can do simple research in books and magazines devoted to pet care and perhaps on the Internet to learn the advantages and disadvantages of various animals as pets. Students who have raised an unusual pet can describe their experiences. Information students gather can be presented on posters or on a mural.

Health

The class can invite a representative from a humane society to discuss the proper care of pets—in particular, how to prevent the abuse of household pets. The expert can also discuss the treatment of injuries as well as the importance of preventive veterinary medicine (inoculations, for instance). After the discussion, students can compile the information in booklets to distribute schoolwide.

Evaluating and Revising

Have students proofread their own papers first, numbering each step in the margin. Then have them circle the transition words and check to be sure they convey the correct chronological order. Also encourage students to double-check the accuracy of any time markers they might have used to convey the duration or passing of time. If time permits, the final copy should be put aside for at least a day before it is proofread one last time.

Publishing

Students can collect their how-to essays according to the type of process explained (for instance, those on using appliances, caring for pets, playing musical instruments, and so on) and provide decorative covers for binding the essays. Essays on classroom tasks may be kept in a special location, to be updated as necessary.

Reflecting

Suggest that students answer the following questions:

1. What did I learn from this assignment about explaining a process? Did I learn to break down tasks into steps? Did I learn to organize the material chronologically?
2. What did I learn about working with others? Did I ask for help if I needed it or offer to assist a classmate who needed help?
3. What did I enjoy most (or least) about the assignment?
4. How would I apply what I learned to another writing project?



Resources

Peer Editing Forms and Rubrics
Portfolio Management System, p. 143
Revision Strategy Transparencies
Workshop Resources, p. 17

Grading Timesaver



Rubrics for the Writer's Workshop assignment appear on p. 144 of the *Portfolio Management System.*

■ *Evaluation Criteria*

A good how-to essay

1. *has an introduction that identifies the process and grabs readers' interest*
2. *presents each step in chronological order*
3. *identifies all necessary materials or tools*
4. *uses transitions skillfully to show chronological order*
5. *is clear and easy to follow*

Proofreading Tip

As you proofread, check your use of commas

- with items in a series
- with interrupters
- with conjunctions that combine sentences



Communications Handbook
HELP

See Proofreaders' Marks.

Publishing Tip

As a class, sort your papers into subject areas (science, art, sports, etc.). Bind the essays into how-to anthologies.

Student Model (continued)

for fish-eating snakes like the garter snake. You will also need bark for the ground and a heater pad to set up under the terrarium. All snakes have to have their terrariums at an exact temperature or they die. To find what temperature you need, ask the people at the store. The final thing that you need is a shelter or a place for the snakes to hide in. *Important point.*

Finally, you should clean out your terrarium whenever it gets dirty and feed your snake about every two weeks. *Step 4: caring for your snake.*

Overall, I think you will find that snakes are the coolest, the funniest, and the easiest animals to take care of. *Conclusion.*

—Joshua Nichols
Pacific Academy Preparatory School
Richmond, California

Evaluating and Revising

1. Self Evaluation

Reread your first draft, checking to be sure you've met all the Evaluation Criteria on the left.

2. Peer Review

Exchange papers with a partner. As you read your partner's essay, imagine that you're actually doing the activity, or take the essay home and try to follow the steps yourself. Give your partner feedback: Were you successful in carrying out the process? Are there any steps or details that aren't absolutely clear? Do you have any unanswered questions?



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Assessing Learning

Standardized Test Preparation

For practice with standardized test prompts and format, see

- *Standardized Test Preparation,* p. 140

BUILDING YOUR PORTFOLIO

Sentence Workshop

OBJECTIVE
Combine short, related sentences by linking them with a comma and a coordinating conjunction *(and, but, or or)*

Combining Sentences

Two sentences that express closely related ideas can be connected with a comma and *and, but,* or *or.* By combining sentences in this way, you help your reader see their relationship.

ORIGINAL The rich man saw all the doctors in the city. None of them could cure his disease.

COMBINED The rich man saw all the doctors in the city, **but** none of them could cure his disease.

ORIGINAL The sled flew off the edge of the gully. Paulsen fell onto the ice below.

COMBINED The sled flew off the edge of the gully, **and** Paulsen fell onto the ice below.

ORIGINAL Has the dolphin saved his life by talking? Will Dr. Crocus kill him anyway?

COMBINED Has the dolphin saved his life by talking, **or** will Dr. Crocus kill him anyway?

Make sure you don't confuse your reader by combining sentences that are not closely related.

UNRELATED I didn't like Zindel's play *Let Me Hear You Whisper,* but he also wrote the novel *The Pigman.*

RELATED I didn't like Zindel's play *Let Me Hear You Whisper,* but his novel *The Pigman* is one of my favorite books.

Writer's Workshop Follow-up: Revising

Ask a classmate to read your how-to essay aloud to you. Listen to the sound of your writing: Do your sentences flow, or do they sound choppy? Ask your partner to point out sections that seem awkward. Then, look over your paper again. See if any sentences could be combined to improve the flow or make the connections between ideas clear.

Language Handbook HELP

See Combining Sentences, pages 789–791.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: combining sentences.*

Try It Out

Combine each pair of sentences by adding a comma and *and, but,* or *or.*

1. Dolphins are very intelligent. Humans are learning more about them.
2. Do you know how dolphins use echolocation to communicate? Do you know how bats use echolocation?
3. T. S. Eliot wrote a book of poems about cats. He didn't know it would be turned into a Broadway musical.
4. Would you like a cat for a pet? Would you prefer either a dog, a bird, or a hamster?

Resources

Workshop Resources
- Worksheet, p. 47

Language Workshop CD-ROM
- Combining Sentences

Try It Out

Possible Answers

1. Dolphins are very intelligent, **and** humans are learning more about them.
2. Do you know how dolphins use echolocation to communicate, **or** do you know how bats use echolocation?
3. T. S. Eliot wrote a book of poems about cats, **but** he didn't know it would be turned into a Broadway musical.
4. Would you like a cat for a pet, **or** would you prefer a dog, a bird, or a hamster?

Assessing Learning

Quick Check: Combining Sentences

Combine each pair of sentences by adding a comma and *and, but,* or *or.*

1. **After he fell, Paulsen expected the dogs to go on without him. His dogs came down the gully to help.** [After he fell, Paulsen expected the dogs to go on without him, **but** his dogs came down the gully to help.]
2. **Paulsen could let Duberry clean his wound. He could prevent her.** [Paulsen could let Duberry clean his wound, **or** he could prevent her.]
3. **Paulsen had to get himself onto the sled. He might die of exposure.** [Paulsen had to get himself onto the sled, **or** he might die of exposure.]
4. **Paulsen got himself onto the sled. His dogs pulled him home.** [Paulsen got himself onto the sled, **and** his dogs pulled him home.]

OBJECTIVES
1. Recognize a logical argument in a persuasive essay
2. Identify induction and deduction

Teaching the Lesson

This Reading for Life lesson teaches students how to spot induction and deduction as an organizational strategy in texts and not as an aspect of logical argument. An example of a *syllogism,* or argument based on deductive reasoning from two premises follows.
Premise One: All insects have six legs.
Premise Two: A locust is an insect.
Conclusion: A locust has six legs.
Here is an example of inductive reasoning.
Facts:
- Tubes on the snout of moray eels contain chemical receptors that enable the eels to find prey by odor.
- Morays can hide in crevasses and lunge out at their prey.
- Moray eels have hooked fangs, pointed teeth, or blunt grinders.

Conclusion: Moray eels are dangerous predators.

Using the Strategies

Answers

1. Students' answers will vary. For the deductive argument, be sure that the first sentence is a general statement. The other sentences should include details that support the general statement.
2. Students can move the first sentence from the beginning of each deductive argument to the end to change it to an inductive argument.

Reading for Life

Understanding Induction and Deduction

Situation

Suppose that while reading a newspaper, you come across two letters to the editor about using animals in medical research. What strategies can you use to evaluate the arguments?

Strategies

Recognize a logical argument.

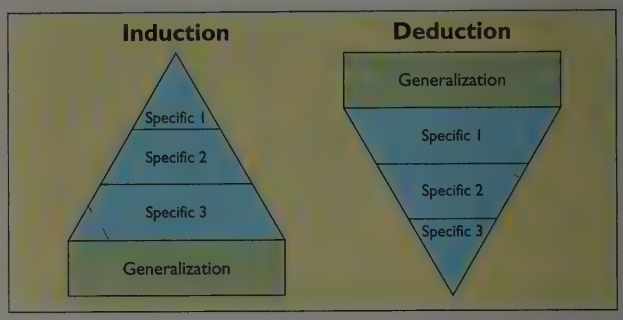
- A logical argument is based on correct reasoning. When you argue logically, you present reasons or opinions backed up by facts.

Recognize the writer's aim.

- Writers often use a logical argument to persuade you to think or act in a certain way.

Identify two common ways of organizing and presenting ideas to support arguments.

- **Understand induction.** Induction goes from the **specific to the general.** In inductive reasoning the writer starts with a series of specific facts or observations. From this evidence the writer makes a generalization—a general conclusion that covers many situations.



- Example of inductive reasoning:
 Supporting reasons: *Dolphins communicate messages to each other in a language of clicks, creaks, and other sounds. They can be trained to perform complicated tasks.*
 Generalization: *Dolphins are very intelligent animals.*
- **Understand deduction.** Deduction is just the reverse of induction—it goes from the **general to the specific.** In deductive reasoning the writer starts with a generalization, or broad statement. The writer then provides specific cases that reflect and support the generalization.
- Example of deductive reasoning:
 Generalization: *Dolphins are very intelligent animals.*
 Supporting reasons: *Dolphins communicate messages to each other in a language of clicks, creaks, and other sounds. They can be trained to perform complicated tasks.*

Using the Strategies

1. Pick an animal that interests you. Then, write a deductive argument about that animal. Use the diagram above and the example about dolphins on this page as a guide.
2. Turn the argument you wrote for question 1 into an example of inductive reasoning.

Extending the Strategies

Find several editorials in newspapers. Do the writers use inductive or deductive reasoning? How can you tell?

Reaching All Students

Struggling Readers

Students may be familiar with the idea of logical argument. To illustrate deduction, you might present them with easy-to-understand generalizations, such as these: "Students should be required to play a team sport every year." "Dress codes make our schools better (or worse)." "Baby-sitting, washing cars, or similar jobs are good experiences for students." Have students list specific facts that support the general statement; they can place their responses in a pyramid chart on the chalkboard. To illustrate induction, you can ask students to relate their experiences in, and opinions about, playing a team sport, doing part-time paid work, participating in community organizations, giving a party, or doing another activity. Have students place their responses on another pyramid chart. Then ask them to come up with a general statement that stems from these responses.

Advanced Learners

Invite students to select a current issue of interest to them and to look through newspapers for opinion pieces on the issue. Have them collate the *for* and *against* opinions, summarizing the arguments and noting inductive and deductive reasoning. As they evaluate the arguments, remind them to take into account such factors as the expertise of the writer and the persuasiveness of the evidence. Students can present their findings in a report.



Learning for Life

Researching and Sharing Information About Animals

Problem

We humans aren't alone on this planet. We share it with millions of different species of animals and plants. How important are animals in our lives? How should we treat them? What can we learn from them?

Project

Research any topic about animals that interests you. Share your findings with your classmates and your community.

Preparation

1. Get together with a group, and brainstorm possible topics about animals, such as the following:
 - training animals for the movies
 - pets and older people
 - little-known facts about well-known animals
 - famous animals in literature
 - animal myths
2. Once you've selected a topic, brainstorm questions related to that topic.
3. Then, focus on one specific question that you'd enjoy researching, for instance, "What's a typical day in the life of an armadillo?"
4. Decide if you want to do this project on your own or with a group.

Procedure

1. Find reliable sources of information. You can discover information on the Internet, in TV documentaries, and in books and magazines. You might also interview an expert (a veterinarian or an animal trainer), conduct a survey, or call a government office.
2. Put it all together. Select a specific audience and a presentation format. Then, choose the most interesting, appropriate information for your audience. Consider preparing graphics (drawings, charts, graphs, maps, time lines, flowcharts) to convey some of your facts.

Presentation

Choose one of the following formats or another that your teacher approves.

1. Multimedia Presentation

Share your findings in a multimedia presentation combining sound (music, readings) and visuals (text, photos, drawings, other graphics). You might do a live performance or create an interactive computer presentation. (For help, see pages 719–721.)

2. Children's Book

Write an original animal story, a fable, or a nonfiction (factual) book. Write your book for children of a specific age group. Illustrate the book with drawings, photos, or cartoons.

3. All About Animals: A Guide for Owners

Illustrate and publish a guide for animal owners. You might include local animal regulations; a discussion of problems with animals, including stray dogs and cats; a directory of caregivers and organizations that deal with animals; and a list of recommended books and Internet sources.

Processing

Write a brief reflection on this project. You might use one of these starters:

- I discovered . . .
- The most fun was . . .
- The hardest part was . . .

OBJECTIVES

1. Research, individually or in a group, a topic about animals
2. Locate reliable sources of information
3. Share the findings in a multimedia presentation, in a children's book, or in a directory for animal owners

Resources

Viewing and Representing

HRW Multimedia Presentation Maker

Students may wish to use the *HRW Multimedia Presentation Maker* to create visuals.

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 145 of the *Portfolio Management System.*

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Working with others • Generating researchable questions • Evaluating information • Making decisions	• Researching data • Processing information • Interpreting information • Evaluating information	• Synthesizing information • Communicating information • Teaching others • Evaluating procedures

Collection Five

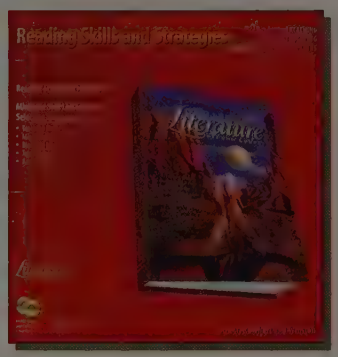
I Still Believe

Theme

Let There Be Life *The Nazis' murder of six million Jewish people is an unfathomable fact, yet one teenage girl's diary transformed those numbers into a human reality. The continuing appeal of Anne Frank's story has led to a reporter's investigation of the last days of her short life and to a dramatization that allows an audience to witness the troubles and joys of the people who hid for two years in the Secret Annex.*

Reading the Anthology

Reaching Struggling Readers



The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T337C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas and offers the following options:

- Mini Read MiniReads are short, easy texts that give students a chance to practice a particular skill and strategy before reading selections in the Pupil's Edition. Each MiniRead Skill Lesson can be taught independently or used in conjunction with a Selection Skill Lesson.
- **Selection Skill Lessons** Selection Skill Lessons allow students to apply skills introduced in the MiniReads. Each Selection Skill Lesson provides reading instruction and practice specific to a particular piece of literature in the Pupil's Edition.

Reading Beyond the Anthology

Read On Collection Five includes an annotated bibliography of books suitable for extended reading. To preview the Read On for Collection Five, please turn to p. T439.

HRW Library The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. A Study Guide provides teaching suggestions and worksheets. For Collection Five, the following titles are recommended.

FAREWELL TO MANZANAR
Jeanne Wakatsuki Houston and James D. Houston



This provocative memoir depicts the Wakatsuki family's amazing resilience during their years of incarceration in a Japanese American internment camp during World War II.

THE CLAY MARBLE
Minfong Ho



Twelve-year-old Dara and her family are refugees in war-torn Cambodia. When the shelling and fighting separate Dara from her mother and brother, she summons all her courage to find them.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
Elements of Literature: Drama (p. 340)		Dramatic Principles, p. 340 Dramatic Irony, p. 341 Shock of Recognition, p. 341					
The Diary of Anne Frank, Act One (p. 342) Frances Goodrich and Albert Hackett	Use Resources, p. 343 Read a Time Line, pp. 344–346 Dialogue with the Text, p. 348 Make Predictions, pp. 372, 386 Compare Characters, p. 372	Flashback, pp. 343, 372 Conflicts, p. 372 Characters, pp. 372, 386 Dynamic character, p. 386 Reversal, p. 386		Use Words in Context, p. 415			
The Diary of Anne Frank, Act Two (p. 387) Frances Goodrich and Albert Hackett	Use Resources, p. 412 Compare and Contrast Characters, p. 413	Climax, p. 412 Conflict, p. 412 Characters, p. 413 Stage Directions, p. 413 Stage Set, p. 413 Tragedy, p. 413 Point of View, p. 414	Dangling and Misplaced Modifiers, p. 415	Use Words in Context, p. 415	Collect Ideas for an Essay, p. 413 Write an "I Am" Poem, p. 413 Analyze the Play, p. 413 State and Support an Opinion, p. 414 Write a Diary Entry, p. 414	Role-Play a Dialogue, p. 414 Rehearse and Perform a Scene, p. 414 Research and Report on the Effects of the Holocaust Today, p. 414	Make a Diorama of a Stage Set, p. 413 Make a Storyboard of the Play, p. 414
Reading Skills and Strategies: Using Prior Knowledge (p. 416)	Use Prior Knowledge, p. 416 Draw Inferences, p. 416					Role-Play a Dialogue, p. 437	Use a Chart to List Ideas, p. 437
A Tragedy Revealed: A Heroine's Last Days (p. 417) Ernst Schnabel	Use a KWL Chart to Record Prior Knowledge, pp. 417, 436		Avoid Double Comparisons, p. 438	Denotation and Connotation, p. 438	Collect Ideas for an Essay, p. 437 Write a Persuasive Memo, p. 437 Write an Evaluation, p. 437	Role-Play a Dialogue Between Anne Frank and a TV Interviewer, p. 437	Use a KWL Chart, p. 417 Use a Chart to List Comparisons, p. 437
Speaking and Listening Workshop: Persuasive Communication (p. 440)		Persuasive Appeals, pp. 440–441 • Logic • Emotion • Credibility Fallacies, p. 441				Critical Listening, p. 441 Perform a Skit, p. 440 Evaluate an Advertisement, p. 441	
Writer's Workshop: Comparison-Contrast Essay (p. 442)	Compare and Contrast, p. 442				Write a Comparison-Contrast Essay, pp. 442–446		Use a Venn Diagram to Collect Ideas, p. 443
Sentence Workshop: Stringy Sentences (p. 447)			Stringy Sentences, p. 447 Independent Clauses, p. 447		Revise Stringy Sentences, p. 447		
Reading For Life: Using Text Organizers (p. 448)	Use Text Organizers, p. 448			Write Questions About Text Organizers, p. 448			
Learning for Life: Media Literacy (p. 449)	Analyze and Evaluate Mass Media, p. 449				Write a Letter, p. 449 Write a Comparison-Contrast Essay, p. 449		Create an "Anti-Commercial," p. 449

Collection Five I Still Believe

Resources for this Collection

Note: All resources for this collection are available for preview on the *One-Stop Planner CD-ROM 2 with Test Generator.* All worksheets and blackline masters may be printed from the CD-ROM.

Internet Resources
go.hrw.com LE0 8-5

Selection or Feature	Reading and Literary Skills	Language and Grammar
Elements of Literature: Drama (p. 340)	• *Literary Elements,* Transparency 6	
The Diary of Anne Frank (p. 342) Frances Goodrich and Albert Hackett **Connections:** *from* **The Diary of a Young Girl** (p. 410) Anne Frank	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 16 • *Graphic Organizers for Active Reading,* Worksheet pp. 23, 24, 25 • *Literary Elements:* Transparency 6 Worksheet p. 19	• *Grammar and Language Links:* Dangling Modifiers, Worksheet p. 31 • *Language Workshop CD-ROM,* Dangling Modifiers • *Daily Oral Grammar,* Transparencies 17, 18
A Tragedy Revealed: A Heroine's Last Days (p. 417) Ernst Schnabel	• *Reading Skills and Strategies: Reaching Struggling Readers* • MiniRead Skill Lesson, p. 169 • Selection Skill Lesson, p. 177 • *Graphic Organizers for Active Reading,* Worksheet p. 26	• *Grammar and Language Links:* Double Comparisons, Worksheet p. 33 • *Language Workshop CD-ROM,* Double Comparisons • *Daily Oral Grammar,* Transparency 19
Speaking and Listening Workshop: Persuasive Communication (p. 440)		
Writer's Workshop: Comparison-Contrast Essay (p. 442)		
Sentence Workshop: Stringy Sentences (p. 447)		• *Workshop Resources,* p. 49 • *Language Workshop CD-ROM,* Stringy Sentences
Learning for Life: Media Literacy (p. 449)		

Collection Resources

- *Cross-Curricular Activities*, p. 25
- *Portfolio Management System:* Introduction to Portfolio Assessment, p. 1; Parent/Guardian Letters, p. 95
- *Formal Assessment,* Reading Application Test, p. 76
- *Test Generator,* Collection Test

Vocabulary, Spelling, and Decoding	Writing	Listening and Speaking, Viewing and Representing	Assessment
			• *Formal Assessment,* Literary Elements Test, p. 74
• *Words to Own,* Worksheet pp. 13, 14, 15 • *Spelling and Decoding,* Worksheet pp. 16, 17	• *Portfolio Management System,* Rubrics for Choices, p. 146	• *Visual Connections,* Videocassette A, Segment 5 • *Audio CD Library,* Disc 9, Track 2 • *Viewing and Representing:* Fine Art Transparencies 11, 12 Worksheet pp. 44, 48 • *Portfolio Management System,* Rubrics for Choices, p. 146	• *Formal Assessment,* Selection Tests, pp. 66, 68, 70 • *Standardized Test Preparation,* pp. 50, 52, 54 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 16 • *Spelling and Decoding,* Worksheet p. 18	• *Portfolio Management System,* Rubrics for Choices, p. 149	• *Audio CD Library,* Disc 9, Track 3 • *Portfolio Management System,* Rubrics for Choices, p. 149	• *Formal Assessment,* Selection Test, p. 72 • *Standardized Test Preparation,* pp. 56, 58 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Portfolio Management System,* p. 150
	• *Workshop Resources,* p. 23 • *Standardized Test Preparation:* Worksheet p. 132 Transparencies 13–18		• *Portfolio Management System* • Prewriting, p. 151 • Peer Editing, p. 152 • Assessment Rubric, p. 153
		• *Viewing and Representing,* HRW Multimedia Presentation Maker	• *Portfolio Management System,* Rubrics, p. 154

Collection Five

I Still Believe

In spite of everything, I still believe that people are really good at heart.

—Anne Frank
July 15, 1944



OBJECTIVES

1. Read a play and an article centered on the theme "I Still Believe"
2. Interpret literary elements, with a special emphasis on drama
3. Apply a variety of reading strategies, with a special emphasis on using prior knowledge
4. Respond to the literature using a variety of modes
5. Learn and use new words
6. Develop skill in persuasive communication
7. Plan, draft, revise, proofread, and publish a comparison-contrast essay
8. Demonstrate the ability to create charts and graphs
9. Explore, through a variety of projects, how the media convey messages about what we should believe

Introducing the Theme

We can learn much from studying the lives of people from the past. Even ordinary people have important lessons to teach us about bravely facing danger and not losing faith in human nature despite the most unforgivable acts of injustice. As students read the play and magazine article in this collection, ask them to think about why Anne Frank has become a heroine to so many people. Is it simply because she died tragically in a Nazi concentration camp at the age of fifteen, or is there something else that makes her life heroic and teaches us what it means to be human?

Responding to the Quotation

Ask students if they agree with Anne Frank that "people are really good at heart." What experiences in students' lives or evidence in the world either support or challenge this belief about human nature? [Possible responses: examples of heroism or self-sacrifice, in support of the idea; examples of violence or evil, in contradiction.]

Writing Focus: Comparison-Contrast Essay

WORK IN PROGRESS

The following **Work in Progress** assignments build to a culminating **Writer's Workshop** at the end of Collection 5.

• The Diary of Anne Frank	Compare and contrast two characters (p. 413)
• A Tragedy Revealed: A Heroine's Last Days	Compare and contrast two versions of the story (p. 437)

Writer's Workshop: Expository Writing / Comparison-Contrast Essay (p. 442)



Watercolor (1944) by Nely Silvínová, age 12, Theresienstadt Concentration Camp, Terezin, Czechoslovakia. The artist died before her thirteenth birthday.

339

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 95

Formal Assessment
- Reading Application Test, p. 76

Test Generator
- Collection Test

Cross-Curricular Activities
- Teaching Notes, p. 25

Responding to the Art

Nely Silvínová (1931–1944) was deported to a concentration camp from her home in Prague, Czechoslovakia, when she was ten years old. In a heroic effort to brighten the lives of the children there, adult prisoners organized art classes. After learning the fundamentals of drawing, some of the young artists worked on nature themes, especially flowers and butterflies, while others depicted the grim reality of life in the camp: guards, carts pulled by human beings, executions, and burials. About four thousand of these children's drawings are preserved in the archives of the State Jewish Museum in Prague. Some of the works, including one of Nely Silvínová's watercolors, are collected in a book called *I Never Saw Another Butterfly.*

Activity. Ask students what significance they see in the painting's colors and shapes. Do these images represent something real, or are they abstract (nonrepresentational)? [Most students will probably see the painting as a kind of landscape showing a concentration camp. The red shape in the center may represent the gas chambers or the crematoriums, where bodies were burned. (The dark lines in the front are the artist's signature and date.) Some students will think the painting is abstract, and that its colors and shapes have emotional meaning but not necessarily representational meaning.]

Writer's Notebook

WORK IN PROGRESS

Ask students to write two or three sentences to complete this idea: "I still believe that . . ." Then ask them to write another two or three sentences to complete this contrasting point of view: "I used to believe that . . . , but I don't believe that this idea is true anymore because . . ."

OBJECTIVES
1. Appreciate the skills involved in bringing a drama to life
2. Identify the dramatic elements of conflict, complications, climax, resolution, and dramatic irony

Resources

Elements of Literature

Drama

For additional instruction on the elements of drama, see *Literary Elements:*

- Transparency 6

Assessment

Formal Assessment

- Literary Elements Test, p. 74

Elements of Literature

This feature explains the basic principles of drama—conflict, complications, climax, and resolution—and shows students how to recognize them in plays, movies, and TV shows. The feature also introduces the concept of dramatic irony.

Mini-Lesson: Drama

To help students understand the difference between drama and other forms of storytelling, point out that in a story or novel, the writer can *describe* a character's conflict. The playwright must *show* the audience what that character wants—as well as who or what is getting in the way. Remind students that a character's conflict can be external (a struggle with another person or outside force) or internal (a struggle within that character's own mind) or both.

In some plays, movies, and TV shows, conflict is shown mainly through physical action: fights, car chases, alien invasions. But most dramatic works reveal conflict in a less obvious way—through the dialogue spoken between characters or the inner thoughts a character expresses aloud while alone onstage.

Ask students to think about how they would dramatize the main conflict described in a story they have read. What elements would they have to change or add to make the audience understand the conflict?

Elements of Literature

DRAMA: Literature in Action *by* Robert Anderson

A Shared Experience

Literature of all kinds can help us see, explore, and come to know ourselves and our world. Drama speaks to us in a unique way: As "literature in action," it brings a story to life before our eyes.

Many people are involved in bringing a **playwright's** work to life in a theater. The **producer,** the **director,** the **actors,** the **set** and **lighting designers,** even the members of the **audience** share the act of creation with the writer.

The Basic Dramatic Principles

The first question to ask in thinking about a dramatic work (whether it's a play, a movie, or a TV program) is: Who wants what? You'll find that the character who wants something is opposed by another character or a force. This opposition is the source of the **conflict.** The person with the "want" drives the action of the play as he or she tries to resolve the conflict.

Additional problems, or **complications,** arise; then the **climax,** the moment of greatest emotional intensity, is reached. The climax is followed by the **resolution,** the final part of the play, where the conflict is resolved and the story is brought to a close. These steps—conflict, complications, climax, and resolution—are called the **basic dramatic principles.**

The Principles at Work

You can easily recognize these principles at work in TV shows and movies. Consider this typical plot.

Conflict

A lawyer who is down on her luck gets one last chance to prove her worth, by defending a shady-looking client. If she loses this case, she's through.

Complications

While hunting down important testimony, she finds that her life is threatened. At the same time she must overcome her own doubts about her client's innocence.

Climax

Finally, in a dramatic courtroom scene, she brilliantly cross-examines a witness and proves he is lying.

Resolution

The jury acquits her client. The conflict is resolved: The lawyer is back on top of her profession.

Characters in Crisis

Every play centers on a **crisis,** a situation of danger or difficulty that places at risk something of great value to the characters: life, love, family pride, anything that is precious to them. The crisis may arise because the characters want something for which they must struggle with someone else or with themselves. The crisis may also arise because the characters want to remove a threat to their safety or happiness.

Making a Change

Most plays are about **change,** both in the characters and in their relationships. These

Using Students' Strengths

Visual Learners

As students think about how they would dramatize the central conflict in a story they've read, invite them to consider the effect of visual elements such as set design, costumes, makeup, and lighting. Have volunteers present their ideas to the class.

Auditory/Musical Learners

Ask students to brainstorm a list of movie songs that reveal a character's conflict. Then ask students to describe or give examples of the kind of music that typically signals the climax of a film or TV show.



changes come about as the characters work out their conflicts.

In the play you are about to read, *The Diary of Anne Frank,* several characters are in a dangerous situation. They are hiding from the Nazis in a small attic in Amsterdam during World War II. What is their primary "want"? They want to survive until the Nazis are driven out of the Netherlands.

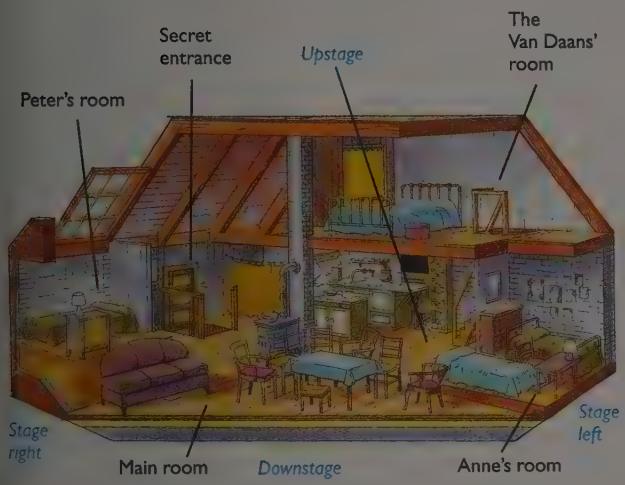
Under the pressure of the situation, however, many more conflicts develop. We see several of the characters change as a result, some becoming wiser and more generous, others pettier and more self-centered.

Dramatic Irony: Knowing the Future

Irony is a contrast between expectation and reality. **Dramatic irony** occurs when the people watching a play know something that the characters onstage do not know—including, sometimes, what awaits them in the future.

Most people who see *The Diary of Anne Frank* performed know what happened to Anne and the others who shared her hiding place. (See pages 342–343.) This knowledge lends dramatic irony to everything that is said and done onstage—the conflicts and concerns that will vanish in the face of tragedy, the hopes and plans that will never become reality.

Stage Set for *The Diary of Anne Frank*



The Shock of Recognition

If a play succeeds, we feel what has been called "the shock of recognition." When the foolish behavior of a character onstage reminds us of ourselves or people we know, we laugh. When the anguish or sorrow expressed by a character calls to mind a painful memory, we cry. When we share in the laughter and tears of other people in the audience, we know we are not alone.

Applying the Element

As students read *The Diary of Anne Frank,* have them take notes on instances of dramatic principles in the order they appear in the play. Suggest that they ask themselves the following questions:

- What is the conflict that drives the action forward?
- What complications develop?
- At what point does the plot reach its climax?
- How is the conflict resolved?

After they have finished reading the play, divide students into small groups to discuss their notes. Then ask a representative from each group to summarize the group's dramatic analysis. (This summary can be presented orally or in the form of a chart or poster.) If everyone in the group did not agree about the play's conflict, complications, climax, and resolution, ask the representative to present all points of view.

The main conflict is the struggle faced by all the occupants of the Secret Annex to avoid being found by the Nazis. There are various other conflicts between—and within—characters, particularly Anne, as they struggle to live together under difficult circumstances. The main complications are Mr. Dussel's arrival, the Hanukkah burglary of the downstairs office, Mrs. Frank's threat to evict Mr. Van Daan for stealing food, and the blackmailing of Kraler by a worker who seems to have discovered the existence of the Annex. Some students will feel the climax occurs when the office phone rings several times; others will identify it as the arrival of the police after the ringing. The resolution occurs in the final scene, when Mr. Frank tells what happened after the police came: Everyone was arrested and sent to concentration camps, where they all died except Mr. Frank.

Reaching All Students

Struggling Readers

Before students begin the play, familiarize them with the written form of a script. Pair students, and have them look over the script without actually reading it. Then ask them to list some features they notice in the script that do not appear in stories or novels. [a list of characters at the beginning, act and scene numbers, boldface dialogue tags to identify which character is speaking, and italicized stage directions (in parentheses when they appear within dialogue and in brackets when they appear separately)] **Make sure students understand the purpose of stage directions: They tell the actors how to read their lines (what tone of voice to use, what emotions they are trying to express) as well as what actions to perform or what gestures to make. They also describe the sets, props, lighting, and anything else the playwright chooses to specify.**

Objectives

1. Read and interpret the play
2. Identify flashback
3. Use resources while reading
4. Express understanding through writing, art, role-playing, performance, or research
5. Avoid dangling and misplaced modifiers
6. Understand and use new words

Skills

Literary
- Identify flashback

Reading
- Use resources while reading

Writing
- Collect ideas for a comparison-contrast essay
- Write an "I Am" poem
- Decide if the play is a tragedy
- Write a diary entry
- Support an opinion

Speaking/Listening
- Role-play a dialogue
- Perform a scene from the play
- Research and present a topic

Grammar
- Avoid dangling and misplaced modifiers

Vocabulary
- Understand and use new words

Viewing/Representing
- Speculate about the meaning of a painting (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

The Diary of Anne Frank

Make the Connection

A True Story

"I hope I shall be able to confide in you completely, as I have never been able to do in anyone before, and I hope that you will be a great support and comfort to me."

So begins the diary of a thirteen-year-old Jewish girl named Anne Frank. Anne's diary opens in 1942 with stories of boyfriends, parties, and school life. It closes two years later, just days before Anne is captured and imprisoned in a Nazi concentration camp.

Anne Frank was born in Frankfurt, Germany, in 1929. When she was four years old, her family immigrated to Amsterdam, the Netherlands, to escape the anti-Jewish measures being introduced in Germany. In Amsterdam, Otto Frank, Anne's father, managed a company that sold pectin, a substance used in making jams and jellies. Anne and her older sister, Margot, enjoyed a happy, carefree childhood until May 1940, when the Netherlands capitulated (surrendered) to the invading German Army. Anne wrote in her diary about the Nazi occupation that followed:



Anne Frank in 1942.

"After May 1940, good times rapidly fled: first the war, then the capitulation, followed by the arrival of the Germans, which is when the sufferings of us Jews really began. Anti-Jewish decrees followed each other in quick succession. Jews must wear a yellow star, Jews must hand in their bicycles, Jews are banned from trains and are forbidden to drive. Jews are only allowed to do their shopping between three and five o'clock and then only in shops which bear the placard 'Jewish shop.' Jews must be indoors by eight o'clock and cannot even sit in their own gardens after that hour. Jews are forbidden to visit theaters, cinemas, and other places of entertainment. Jews may not take part in public sports. Swimming baths, tennis courts, hockey fields, and other sports grounds are all prohibited to them. Jews may not visit Christians. Jews must go to Jewish schools, and many more restrictions of a similar kind.

So we could not do this and were forbidden to do that. But life went on in spite of it all."

Soon, however, the situation in the Netherlands grew much worse. As in other German-occupied countries, the Nazis began rounding up Jews and transporting them to concentration camps and death camps, where prisoners died from overwork, starvation, or disease, or were murdered in gas chambers. Escaping Nazi-occupied territory became nearly impossible. Like many other Jews trapped in Europe at the time, Anne and her family went into hiding to avoid capture. Others were not so lucky, as Anne knew:

"Countless friends and acquaintances have gone to a terrible fate. Evening after evening the green and gray army lorries [trucks] trundle past. The Germans ring at every front door to inquire if

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Also see the maps on page 417.

there are any Jews living in the house. If there are, then the whole family has to go at once. If they don't find any, they go on to the next house. No one has a chance of evading them unless one goes into hiding. Often they go around with lists and only ring when they know they can get a good haul. Sometimes they let them off for cash—so much per head. It seems like the slave hunts of olden times. . . . In the evenings when it's dark, I often see rows of good, innocent people accompanied by crying children, walking on and on, in the charge of a couple of these chaps, bullied and knocked about until they almost drop. No one is spared—old people, babies, expectant mothers, the sick—each and all join in the march of death. ❞

The Frank family and four other Jews lived for more than two years hidden in a few cramped rooms (now known as "the Secret Annex") behind Mr. Frank's office and warehouse. In August 1944, the Nazi police raided their hiding place and sent all eight of its occupants to concentration camps. Of the eight, only Otto Frank survived. Anne died of typhus in a camp in Germany called Bergen-Belsen. She was fifteen years old.

When she began her diary, Anne didn't intend to show it to anyone unless she found a "real friend." Through its dozens of translations and the stage adaptation you are about to read, Anne's diary has found her generations of friends all over the world.

Elements of Literature

Flashback

Most of this play is told in the form of an extended **flashback,** framed by opening and closing scenes set at a later time. As you read Scene 1, notice how the frame gives the audience important background information about the characters and their situation.

A flashback is an interruption in the present action of a plot to show events that happened at an earlier time.

For more on Flashback, see the Handbook of Literary Terms.

Reading Skills and Strategies

Dialogue with the Text: Using Resources

This text includes many resources supplying facts about this true story. They include a map, a time line, historical photographs, and entries from Anne's diary.

As you read, jot down your thoughts and feelings about the characters and what is happening to them. Be sure to note where the background resources in the text help you to understand the play. The comments on page 348 show one student's thoughts.

Background

Many students will have some understanding of the circumstances of both World War II and Hitler's campaign against the Jews. You might ask a few students to research and report to the class on various aspects of the conflict (see suggestions relating to the time line, pp. T344–T345). Encourage students to use the Internet as well as the library in their research. Plan on previewing any online activity you suggest to students, because the content may be unreliable or inappropriate. You should also be sure to double-check Web addresses (URLs), because they frequently change.

A classroom resource you might explore is the Yale University Fortunoff Video Archive for Holocaust Testimonials, a collection of videotaped interviews with Holocaust survivors and witnesses. The United States Holocaust Memorial Museum, in Washington, D.C., is another excellent teacher's resource. If you plan on using any of the materials these and other organizations make available, you should probably let parents or guardians know in advance, since survivor testimony will elicit strong emotions in many students. Also, be particularly sensitive to the fact that some students may have relatives who are survivors of or who died in the Holocaust.

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 16
- *Graphic Organizers for Active Reading,* pp. 23–25
- *Words to Own,* pp. 13–15
- *Spelling and Decoding*
 Worksheets, pp. 16, 17
- *Audio CD Library*
 Disc 9, Track 2

Elements of Literature
- *Literary Elements*
 Transparency 6
 Worksheet, p. 19

Writing and Language
- *Daily Oral Grammar*
 Transparencies 17, 18
- *Grammar and Language Links,* Worksheet, p. 31
- *Language Workshop CD-ROM*

Viewing and Representing
- *Viewing and Representing*
 Fine Art Transparencies 11, 12
 Fine Art Worksheet, pp. 44, 48
- *Visual Connections*
 Videocassette A, Segment 5

Assessment
- *Formal Assessment,* pp. 66, 68, 70
- *Portfolio Management System,* p. 146
- *Standardized Test Preparation,* pp. 50, 52, 54
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-5)

A Historical Connections

Hitler's Rise to Power

As a young man in Austria, Adolf Hitler (1889–1945) dreamed of becoming an artist but was twice rejected by the Academy of Fine Arts in Vienna. He moved to Munich, Germany, in 1913, and at the outbreak of World War I volunteered for the German army after Austria rejected him for military service. When World War I ended, Hitler began his political career as a member of the National Socialist German Workers' Party, renamed the Nazi Party in 1920. Soon he became head of the party, which rose to power on a platform denouncing Jews, Communists, and the financial burden placed on Germany in the treaty that ended World War I. When Hitler became chancellor of Germany in 1933, it was through legal means—he was appointed by the president. But he quickly assumed dictatorial powers after holding rigged elections and combining the positions of chancellor and president to become the *Führer*, or leader, of Germany.

B Historical Connections

The Holocaust

Shortly after Hitler became chancellor, the Nazis began their systematic persecution of the Jews. This twelve-year period of genocide, resulting in the extermination of some six million Jews, has become known as the *Holocaust* ("sacrificial destruction by fire") or the *Shoah* (Hebrew for "catastrophe" or "disaster"). During this period, the Nazis also murdered five to seven million other people they deemed "inferior"—including Gypsies, homosexuals, the disabled, and political dissidents. But Jews were the primary target for genocidal extermination.

C Historical Connections

Appeasement

The Munich Agreement was mainly the work of British Prime Minister Neville Chamberlain, who was later condemned for believing that Hitler could be "appeased" if allowed to annex parts of Czechoslovakia.

ANNE FRANK'S LIFE		WORLD EVENTS
June 12: Anne Frank is born in Frankfurt, Germany.  *Anne in 1933.*	1929	
	1930 – 1932	The National Socialist German Workers' (Nazi) party begins its rise to power. The Nazis proclaim the superiority of the German "master race" and blame Jews for the German defeat in World War I and for the troubled economy.
The Franks decide to leave Germany to escape Nazi persecution. While Mr. Frank looks for a new home in Amsterdam, the Netherlands, the rest of the family stays with relatives in Aachen, Germany.	1933	**January 30:** The Nazi party leader, Adolf Hitler, becomes chancellor (head of the government) of Germany. **March 10:** The first concentration camp is established by the Nazis, at Dachau, Germany. **April:** The Nazis pass their first anti-Jewish law, banning the public employment of Jews.  *Adolf Hitler.*
 *Anne with her father at Miep Santrouschitz and Jan Gies's wedding.*	1934	
	1935	**September 15:** The Nuremberg Laws are passed, denying Jews German citizenship and forbidding marriage between Jews and non-Jews.
	1936	**October 25:** Germany and Italy form an alliance (the Axis).
Summer: The Van Pels family (called the Van Daans in Anne's diary) flee Germany for the Netherlands.	1937	
December 8: Fritz Pfeffer (called Albert Dussel in Anne's diary) flees Germany for the Netherlands.  *Anne playing with her friend Sanne Ledermann in Amsterdam.* The Granger Collection, New York.	1938	**March 12–13:** The German Army invades and annexes Austria. **September 29–30:** The Munich Agreement, granting Germany the right to annex part of Czechoslovakia, is drafted and signed by representatives from France, Great Britain, Italy, and Germany. **November 9–10:** Kristallnacht (Night of the Broken Glass). Led by the SS, the Nazi special police, Germans beat and kill Jews, loot Jewish stores, and burn synagogues.

Reaching All Students

Struggling Readers

Some students may need help understanding how to read this two-column time line or how to process all the information it shows. Explain that the left-hand column presents important events in Anne Frank's life, while the right-hand column presents key events relating to World War II. The time line allows the reader to learn about Anne's personal story and, at the same time, about the events in Europe that most affected her fate. First ask students to read *down* the time line, focusing on one column at a time. Then ask them to read *across* the time line, focusing on one year at a time. This technique will be helpful to students with visual perception (such as spatial or sequential) difficulties.

ANNE FRANK'S LIFE		WORLD EVENTS
 *Anne, second from left, with friends on her tenth birthday.* The Granger Collection, New York.	1939	**March:** Germany invades and occupies most of Czechoslovakia. **September 1:** Germany invades Poland. France and Great Britain declare war on Germany two days later.
	1940	**Spring:** Germany invades Denmark, Norway, the Netherlands, Belgium, Luxembourg, and France. **September 27:** Japan joins the Axis.
	1941	**June 22:** Germany invades the Soviet Union. **December:** The United States enters the war on the side of the Allied nations (including Great Britain, the Soviet Union, and other countries) after Japan attacks the U.S. naval base at Pearl Harbor.
June 12: Anne receives a diary for her thirteenth birthday. **July 6:** The Franks go into hiding after Margot receives an order to appear for deportation to a labor camp in Germany. The Van Pels family joins them one week later. **November 16:** Fritz Pfeffer becomes the eighth occupant of the Secret Annex.	1942	**January:** The "Final Solution" is secretly announced at a conference of Nazi officials: Europe's Jews are to be "exterminated," or murdered. Construction of death camps, equipped with gas chambers and huge incinerators for mass killing and cremation, begins in Poland. Millions of people (Jews and non-Jews) will die in these camps. D
	1943	
August 4: Nazi police raid the Secret Annex; the occupants are sent to concentration camps. **September:** Mr. Van Pels dies in Auschwitz. **December 20:** Fritz Pfeffer dies in Neuengamme.	1944	**June 6:** D-day. Allied forces land in Normandy, in northern France, and launch an invasion of western Europe.
Anne's mother, Edith Frank, dies in Auschwitz. Three weeks later Otto Frank is freed when Auschwitz is liberated by the Soviet Army. Anne and Margot die in Bergen-Belsen a few weeks before British soldiers liberate the camp. Peter Van Pels dies in Mauthausen. Mrs. Van Pels dies in Theresienstadt.	1945	**May 8:** The war in Europe ends with Germany's unconditional surrender to the Allies. **August 14:** Japan surrenders after the United States drops atomic bombs on the Japanese cities of Hiroshima and Nagasaki. E


Bombing of Hiroshima.

D Historical Connections

The Final Solution

The "Final Solution" was ordered by Hitler and officially planned at the Wannsee Conference, in early 1942. At the conference, fifteen Nazi and SS officials decided on the administrative details of the plan: All of Europe's Jews would be deported to camps in eastern Poland, where they would be worked to death as slave laborers or exterminated. More than two thirds of Europe's Jews were killed by the end of the war.

E Historical Connections

Hiroshima and Nagasaki

The atomic bombings of Hiroshima and Nagasaki were the first (and only) wartime uses of nuclear weapons. The United States dropped a uranium bomb on Hiroshima on August 6, 1945, and a much larger plutonium bomb on Nagasaki on August 9. Casualty estimates vary, but it is believed that more than 100,000 people were killed instantly, and another 94,000 were wounded. The radioactive fallout from the two bombs caused an estimated 40,000 additional deaths by the end of 1945 (and by some estimates another 100,000 over the next five years). Radiation poisoning has continued to cause serious long-term health problems, particularly cancer.

Crossing the Curriculum

History/Social Studies

Some students may be interested in researching one of the world events mentioned in this time line and then reporting back to the class on what they've learned. Ask other students to expand the time line by including additional war-related events—or to explore what was going on at the time (1929–1945) in the United States or other parts of the world not covered by the time line.

Summary

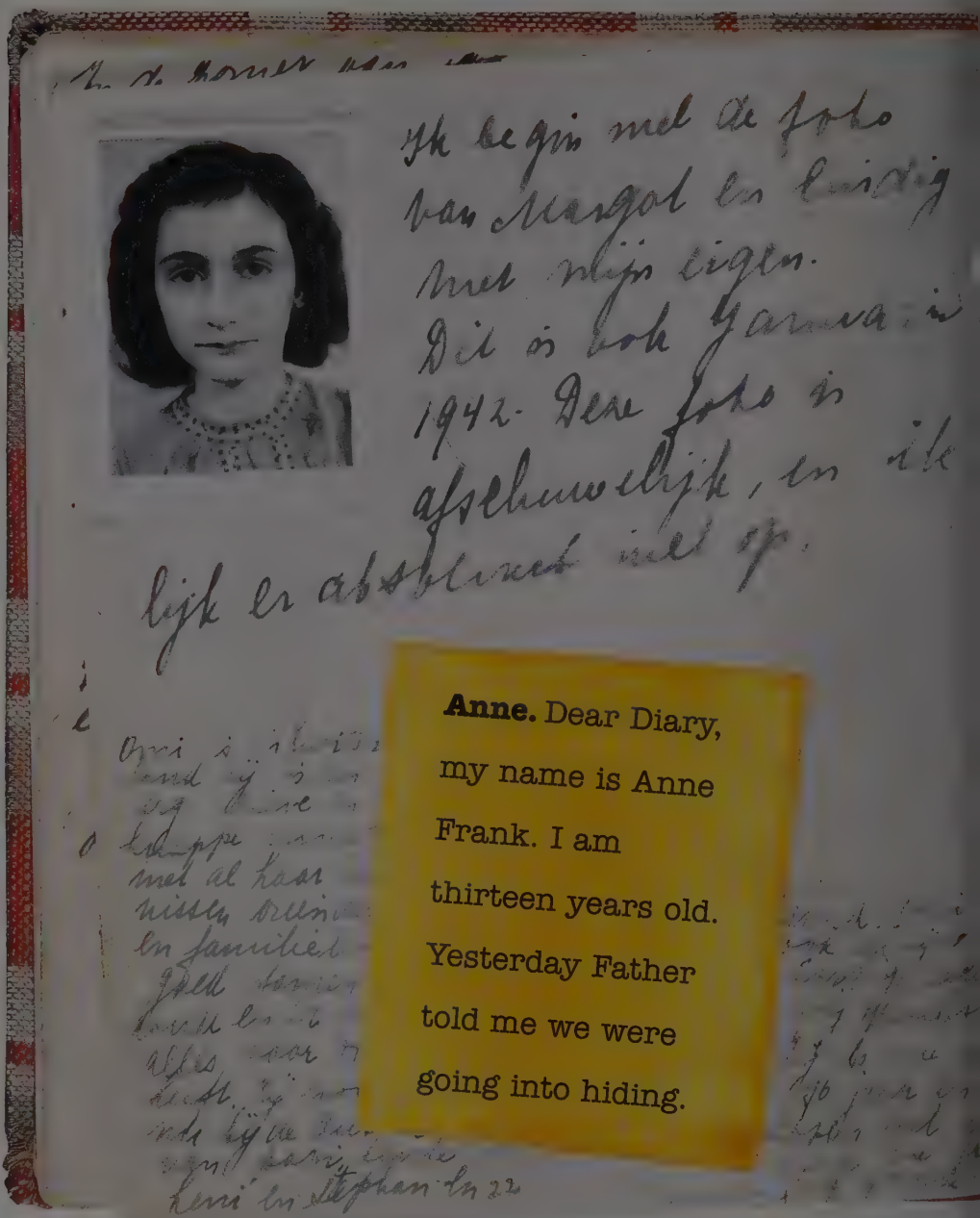
Act One, Scenes 1–3

The play opens in November 1945. Anne's father, Otto Frank, has just been released from a concentration camp and is making an emotional return to the Secret Annex in Amsterdam. He is with his former employee Miep Gies, who helped protect the Franks and four other Jews while they hid from the Nazis for two years in the Annex. Miep has found Anne's diary, which her father begins to read. Anne's offstage voice joins his and then continues alone.

Scene 2 begins a flashback that lasts until the play's final scene. It is July 1942, and the Annex residents are gathering for the first time. Thirteen-year-old Anne adores her generous, understanding father but often fights with her mother. Anne also resents her sixteen-year-old sister, Margot, who is constantly being held up to Anne as a model. The Franks are sharing the Annex with selfish Mr. Van Daan, vain Mrs. Van Daan, and their shy sixteen-year-old son, Peter, whom Anne tries to befriend.

In Scene 3, the fussy, intolerant dentist Mr. Dussel joins the group. Mr. Dussel must share a room with Anne, and the two clash almost immediately.

At this point the characters' central conflict—the war and the Holocaust—is outside the play's action. Yet throughout these scenes, ominous sound effects are heard. The main conflict driving the action revolves around Anne herself: a childish but maturing girl who wants to assert her independence.



Reaching All Students

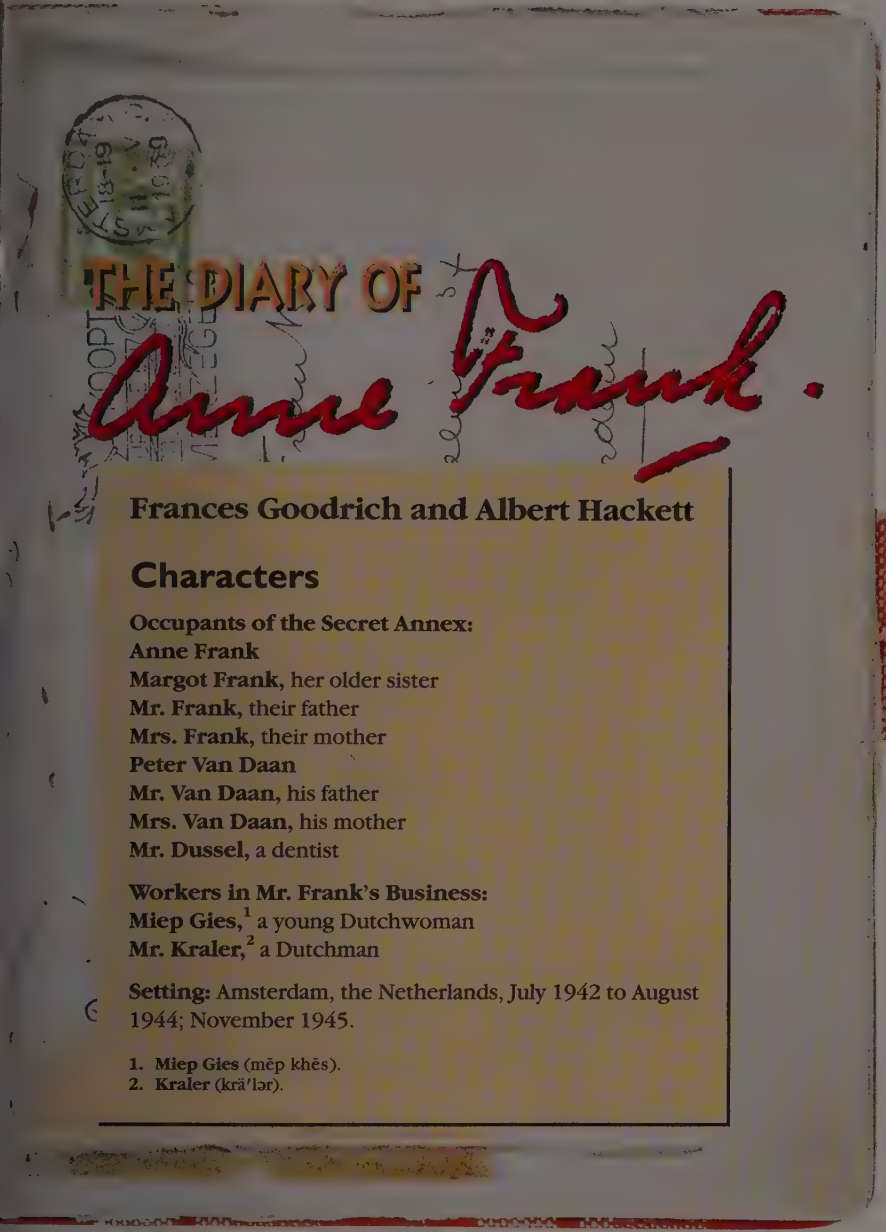
Struggling Readers

Using Resources was introduced on p. 343. For a lesson directly tied to this selection that teaches students to use resources by using a strategy called Sketch to Stretch, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 16

Advanced Learners

Have students read excerpts from the English translation of *The Diary of Anne Frank*. As students read the play, have them discuss passages in which the playwrights used Anne's words with very few changes and passages in which the dramatists made significant changes. Encourage students to speculate on the reasons for the changes and to evaluate their suitability to the work as a whole.



Frances Goodrich and Albert Hackett

Characters

Occupants of the Secret Annex:
Anne Frank
Margot Frank, her older sister
Mr. Frank, their father
Mrs. Frank, their mother
Peter Van Daan
Mr. Van Daan, his father
Mrs. Van Daan, his mother
Mr. Dussel, a dentist

Workers in Mr. Frank's Business:
Miep Gies,[1] a young Dutchwoman
Mr. Kraler,[2] a Dutchman

Setting: Amsterdam, the Netherlands, July 1942 to August 1944; November 1945.

1. **Miep Gies** (mēp khēs).
2. **Kraler** (krä'lər).

RESPONDING TO THE ART

Activity. Have students ever kept a diary? If so, how was it similar to or different from the one shown in the photograph? What sort of information might the diary in the photograph contain? [Possible responses: entries about daily events, parents, favorite things, friends.]

Resources

Viewing and Representing
Videocassette A, Segment 5
The segment "In a Dark Hour" may be used with the play. See the *Visual Connections Teacher's Manual.*

Listening
Audio CD Library
A recording of an excerpt from this play is included in the *Audio CD Library:*
- Disc 9, Track 2

Selection Assessment
Formal Assessment
- Selection Test, pp. 66, 68, 70

Test Generator
- Selection Test

Viewing and Representing
Fine Art Transparency
Use the paintings *The Jewish Children in the Ghettos and Death Camps* by Israel Bernbaum and *World War II (Vanitas)* by Audrey Flack to help students expand their understanding of the Holocaust and its victims.
- Transparencies 11 and 12
- Worksheets, pp. 44 and 48

Preteaching Vocabulary

Words to Own
Have students read the Words to Own and their definitions at the bottom of the Act One selection pages. Encourage students, with partners, to use each word in an original sentence. Then have them match the word in the left column with its antonym in the right column.

1. fortify	[g]	a. pleased	**3.** appalled	[a]	c. ashamed
2. loathe	[d]	b. democracy	**4.** conspicuous	[j]	d. love
			5. tyranny	[b]	e. indifference
			6. gingerly	[i]	f. calmly
			7. unabashed	[c]	g. weaken
			8. ostentatiously	[h]	h. modestly
			9. indignantly	[f]	i. incautiously
			10. zeal	[e]	j. hidden

A Struggling Readers

Monitoring Comprehension

Some students may be confused by the various names used to describe this one nation and its people. Make sure everyone understands that *the Netherlands* and *Holland* refer to the same country, and that its inhabitants and language are called Dutch.

B Reading Skills and Strategies



Using Resources

Guide students through this set of stage directions, asking them to find details that describe the exterior and interior setting. Remind students that there is an illustration of the stage set on p. 341, which will help them visualize this setting. Another outside resource is the detailed floor plans of the Annex included in both the diary itself and *Anne Frank: The Biography* (1998), by Melissa Müller. Be sure to caution students who explore these resources that the stage set of the play is different from the real Annex, which consisted of two floors with four rooms, plus an attic.

C Elements of Literature

Flashback

Most of the play is in the form of a flashback that is framed by opening and closing scenes set at a later time. Make sure students notice that the stage directions indicate the date of this "frame": November 1945.



Dialogue with the Text

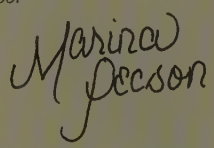
I forgot the proper name of this comparison: "roof of the building is outlined against a sea of other rooftops."

"Marching feet." Are there soldiers around here? What canal is it?

Why are the windows painted or covered?

Why is the door concealed with a bookcase?

This must be the owner of the place.



— Marina Pecson
Traner Middle School
Reno, Nevada

Act One

SCENE 1

The scene remains the same throughout the play. It is the top floor of a warehouse and office building in Amsterdam, Holland. The sharply peaked roof of the building is outlined against a sea of other rooftops stretching away into the distance. Nearby is the belfry of a church tower, the Westertoren, whose carillon[3] rings out the hours. Occasionally faint sounds float up from below: the voices of children playing in the street, the tramp of marching feet, a boat whistle from the canal.[4]

The three rooms of the top floor and a small attic space above are exposed to our view. The largest of the rooms is in the center, with two small rooms, slightly raised, on either side. On the right is a bathroom, out of sight. A narrow, steep flight of stairs at the back leads up to the attic. The rooms are sparsely furnished, with a few chairs, cots, a table or two. The windows are painted over or covered with makeshift blackout curtains. In the main room there is a sink, a gas ring for cooking, and a wood-burning stove for warmth.

The room on the left is hardly more than a closet. There is a skylight in the sloping ceiling. Directly under this room is a small, steep stairwell, with steps leading down to a door. This is the only entrance from the building below. When the door is opened, we see that it has been concealed on the outer side by a bookcase attached to it.

The curtain rises on an empty stage. It is late afternoon, November 1945.

The rooms are dusty, the curtains in rags. Chairs and tables are overturned.

The door at the foot of the small stairwell swings open. MR. FRANK *comes up the steps into view. He is a gentle, cultured European in his middle years. There is still a trace of a German accent in his speech.*

He stands looking slowly around, making a supreme effort at self-control. He is weak, ill. His clothes are threadbare.

After a second he drops his rucksack on the couch and

3. **carillon** (kar′ə·län′): set of bells each of which produces a single tone.
4. **canal:** artificial waterway. Amsterdam, which was built on soggy ground, has more than one hundred canals, built to help drain the land. The canals are used like streets.

Using Students' Strengths

Visual Learners

As visual learners read the play, they might benefit from filling in the graphic organizers provided in the *Graphic Organizers for Active Reading*, pp. 23–25.

Kinesthetic Learners

Have pairs of students pantomime scenes from the play, using gestures and movements but no words. Then have the rest of the class guess which character each student is portraying. Students might begin this activity by studying a particular character and then inventing physical qualities or mannerisms that reflect the character's personality. For example, students might create a walk, posture, or nervous gesture (twirling a lock of hair, taking off glasses and rubbing the eyes).

Interpersonal Learners

Select a segment of dialogue between two characters (such as the opening scene between Mr. Frank and Miep). Have pairs of students read the dialogue aloud to each other. Then have them exchange character roles and reread the dialogue. Finally, have the partners offer advice to each other on how to improve their oral interpretation and character portrayal.

moves slowly about. He opens the door to one of the smaller rooms and then abruptly closes it again, turning away. He goes to the window at the back, looking off at the Westertoren as its carillon strikes the hour of six; then he moves restlessly on.

From the street below we hear the sound of a barrel organ and children's voices at play. There is a many-colored scarf hanging from a nail. MR. FRANK *takes it, putting it around his neck. As he starts back for his rucksack, his eye is caught by something lying on the floor. It is a woman's white glove. He holds it in his hand and suddenly all of his self-control is gone. He breaks down crying.*

We hear footsteps on the stairs. MIEP GIES *comes up, looking for* MR. FRANK. MIEP *is a Dutchwoman of about twenty-two. She wears a coat and hat, ready to go home. She is pregnant. Her attitude toward* MR. FRANK *is protective, compassionate.*



The Secret Annex.

Miep. Are you all right, Mr. Frank?

Mr. Frank (*quickly controlling himself*). Yes, Miep, yes.

Miep. Everyone in the office has gone home. . . . It's after six. (*Then, pleading*) Don't stay up here, Mr. Frank. What's the use of torturing yourself like this?

Mr. Frank. I've come to say goodbye . . . I'm leaving here, Miep.

Miep. What do you mean? Where are you going? Where?

Mr. Frank. I don't know yet. I haven't decided.

Miep. Mr. Frank, you can't leave here! This is your home! Amsterdam is your home. Your business is here, waiting for you. . . . You're needed here. . . . Now that the war is over, there are things that . . .

Mr. Frank. I can't stay in Amsterdam, Miep. It has too many memories for me. Everywhere, there's something . . . the house we lived in . . . the school . . . that street organ playing out there . . . I'm not the person you used to know, Miep. I'm a bitter old man. (*Breaking off*) Forgive me. I shouldn't speak to you like this . . . after all that you did for us . . . the suffering . . .

Miep. No. No. It wasn't suffering. You can't say we suffered. (*As she speaks, she straightens a chair which is overturned.*)

Mr. Frank. I know what you went through, you and Mr. Kraler. I'll remember it as long as I live. (*He gives one last look around.*) Come, Miep. (*He starts for the steps, then remembers his rucksack, going back to get it.*)

Miep (*hurrying up to a cupboard*). Mr. Frank, did you see? There are some of your papers here. (*She brings a bundle of papers to him.*) We found them in a heap of rubbish on the floor after . . . after you left.

Mr. Frank. Burn them. (*He opens his rucksack to put the glove in it.*)

RESPONDING TO THE ART

In seventeenth-century Amsterdam, the price of a house was based on its width, so houses were built narrow, tall, and deep, often with an internal passageway leading to a rear building, called an annex. The four-story brick house where Anne Frank, her family, and the others hid was turned into a museum in 1957 by the Anne Frank Foundation, established by a group of Amsterdam citizens who wanted to preserve the house as a reminder of the Holocaust. Anne's original diary is on display at the museum, which has been visited by millions of people.

Activity. Have students compare the stage directions for Act One, Scene 1, on p. 348 with this photo of the rear of the actual house. Students might also determine which rooms are shown in the drawing of the stage set on p. 341.

D Reading Skills and Strategies

Making Predictions

? Why do you think Mr. Frank reacts to the glove in this way? [Possible response: It belonged to a family member who died. Some students may guess that it belonged to Anne.] **Ask students to watch for the scene in which the glove is used.** [Anne puts on a pair of gloves as she prepares to visit Peter, in Act Two, Scene 2.]

E Elements of Literature

Flashback

? What clues hint at what happened to Mr. Frank and Miep in the past? [Possible response: "... after all that you did for us ... the suffering ..." is a clue that something terrible happened to Mr. Frank and that Miep helped him in some way, although she doesn't consider her suffering worth mentioning.]

Crossing the Curriculum

Music

In this scene, Mr. Frank hears the famous Westertoren carillon striking the hour. Explain to students that the carillon is a musical instrument usually located in a church or clock tower and made up of a set of stationary bronze bells. These bells are controlled by a keyboard with wooden levers and pedals. They can also be connected to clockworks so that they automatically chime the hours.

As they read the play, ask students to pay close attention to the use of sound devices like the carillon. What effect does the repeated chiming of the hours have on the characters and the audience? [Possible response: The chiming of the carillon creates a sense of loss, sadness, yearning. The bells are part of the outside world, forbidden to the people inside the Secret Annex.]

Miep. But, Mr. Frank, there are letters, notes . . .

Mr. Frank. Burn them. All of them.

Miep. Burn *this*? (*She hands him a paper-bound notebook.*)

Mr. Frank (*quietly*). Anne's diary. (*He opens the diary and begins to read.*) "Monday, the sixth of July, nineteen forty-two." (*To* MIEP) Nineteen forty-two. Is it possible, Miep? . . . Only three years ago. (*As he continues his reading, he sits down on the couch.*) "Dear Diary, since you and I are going to be great friends, I will start by telling you about myself. My name is Anne Frank. I am thirteen years old. I was born in Germany the twelfth of June, nineteen twenty-nine. As my family is Jewish, we emigrated to Holland when Hitler came to power."



Miep Gies and Otto Frank.

[*As* MR. FRANK *reads on, another voice joins his, as if coming from the air. It is* ANNE'S *voice.*]

Mr. Frank and Anne's Voice. "My father started a business, importing spice and herbs. Things went well for us until nineteen forty. Then the war came, and the Dutch capitulation, followed by the arrival of the Germans. Then things got very bad for the Jews."

[MR. FRANK'S *voice dies out.* ANNE'S *voice continues alone. The lights dim slowly to darkness. The curtain falls on the scene.*]

Anne's Voice. You could not do this and you could not do that. They forced Father out of his business. We had to wear yellow stars.[5] I had to turn in my bike. I couldn't go to a Dutch school anymore. I couldn't go to the movies or ride in an automobile or even on a streetcar, and a million other things. But somehow we children still managed to have fun. Yesterday Father told me we were going into hiding. Where, he wouldn't say. At five o'clock this morning Mother woke me and told me to hurry and get dressed. I was to put on as many clothes as I could. It would look too suspicious if we walked along carrying suitcases. It wasn't until we were on our way that I learned where we were going. Our hiding place was to be upstairs in the building where Father used to have his business. Three other people were coming in with us . . . the Van Daans and their son Peter . . . Father knew the Van Daans but we had never met them. . . .

[*During the last lines the curtain rises on the scene. The lights dim on.* ANNE'S *voice fades out.*]

SCENE 2

It is early morning, July 1942. The rooms are bare, as before, but they are now clean and orderly.

MR. VAN DAAN, *a tall, portly man in his late forties, is in the main room, pacing up and down, nervously smoking a cigarette. His clothes and overcoat are expensive and well cut.*

MRS. VAN DAAN *sits on the couch, clutching her possessions: a hatbox, bags, etc. She is a pretty woman in her early forties. She wears a fur coat over her other clothes.*

PETER VAN DAAN *is standing at the window of the room on the right, looking down at the street below. He is a shy, awkward boy of sixteen. He wears a cap, a raincoat, and long*

5. **yellow stars:** The Nazis ordered all Jews to sew a large Star of David (a six-pointed star) on their outer clothing so that they could be easily recognized as Jews.

A Elements of Literature

Flashback

? The blurring together of Mr. Frank's and Anne's voices helps the audience make the transition from 1945 back to 1942. At what point in the play does the setting switch to 1942? [at the beginning of Scene 2]

B Reading Skills and Strategies

Using Resources

? Examine the time line (pp. 344–345) to find out when Germany invaded the Netherlands. [spring 1940] How many years later did Anne start her diary? [two] Explain that in this passage she is describing how the Nazis' persecution of Holland's Jews affected her life and eventually forced her family into hiding. Of the 140,000 Jews living in Holland, 25,000 were German refugees, like the Franks.

C Critical Thinking

Speculating

? How do you think Anne, at this point, feels about going into hiding? [Sample response: Anne's description of the morning of departure makes it sound as if she is participating in an intrigue or an adventure.]

Skill Link

How Personality Is Communicated

You might review with students how a playwright tells us about the personality of a character:

- Through the words of the character. It is difficult to overemphasize the importance of speech in a play. A good playwright includes few extraneous words.
- Through description in the stage directions of the character's looks and clothing. Students should understand that it is important to concentrate on the stage directions as well as on the dialogue as one reads a play.
- Through the ways the character interacts with other characters.
- Through comments made about the character by other characters. Of course, we must evaluate the reliability of the other characters' observations.
- Through the character's actions and behavior. Facial expression, tone of voice, and physical reaction typically are much more important in a play than in a story or novel.

Dutch trousers, like plus fours.[6] *At his feet is a black case, a carrier for his cat.*

The yellow Star of David is conspicuous on all of their clothes.

Mrs. Van Daan (*rising, nervous, excited*). Something's happened to them! I know it!

Mr. Van Daan. Now, Kerli!

Mrs. Van Daan. Mr. Frank said they'd be here at seven o'clock. He said . . .

Mr. Van Daan. They have two miles to walk. You can't expect . . .

Mrs. Van Daan. They've been picked up. That's what's happened. They've been taken . . .

[MR. VAN DAAN *indicates that he hears someone coming.*]

6. **plus fours:** baggy trousers that end in cuffs just below the knees.

Mr. Van Daan. You see?

[PETER *takes up his carrier and his school bag, etc., and goes into the main room as* MR. FRANK *comes up the stairwell from below.* MR. FRANK *looks much younger now. His movements are brisk, his manner confident. He wears an overcoat and carries his hat and a small cardboard box. He crosses to the* VAN DAANS, *shaking hands with each of them.*] Ⓓ

Mr. Frank. Mrs. Van Daan, Mr. Van Daan, Peter. (*Then, in explanation of their lateness*) There were too many of the Green Police[7] on

7. **Green Police:** Nazi police, who wore green uniforms.

WORDS TO OWN

conspicuous (kən·spik′yo͞o·əs) *adj.*: obvious; noticeable.



Scene from the movie *The Diary of Anne Frank* (1959), starring Millie Perkins as Anne. Other scenes from the movie appear throughout the play.

RESPONDING TO THE ART

Activity. As students read the play, ask them to identify the characters in the photograph. [Left to right: Mrs. and Mr. Van Daan, Margot, Mr. Dussel, Mr. and Mrs. Frank, Peter, and Anne.] **What is the mood of the scene? How can you tell? In what way does this picture resemble a still photograph more than a scene from a movie?** [Possible responses: The mood is downcast and grim judging by the sad expressions on everyone's face. It seems more like a photograph because everyone is standing still, not speaking, as if they are all posed.]

Ⓓ Elements of Literature

Flashback

Make sure students notice how details like these in the stage directions help establish the emotional effect of the flashback by showing us in reverse how much Mr. Frank has changed as a result of his experiences. To drive home this point, you might ask students to think of some movies or TV shows that include flashbacks in which we see characters transformed into their younger selves.

Using Students' Strengths

Visual Learners

Ask students to pretend they're directing this play and need a striking visual device to signal the difference between the framing scenes and the flashback portion of the play. For example, a movie director could use black and white for one period and color for the other (*The Wizard of Oz* uses this technique for a different purpose) or live action for one period and animation for the other (as in *Balto*). How could a stage director, lighting designer, or set designer create a similar visual effect in the theater?

Kinesthetic Learners

Ask volunteers to pantomime Mr. Frank's entrance onto the stage in Scene 1, when he is weak and ill, and then his "flashback" entrance in Scene 2, when his "movements are brisk, his manner confident." Have students comment on the differences between Mr. Frank's two entrances.

A Cultural Connections

The six-sided Star of David is a symbol of Judaism. With roots in antiquity, it was used by medieval Jewish mystics to represent the magical shield of King David. In Nazi-occupied Europe, all Jews over the age of six were required to wear a yellow Star of David badge on their clothing to identify them as Jews. Help students understand that the Nazis took the Star of David, an emblem of cultural identity and pride, and turned it into an instrument of humiliation, terror, and prejudice.

B Elements of Literature

Stage Directions

? From this description, what do you know about Anne? [Possible responses: She is interested in books, and her moods change a lot; she seems young and lively.]

C Critical Thinking

Speculating

? Why are Miep and Mr. Kraler helping the Franks and the Van Daans? [They do not want them to be arrested.] How do you think that Miep and Mr. Kraler feel about helping to hide the Franks and the Van Daans? [Possible response: Miep and Mr. Kraler probably feel frightened or uncertain, though glad to help.] You may need to explain that the Nazis considered non-Jews who hid Jewish people to be traitors. If caught, they were often sent to concentration camps.

D Reading Skills and Strategies

Making Inferences

? What can you infer about Mrs. Frank from this remark? [Sample response: She doesn't yet understand the true nature of their situation. Because the Franks are hiding from the Nazis, their life as law-abiding citizens is over. Using phony ration books is the least of what she and her family are doing that is illegal.] Help students see the irony in her concern about breaking the law when she has more important things to worry about.

the streets . . . we had to take the long way around.

[*Up the steps come* MARGOT FRANK, MRS. FRANK, MIEP *(not pregnant now), and* MR. KRALER. *All of them carry bags, packages, and so forth. The Star of David is conspicuous on all of the* FRANKS' *clothing.* MARGOT *is eighteen, beautiful, quiet, shy.* MRS. FRANK *is a young mother, gently bred, reserved. She, like* MR. FRANK, *has a slight German accent.* MR. KRALER *is a Dutchman, dependable, kindly.*

As MR. KRALER *and* MIEP *go upstage to put down their parcels,* MRS. FRANK *turns back to call* ANNE.]

Mrs. Frank. Anne?

[ANNE *comes running up the stairs. She is thirteen, quick in her movements, interested in everything, mercurial*[8] *in her emotions. She wears a cape and long wool socks and carries a school bag.*]

Mr. Frank (*introducing them*). My wife, Edith. Mr. and Mrs. Van Daan (MRS. FRANK *hurries over, shaking hands with them.*) . . . their son, Peter . . . my daughters, Margot and Anne.

[ANNE *gives a polite little curtsy as she shakes* MR. VAN DAAN*'s hand. Then she immediately starts off on a tour of investigation of her new home, going upstairs to the attic room.*

MIEP *and* MR. KRALER *are putting the various things they have brought on the shelves.*]

Mr. Kraler. I'm sorry there is still so much confusion.

Mr. Frank. Please. Don't think of it. After all, we'll have plenty of leisure to arrange everything ourselves.

Miep (*to* MRS. FRANK). We put the stores of food you sent in here. Your drugs are here . . . soap, linen here.

Mrs. Frank. Thank you, Miep.

Miep. I made up the beds . . . the way Mr. Frank and Mr. Kraler said. (*She starts out.*) Forgive me. I have to hurry. I've got to go to the other side of town to get some ration books[9] for you.

Mrs. Van Daan. Ration books? If they see our names on ration books, they'll know we're here.

Mr. Kraler. There isn't anything . . .

Miep. Don't worry. Your names won't be on them. (*As she hurries out*) I'll be up later.

Together

Mr. Frank. Thank you, Miep.

Mrs. Frank (*to* MR. KRALER). It's illegal, then, the ration books? We've never done anything illegal.

Mr. Frank. We won't be living here exactly according to regulations.

[*As* MR. KRALER *reassures* MRS. FRANK, *he takes various small things, such as matches and soap, from his pockets, handing them to her.*]

Mr. Kraler. This isn't the black market,[10] Mrs. Frank. This is what we call the white market . . . helping all of the hundreds and hundreds who are hiding out in Amsterdam.

[*The carillon is heard playing the quarter-hour before eight.* MR. KRALER *looks at his watch.* ANNE *stops at the window as she comes down the stairs.*]

Anne. It's the Westertoren!

Mr. Kraler. I must go. I must be out of here and downstairs in the office before the workmen get here. (*He starts for the stairs leading out.*) Miep or I, or both of us, will be up each day to bring you food and news and find out

8. **mercurial** (mər·kyoor'ē·əl): changeable.

9. **ration books:** books of stamps or coupons issued by the government during wartime. People could purchase scarce items such as food, clothing, and gasoline only with these coupons.

10. **black market:** place or system for buying and selling goods illegally, without ration stamps.

Getting Students Involved

Enrichment Activity

Free-Verse Poems. To help students respond to the complex emotions generated by this play, have them write free-verse poems, descriptions of images, and personal reflections that occur to them when they think of Anne Frank. Pictures of Anne Frank and other illustrations in the text might be used as prompts. Students' descriptions of images could include a glove, scarf, diary, pen, or stack of papers.

what your needs are. Tomorrow I'll get you a better bolt for the door at the foot of the stairs. It needs a bolt that you can throw yourself and open only at our signal. (*To* MR. FRANK) Oh . . . You'll tell them about the noise?

Mr. Frank. I'll tell them.

Mr. Kraler. Goodbye, then, for the moment. I'll come up again, after the workmen leave.

Mr. Frank. Goodbye, Mr. Kraler.

Mrs. Frank (*shaking his hand*). How can we thank you?

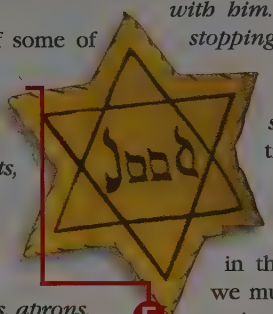
[*The others murmur their goodbyes.*]

Mr. Kraler. I never thought I'd live to see the day when a man like Mr. Frank would have to go into hiding. When you think——

[*He breaks off, going out.* MR. FRANK *follows him down the steps, bolting the door after him. In the interval before he returns,* PETER *goes over to* MARGOT, *shaking hands with her. As* MR. FRANK *comes back up the steps,* MRS. FRANK *questions him anxiously.*]

Mrs. Frank. What did he mean, about the noise?

Mr. Frank. First let us take off some of these clothes.



[*They all start to take off garment after garment. On each of their coats, sweaters, blouses, suits, dresses is another yellow Star of David.* MR. *and* MRS. FRANK *are underdressed quite simply. The others wear several things: sweaters, extra dresses, bathrobes, aprons, nightgowns, etc.*]

Mr. Van Daan. It's a wonder we weren't arrested, walking along the streets . . . Petronella with a fur coat in July . . . and that cat of Peter's crying all the way.

Anne (*as she is removing a pair of panties*). A cat?

Mrs. Frank (*shocked*). Anne, please!

Anne. It's all right. I've got on three more.

[*She pulls off two more. Finally, as they have all removed their surplus clothes, they look to* MR. FRANK, *waiting for him to speak.*]

Mr. Frank. Now. About the noise. While the men are in the building below, we must have complete quiet. Every sound can be heard down there, not only in the workrooms but in the offices too. The men come at about eight-thirty and leave at about five-thirty. So, to be perfectly safe, from eight in the morning until six in the evening we must move only when it is necessary, and then in stockinged feet. We must not speak above a whisper. We must not run any water. We cannot use the sink or even, forgive me, the w.c.[11] The pipes go down through the workrooms. It would be heard. No trash . . . (MR. FRANK *stops abruptly as he hears the sound of marching feet from the street below. Everyone is motionless, paralyzed with fear.* MR. FRANK *goes quietly into the room on the right to look down out of the window.* ANNE *runs after him, peering out with him. The tramping feet pass without stopping. The tension is relieved.* MR. FRANK, *followed by* ANNE, *returns to the main room and resumes his instructions to the group.*) . . . No trash must ever be thrown out which might reveal that someone is living up here . . . not even a potato paring. We must burn everything in the stove at night. This is the way we must live until it is over, if we are to survive.

[*There is silence for a second.*]

Mrs. Frank. Until it is over.

Mr. Frank (*reassuringly*). After six we can move about . . . we can talk and laugh and have our supper and read and play games . . .

11. **w.c.:** short for "water closet," or toilet.

E Reading Skills and Strategies
Making Inferences

? What does Mr. Kraler mean by this statement? [Possible responses: Mr. Frank is an honest, respectable person who has done nothing wrong and therefore should not be forced to hide; Mr. Kraler may also mean that he never thought he'd see this kind of persecution of Jews take place in his own country.]

F Reading Skills and Strategies
Drawing Conclusions

? Why have the characters worn so many layers of clothing? [This is how they transported their clothing, since carrying luggage would have made them look suspicious.]

G Elements of Literature
Character

? In what ways are Anne and her mother different? [Possible responses: Anne is lively and uninhibited; Mrs. Frank is proper.]

H Critical Thinking
Interpreting

Ask students how they interpret Mrs. Frank's repetition of the phrase "until it is over." [Some students will think she is reassuring herself that their ordeal *will* come to an end. Others may feel that she is repeating the phrase in disbelief that they must live this way for so long—until it is over.] Ask students to read the line the way they think it should be said to convey these two different meanings—or any other interpretations they think of.

Using Students' Strengths

Kinesthetic Learners

Ask volunteers to spend several minutes trying to perform a series of everyday classroom actions without making a single noise. You might privately suggest a few specific activities, such as taking books or folders out of a backpack, writing on a piece of paper, walking across the room, opening or closing the curtains or shades, moving a chair, putting on a sweater, reading a book, placing pieces of paper on students' desks, or erasing the chalkboard. Tell the rest of the class to close their eyes while this performance is going on and then try to guess exactly what the volunteers were doing.

A Elements of Literature
Dialogue

? Gestures are part of the language of drama, because they help clarify dialogue. What sort of body and facial gestures might Mr. Van Daan make as he responds to Mr. Frank's comment? [Possible responses: He may wave Mr. Frank away with his hand; he may look uncomfortable.] Why might the playwrights have used the Dutch word for "dear"? [Possible response: to give a sense of the original setting.]

B Reading Skills and Strategies
Making Inferences

? What kind of relationship do Peter and his mother have? [Possible responses: She may be overprotective of him and unwilling to let him grow up. He may be embarrassed by her concern for him in a stressful situation. He may be scared but not want her to draw attention to his fear in front of the others, particularly Anne and Margot.]

C English Language Learners
Idioms

Ask students what "didn't close your eyes" means. ["didn't sleep" or "didn't sleep well"] Ask for examples of similar expressions for sleeplessness in other languages.

D Elements of Literature
Character

? What does this detail suggest about Anne? [Possible responses: It shows that she remains calm in a crisis; it shows that she is simply too young to understand her situation; she was able to sleep the previous night because she hasn't yet realized that going into hiding isn't just an exciting new adventure.]

just as we would at home. (*He looks at his watch.*) And now I think it would be wise if we all went to our rooms, and were settled before eight o'clock. Mrs. Van Daan, you and your husband will be upstairs. I regret that there's no place up there for Peter. But he will be here, near us. This will be our common room, where we'll meet to talk and eat and read, like one family.

Mr. Van Daan. And where do you and Mrs. Frank sleep?

Mr. Frank. This room is also our bedroom.

Mrs. Van Daan. That isn't right. We'll sleep here and you take the room upstairs. } *Together*

Mr. Van Daan. It's your place.

Mr. Frank. Please. I've thought this out for weeks. It's the best arrangement. The only arrangement.

Mrs. Van Daan (*to* MR. FRANK). Never, never can we thank you. (*Then, to* MRS. FRANK) I don't know what would have happened to us, if it hadn't been for Mr. Frank.

Mr. Frank. You don't know how your husband helped me when I came to this country . . . knowing no one . . . not able to speak the language. I can never repay him for that. (*Going to* MR. VAN DAAN) May I help you with your things?

A **Mr. Van Daan.** No. No. (*To* MRS. VAN DAAN) Come along, liefje.[12]

B **Mrs. Van Daan.** You'll be all right, Peter? You're not afraid?

Peter (*embarrassed*). Please, Mother.

[*They start up the stairs to the attic room above.* MR. FRANK *turns to* MRS. FRANK.]

C **Mr. Frank.** You too must have some rest, Edith. You didn't close your eyes last night. Nor you, Margot.

D **Anne.** I slept, Father. Wasn't that funny? I knew it was the last night in my own bed, and yet I slept soundly.

Mr. Frank. I'm glad, Anne. Now you'll be able to help me straighten things in here. (*To* MRS. FRANK *and* MARGOT) Come with me. . . . You and Margot rest in this room for the time being. (*He picks up their clothes, starting for the room on the right.*)

Mrs. Frank. You're sure . . . ? I could help . . . And Anne hasn't had her milk . . .

Mr. Frank. I'll give it to her. (*To* ANNE *and* PETER) Anne, Peter . . . it's best that you take off your shoes now, before you forget. (*He leads the way to the room, followed by* MARGOT.)

Mrs. Frank. You're sure you're not tired, Anne?

12. **liefje** (lēf'hyə): Dutch for "little dear one."



Using the Glossary to Find Pronunciations

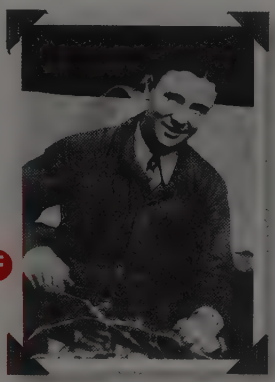
The Franks spoke German, Yiddish, and Dutch. At times the playwrights have the characters use words from one of these languages. Pronunciations of the words are given at the bottom of the page, as with *liefje* on this page. If students have trouble reading the diacritical marks indicating a word's pronunciation, send them to the Glossary at the back of the book (starting on p. 821). There, on each right-hand page, is a pronunciation guide to the phonetic symbols and diacritical marks used in the footnotes and in the Words to Own. In the case of *liefje*, for example, be sure they understand that the macron over the /e/ indicates a sound like the first /e/ in *eve* (called a long /e/).

Anne. I feel fine. I'm going to help Father.
Mrs. Frank. Peter, I'm glad you are to be with us.
Peter. Yes, Mrs. Frank.

[MRS. FRANK *goes to join* MR. FRANK *and* MARGOT. *During the following scene* MR. FRANK *helps* MARGOT *and* MRS. FRANK *to hang up their clothes. Then he persuades them both to lie down and rest. The* VAN DAANS, *in their room above, settle themselves. In the main room* ANNE *and* PETER *remove their shoes.* PETER *takes his cat out of the carrier.*]

Anne. What's your cat's name?
Peter. Mouschi.[13]
Anne. Mouschi! Mouschi! Mouschi! (*She picks up the cat, walking away with it. To* PETER) I love cats. I have one . . . a darling little cat. But they made me leave her behind. I left some food and a note for the neighbors to take care of her. . . . I'm going to miss her terribly. What is yours? A him or a her?
Peter. He's a tom. He doesn't like strangers. (*He takes the cat from her, putting it back in its carrier.*)
Anne (*unabashed*). Then I'll have to stop being a stranger, won't I? Is he fixed?
Peter (*startled*). Huh?
Anne. Did you have him fixed?
Peter. No.
Anne. Oh, you ought to have him fixed—to keep him from—you know, fighting. Where did you go to school?
Peter. Jewish Secondary.
Anne. But that's where Margot and I go! I never saw you around.
Peter. I used to see you . . . sometimes . . .
Anne. You did?

13. **Mouschi** (mo͞o·shē).



Peter Van Pels ("Peter Van Daan").

Peter. . . . in the schoolyard. You were always in the middle of a bunch of kids. (*He takes a penknife from his pocket.*)
Anne. Why didn't you ever come over?
Peter. I'm sort of a lone wolf. (*He starts to rip off his Star of David.*)
Anne. What are you doing?
Peter. Taking it off.
Anne. But you can't do that. They'll arrest you if you go out without your star.

[*He tosses his knife on the table.*]

Peter. Who's going out?
Anne. Why, of course! You're right! Of course we don't need them anymore. (*She picks up his knife and starts to take her star off.*) I wonder what our friends will think when we don't show up today?
Peter. I didn't have any dates with anyone.
Anne. Oh, I did. I had a date with Jopie to go and play ping-pong at her house. Do you know Jopie de Waal?[14]
Peter. No.
Anne. Jopie's my best friend. I wonder what she'll think when she telephones and there's no answer? . . . Probably she'll go over to the house. . . . I wonder what she'll think . . . we left everything as if we'd suddenly been called away . . . breakfast dishes in the sink . . . beds not made . . . (*As she pulls off her star, the cloth underneath shows clearly the color and form of the star.*) Look! It's still there! (PETER *goes over to the stove*

14. **Jopie de Waal** (yō'pē də väl').

WORDS TO OWN
unabashed (un'ə·basht') *adj.*: unembarrassed; unashamed.

RESPONDING TO THE ART

Peter Van Pels was taken to Auschwitz, with his father and Mr. Frank. Mr. Frank saw Mr. Van Pels on his way to the gas chambers. Peter came to visit Mr. Frank in the infirmary at Auschwitz, and though Mr. Frank urged Peter to try to get into the infirmary and possibly avoid being forced to retreat with the Germans, Peter would not or could not do so. Mr. Frank last saw Peter going off with the retreating Germans into the snow-covered countryside. Peter survived the death march and was sent to the Mauthausen camp. He died there on the very day that Americans liberated that camp.

E Elements of Literature
Stage Directions
Make sure students understand that there are three different sets of actions taking place simultaneously onstage: Mr. Frank, Mrs. Frank, and Margot in the right bedroom; Mr. Van Daan and Mrs. Van Daan upstairs in their room; and Anne and Peter in the main room, first engaged in the silent actions described in the stage directions and then talking to each other until Mr. Frank enters the room (on p. 356). You might ask for seven volunteers to act out this portion of the scene. The five who are playing Mr. Frank, Mrs. Frank, Margot, Mr. Van Daan, and Mrs. Van Daan will have to pace their silent actions to match the length of the conversation between Anne and Peter. (See Using Students' Strengths below.)

F Elements of Literature
Character
? What does this exchange suggest about Anne's way of dealing with people? [Possible responses: She is friendly; she is not silenced by Peter's standoffishness.]

G Reading Skills and Strategies
Making Inferences
? Why did the Franks leave everything in their home as if they'd suddenly been called away? [Possible response: They wanted the authorities to think they'd escaped rather than gone into hiding.]

Using Students' Strengths

Logical/Mathematical Learners

The seven students who are acting out the portion of the scene described in note E need a director to help them with their timing. Ask for a volunteer who is good with numbers to block out, or coordinate, the two silent sets of actions (Mr. Frank, Mrs. Frank, and Margot in the right bedroom; Mr. Van Daan and Mrs. Van Daan upstairs in their room) so that they match the length of the conversation between Anne and Peter in the main room. The director might want to use a stopwatch to keep track of the amount of time needed for each component of the scene (hanging up clothes, lying down, and so on).

A Reading Skills and Strategies



Using Resources

? Where in the resource material before the play can you find comments on the Star of David? [in the excerpt from Anne's diary (see p. 342)] How is the star referred to in the resource? [Anne writes, "Jews must wear a yellow star."]

B Appreciating Language

Figurative Language

? Mr. Frank uses concrete imagery in describing what might happen if Peter grows any more. What is the effect of Mr. Frank's speech? [Possible responses: It adds humor to the scene and allows the audience to relax after the initial tension. Mr. Frank reveals himself to be a likable person.]

C Reading Skills and Strategies

Making Inferences

? What kind of relationship does Anne have with her father? [Possible response: She is quite close to her father—much closer than she is to her mother.] How do you know? [Possible response: Mr. Frank calls her by two of her pet names and gives her gifts that he knows she'll like. He is gentle and loving with her, yet firm when he needs to explain the rules.]

D Elements of Literature

Stage Directions

? These stage directions tell how Anne feels. How would the actress playing Anne suggest the character's feelings to the audience? [Possible responses: She would look sadly at her father; she might hug her father; she might stand alone, looking thoughtful and serious.]

with his star.) What're you going to do with yours?

Peter. Burn it.

Anne. (*She starts to throw hers in, and cannot.*) It's funny, I can't throw mine away. I don't know why. A

Peter. You can't throw . . . ? Something they branded you with . . . ? That they made you wear so they could spit on you?

Anne. I know. I know. But after all, it *is* the Star of David, isn't it?

[*In the bedroom, right,* MARGOT *and* MRS. FRANK *are lying down.* MR. FRANK *starts quietly out.*]

Peter. Maybe it's different for a girl.

[MR. FRANK *comes into the main room.*]

Mr. Frank. Forgive me, Peter. Now let me see. We must find a bed for your cat. (*He goes to a cupboard.*) I'm glad you brought your cat. Anne was feeling so badly about hers. (*Getting a used small washtub*) Here we are. Will it be comfortable in that?

Peter (*gathering up his things*). Thanks.

Mr. Frank (*opening the door of the room on the left*). And here is your room. But I warn you, Peter, you can't grow anymore. Not an inch, or you'll have to sleep with your feet out of the skylight. Are you hungry? B

Peter. No.

Mr. Frank. We have some bread and butter.

Peter. No, thank you.

Mr. Frank. You can have it for luncheon then. And tonight we will have a real supper . . . our first supper together.

Peter. Thanks. Thanks. (*He goes into his room. During the following scene he arranges his possessions in his new room.*)

Mr. Frank. That's a nice boy, Peter.

Anne. He's awfully shy, isn't he?

Mr. Frank. You'll like him, I know.

Anne. I certainly hope so, since he's the only boy I'm likely to see for months and months.

[MR. FRANK *sits down, taking off his shoes.*]

Mr. Frank. Annele,[15] there's a box there. Will you open it?

[*He indicates a carton on the couch.* ANNE *brings it to the center table. In the street below, there is the sound of children playing.*]

Anne (*as she opens the carton*). You know the way I'm going to think of it here? I'm going to think of it as a boardinghouse. A very peculiar summer boardinghouse, like the one that we—— (*She breaks off as she pulls out some photographs.*) Father! My movie stars! I was wondering where they were! I was looking for them this morning . . . and Queen Wilhelmina![16] How wonderful!

Mr. Frank. There's something more. Go on. Look further. (*He goes over to the sink, pouring a glass of milk from a thermos bottle.*) C

Anne (*pulling out a pasteboard-bound book*). A diary! (*She throws her arms around her father.*) I've never had a diary. And I've always longed for one. (*She looks around the room.*) Pencil, pencil, pencil, pencil. (*She starts down the stairs.*) I'm going down to the office to get a pencil.

Mr. Frank. Anne! No! (*He goes after her, catching her by the arm and pulling her back.*)

Anne (*startled*). But there's no one in the building now.

Mr. Frank. It doesn't matter. I don't want you ever to go beyond that door.

Anne (*sobered*). Never . . . ? Not even at nighttime, when everyone is gone? Or on Sundays? Can't I go down to listen to the radio?

Mr. Frank. Never. I am sorry, Anneke.[17] It isn't safe. No, you must never go beyond that door.

[*For the first time* ANNE *realizes what "going into hiding" means.*] D

15. **Annele** (än′ə·lə): Yiddish for "little Anne" (like "Annie").
16. **Queen Wilhelmina** (vil′hel·mē′nä) (1880–1962): queen of the Netherlands from 1890 to 1948.
17. **Anneke** (än′ə·kə): another affectionate nickname for Anne.

Crossing the Curriculum

Social Studies

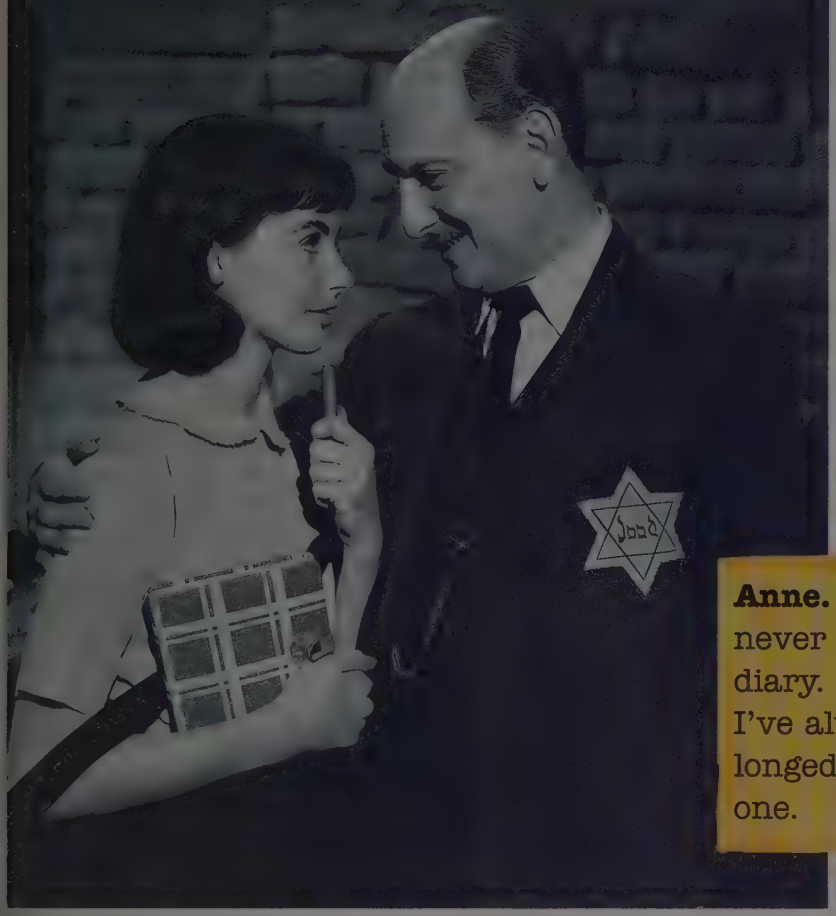
In 1987 Miep Gies published a memoir about her experiences helping the Frank family. In *Anne Frank Remembered,* she offers this insight about the Nazi requirement that Jews wear the Star of David.

"Because of the yellow star, Jews, who had once been undifferentiated from other Dutchmen, were suddenly conspicuous. When a child who was unused to Jews came into contact with one, he would be surprised that the Jew didn't have horns or vampire teeth—that he looked like the rest of us, instead of like a devil, as the Germans said he did. Our Dutch heritage prohibiting the making of differences between people had been violated. Worst of all, our children's minds were being poisoned."

Ask students to consider why any government would want to separate and label one group of people living in their society.

Architecture

Have students work in groups of two or three to re-create the floor plan of the Secret Annex. Students might begin by viewing a videotape of the play or by reviewing photographs of the Annex. Ask them to make rough sketches of the floor plan and then to build a model using cardboard.



Anne. I see.

Mr. Frank. It'll be hard, I know. But always remember this, Anneke. There are no walls, there are no bolts, no locks that anyone can put on your mind. Miep will bring us books. We will read history, poetry, mythology. (*He gives her the glass of milk.*) Here's your milk. (*With his arm about her, they go over to the couch, sitting down side by side.*) As a matter of fact, between us, Anne, being here has certain advantages for you. For instance, you remember the battle you had with your mother the other day on the subject of overshoes? You said you'd rather die than wear overshoes? But in the end you had to wear them? Well now, you see, for as long as we are here, you will never have to wear overshoes! Isn't that good? And the coat that you inherited from Margot, you won't have to wear that anymore. And the piano! You won't have to practice on the piano. I tell you, this is going to be a fine life for you!

RESPONDING TO THE ART

Activity. Discuss with the class the meaning of the yellow Star of David, a symbol Jews were forced to wear so that the Nazis could distinguish them from other people. Ask students how they would feel if they were forced to wear a patch on their clothing that indicated their religion or ethnicity.

E Elements of Literature

Theme

? **Do you agree with Mr. Frank that it is possible, with the help of books, for the mind and the imagination to be free even when the body is physically imprisoned? Explain.** [Possible responses: Sometimes books allow a person's mind to be free. No amount of reading could make up for the restrictions that Anne must endure.]

F Struggling Readers

Oral Interpretation

? **Do you think Mr. Frank is seriously trying to convince Anne that her life in hiding will be "fine," or is he trying to cheer her up? Explain.** [Possible response: He is probably trying to cheer her up, because he knows that staying inside all the time will be difficult.]

Getting Students Involved

Cooperative Learning

Understanding Relationships. In *The Diary of Anne Frank,* Anne, Peter, and Margot are all struggling to get along with their parents. Begin this activity by discussing these adolescents' relationship with their parents, identifying some of the sources of conflict, such as personality conflicts, impatience, and lack of mutual respect. Then have groups of students work together to fill in a chart like the following, listing actions parents, guardians, and children might take to understand one another better. Students should also explain how each action might improve relationships.

Actions of Parents	Benefits	Actions of Children	Benefits
[Could share their fears more.]	[Would help kids see parents as people.]	[Could confide in their parents.]	[Would help parents relate to their kids.]

A Critical Thinking

Interpreting

? Why does Mr. Frank pantomime that it is too late to get water for the cat? [The chiming of the carillon indicates the portion of the day (8:00 A.M. to 6:00 P.M.) when the characters must be perfectly quiet to avoid being heard by the workers.]

B Elements of Literature

Drama

? What is the effect, on the audience or the reader, of Anne's voice reading from her diary? [Possible response: The diary passage explains what Anne is thinking and feeling—things she might not tell the other characters. Her tone of voice indicates her feelings, too.]

[ANNE's panic is gone. PETER appears in the doorway of his room, with a saucer in his hand. He is carrying his cat.]

Peter. I . . . I . . . I thought I'd better get some water for Mouschi before . . .

Mr. Frank. Of course.

[As he starts toward the sink, the carillon begins to chime the hour of eight. He tiptoes to the window at the back and looks down at the street below. He turns to PETER, indicating in pantomime that it is too late. PETER starts back for his room. He steps on a creaking board. The three of them are frozen for a minute in fear. As PETER starts away again, ANNE tiptoes over to him and pours some of the milk from her glass into the saucer for the cat. PETER squats on the floor, putting the milk before the cat. MR. FRANK gives ANNE his fountain pen and then goes into the room at the right. For a second ANNE watches the cat; then she goes over to the center table and opens her diary.

In the room at the right, MRS. FRANK has sat up quickly at the sound of the carillon. MR. FRANK comes in and sits down beside her on the settee,[18] his arm comfortingly around her.

Upstairs, in the attic room, MR. and MRS. VAN DAAN have hung their clothes in the closet and are now seated on the iron bed. MRS. VAN DAAN leans back, exhausted. MR. VAN DAAN fans her with a newspaper.

ANNE starts to write in her diary. The lights dim out; the curtain falls.

In the darkness ANNE's voice comes to us again, faintly at first and then with growing strength.]

Anne's Voice. I expect I should be describing what it feels like to go into hiding. But I really don't know yet myself. I only know it's funny never to be able to go outdoors . . . never to breathe fresh air . . . never to run and shout and jump. It's the silence in the nights that frightens me most. Every time I hear a creak in the house or a step on the street outside, I'm sure they're coming for us. The days aren't so bad. At least we know that Miep and Mr. Kraler are down there below us in the office. Our protectors, we call them. I asked Father what would happen to them if the Nazis found out they were hiding us. Pim[19] said that they would suffer the same fate that we would. . . . Imagine! They know this, and yet when they come up here, they're always cheerful and gay, as if there were nothing in the world to bother them. . . . Friday, the twenty-first of August, nineteen forty-two. Today I'm going to tell you our general news. Mother is unbearable. She insists on treating me like a baby, which I loathe. Otherwise things are going better. The weather is . . .

[As ANNE's voice is fading out, the curtain rises on the scene.]

SCENE 3

It is a little after six o'clock in the evening, two months later.

MARGOT is in the bedroom at the right, studying. MR. VAN DAAN is lying down in the attic room above.

The rest of the "family" is in the main room. ANNE and PETER sit opposite each other at the center table, where they have been doing their lessons. MRS. FRANK is on the couch. MRS. VAN DAAN is seated with her fur coat, on which she has been sewing, in her lap. None of them are wearing their shoes.

Their eyes are on MR. FRANK, waiting for him to give them the signal which will release

18. **settee** (se·tē′): small couch.

19. **Pim:** family nickname for Mr. Frank.

WORDS TO OWN

loathe (lōth) *v.*: hate.

Professional Notes

Anne Frank Remembered

In her book, Miep Gies describes the Annex occupants' activities and their reactions to her arrival.

"Each time I silently walked into the hiding place, I'd see each person engaged in activity. They looked like living cameos: a head lowered intently over a book; hands poised over a pile of potato peelings, a dreamy look on a face whose hands were mindlessly knitting; a tender hand poised over Mouschi's silky back, stroking and touching; a pen scratching across blank paper, pausing as its owner chewed over a thought, then scratching again. All of them silent.

"And when my face appeared above the landing, all eyes would light on me. A flash of enthusiasm would widen all eyes. I would be sponged up by all the eyes with a voracious thirst. Then Anne, always Anne, would be upon me with a rapid-fire barrage of questions. 'What's going on?' 'What's in the bag?' 'Have you heard the latest?'"

them from their day-long quiet. MR. FRANK, *his shoes in his hand, stands looking down out of the window at the back, watching to be sure that all of the workmen have left the building below.*

After a few seconds of motionless silence, MR. FRANK *turns from the window.*

Mr. Frank (*quietly, to the group*). It's safe now. The last workman has left.

[*There is an immediate stir of relief.*]

Anne (*Her pent-up energy explodes.*). WHEE!
Mrs. Frank (*startled, amused*). Anne!
Mrs. Van Daan. I'm first for the w.c.

[*She hurries off to the bathroom.* MRS. FRANK *puts on her shoes and starts up to the sink to prepare supper.* ANNE *sneaks* PETER*'s shoes from under the table and hides them behind her back.* MR. FRANK *goes into* MARGOT*'s room.*]

Mr. Frank (*to* MARGOT). Six o'clock. School's over.

[MARGOT *gets up, stretching.* MR. FRANK *sits down to put on his shoes. In the main room* PETER *tries to find his.*]

Peter (*to* ANNE). Have you seen my shoes?
Anne (*innocently*). Your shoes?
Peter. You've taken them, haven't you?
Anne. I don't know what you're talking about.
Peter. You're going to be sorry!
Anne. Am I?

[PETER *goes after her.* ANNE, *with his shoes in her hand, runs from him, dodging behind her mother.*]

Mrs. Frank (*protesting*). Anne, dear!
Peter. Wait till I get you!
Anne. I'm waiting! (PETER *makes a lunge for her. They both fall to the floor.* PETER *pins her down, wrestling with her to get the shoes.*) Don't! Don't! Peter, stop it. Ouch!
Mrs. Frank. Anne! . . . Peter!

[*Suddenly* PETER *becomes self-conscious. He grabs his shoes roughly and starts for his room.*]

Anne (*following him*). Peter, where are you going? Come dance with me.
Peter. I tell you I don't know how.
Anne. I'll teach you.
Peter. I'm going to give Mouschi his dinner.
Anne. Can I watch?
Peter. He doesn't like people around while he eats.
Anne. Peter, please.
Peter. No!

[*He goes into his room.* ANNE *slams his door after him.*]

Mrs. Frank. Anne, dear, I think you shouldn't play like that with Peter. It's not dignified.
Anne. Who cares if it's dignified? I don't want to be dignified.

[MR. FRANK *and* MARGOT *come from the room on the right.* MARGOT *goes to help her mother.* MR. FRANK *starts for the center table to correct* MARGOT*'s school papers.*]

Mrs. Frank (*to* ANNE). You complain that I don't treat you like a grown-up. But when I do, you resent it.
Anne. I only want some fun . . . someone to laugh and clown with . . . After you've sat still all day and hardly moved, you've got to have some fun. I don't know what's the matter with that boy.
Mr. Frank. He isn't used to girls. Give him a little time.
Anne. Time? Isn't two months time? I could cry. (*Catching hold of* MARGOT) Come on, Margot . . . dance with me. Come on, please.
Margot. I have to help with supper.
Anne. You know we're going to forget how to dance. . . . When we get out, we won't remember a thing.

[*She starts to sing and dance by herself.* MR.

C Reading Skills and Strategies
Making Inferences

? What can you infer from the fact that Peter says, "I tell you I don't know how"? [Possible response: This is not the first time Anne has asked him to dance and he has refused.]

D Reading Skills and Strategies
Connecting with the Text

? In her diary entry at the end of Scene 2, Anne says that she loathes when her mother treats her like a baby. Yet she also resents her mother's insistence that she act dignified. Do you think Anne should act one way or the other? Explain. [Some students may feel that if Anne wants to be treated like an adult, she should be less playful. Other students may feel that she should have fun without worrying about maintaining her dignity.]

E Elements of Literature
Dramatic Irony

Ask students to explain why Anne's complaint is an example of dramatic irony. [Possible response: The audience knows that she and Margot won't survive; they won't be dancing when they "get out" of hiding.]

Professional Notes

Anne Frank Remembered

In her book, Miep Gies remembers Anne writing in her diary.

"The children's studies took great chunks of time each day. For Margot, it was easy. For Anne, although she didn't concentrate as hard as Margot, it was easy too. Anne was often writing in a little red-orange checkered cloth-bound diary that her father had given her for her thirteenth birthday on June 12, several weeks before the Franks had come into hiding. She wrote in her diary in two places, her own room or her parents' room. Although everyone knew that she was writing, she never wrote when other people were present. Obviously, Mr. Frank had spoken about this matter and given instructions for no one to disturb her."

Responding to the Art

According to Miep Gies, Mrs. Van Pels died either in Buchenwald or in Theresienstadt on the day it was liberated. Miep says that "Mrs. Van Daan" was temperamental, flirty, and chatty. She was a gourmet cook and for Miep and "Henk's" first wedding anniversary, she prepared a delicious dinner in the Secret Annex.

A Reading Skills and Strategies

Comparing/Contrasting

? How is Peter's relationship with his mother similar to Anne's relationship with her mother? How is it different? [Possible responses: Both Peter and Anne feel that their mothers treat them like babies and embarrass them in front of others. An important difference is that although both mothers express concern for their children, Mrs. Van Daan seems more worried about keeping Peter from upsetting his father, while Mrs. Frank seems more concerned about Anne's own welfare.]

B Critical Thinking

Speculating

? Why do you think Mrs. Frank changes the subject of the conversation? [Possible responses: She wants to spare Peter the embarrassment his mother subjects him to; she is uncomfortable with the idea of a romance between Anne and Peter.]

C Elements of Literature

Conflict

? What is the effect of this moment of fear? [Possible response: It temporarily distracts the characters from their squabbling.] What might be the long-term effect of their terror? [Possible responses: It will lead to more bickering by making the characters more easily irritated. It will draw the characters closer together.]

FRANK *takes her in his arms, waltzing with her.* MRS. VAN DAAN *comes in from the bathroom.*]

Mrs. Van Daan. Next? (*She looks around as she starts putting on her shoes.*) Where's Peter?

Anne (*as they are dancing*). Where would he be!

Mrs. Van Daan. He hasn't finished his lessons, has he? His father'll kill him if he catches him in there with that cat and his work not done. (MR. FRANK *and* ANNE *finish their dance. They bow to each other with extravagant formality.*) Anne, get him out of there, will you?

Anne (*at* PETER*'s door*). Peter? Peter?

Peter (*opening the door a crack*). What is it?

Anne. Your mother says to come out.

Peter. I'm giving Mouschi his dinner.

Mrs. Van Daan. You know what your father says. (*She sits on the couch, sewing on the lining of her fur coat.*)

Peter. For heaven's sake, I haven't even looked at him since lunch.

Mrs. Van Daan. I'm just telling you, that's all.

Anne. I'll feed him.

Peter. I don't want you in there.

Mrs. Van Daan. Peter!

Peter (*to* ANNE). Then give him his dinner and come right out, you hear?

[*He comes back to the table.* ANNE *shuts the door of* PETER*'s room after her and disappears behind the curtain covering his closet.*]

A **Mrs. Van Daan** (*to* PETER). Now is that any way to talk to your little girlfriend?

Peter. Mother . . . for heaven's sake . . . will you please stop saying that?

Mrs. Van Daan. Look at him blush! Look at him!

Peter. Please! I'm not . . . anyway . . . let me alone, will you?

Mrs. Van Daan. He acts like it was something to be ashamed of. It's nothing to be ashamed of, to have a little girlfriend.

Peter. You're crazy. She's only thirteen.

Mrs. Van Daan. So what? And you're sixteen. Just perfect. Your father's ten years older than I am. (*To* MR. FRANK) I warn you, Mr. Frank, if this war lasts much longer, we're going to be related and then . . .

Mr. Frank. Mazel tov![20]

B **Mrs. Frank** (*deliberately changing the conversation*). I wonder where Miep is. She's usually so prompt.



Mrs. Van Pels ("Mrs. Van Daan").

C [*Suddenly everything else is forgotten as they hear the sound of an automobile coming to a screeching stop in the street below. They are tense, motionless in their terror. The car starts away. A wave of relief sweeps over them. They pick up their occupations again.* ANNE *flings open the door of* PETER*'s room, making a dramatic entrance. She is dressed in* PETER*'s clothes.* PETER *looks at her in fury. The others are amused.*]

Anne. Good evening, everyone. Forgive me if I don't stay. (*She jumps up on a chair.*) I have a friend waiting for me in there. My friend Tom. Tom Cat. Some people say that we look alike. But Tom has the most beautiful whiskers, and I have only a little fuzz. I am hoping . . . in time . . .

Peter. All right, Mrs. Quack Quack!

Anne (*outraged—jumping down*). Peter!

Peter. I heard about you . . . how you talked

20. **Mazel tov!** (mä′zəl tōv′): Yiddish expression meaning "Congratulations!"

Using Students' Strengths

Intrapersonal Learners

Students might describe how they would feel if they were Peter during this scene. Is he being oversensitive, or is his reaction to his mother's teasing understandable? How would students feel if a parent or other adult described someone as "your little girlfriend" or "your little boyfriend" and then drew attention to the fact that they were embarrassed?

so much in class they called you Mrs. Quack Quack. How Mr. Smitter made you write a composition . . . "'Quack, quack,' said Mrs. Quack Quack."

Anne. Well, go on. Tell them the rest. How it was so good he read it out loud to the class and then read it to all his other classes!

Peter. Quack! Quack! Quack . . . Quack . . . Quack . . .

[ANNE *pulls off the coat and trousers.*]

Anne. You are the most intolerable, insufferable boy I've ever met!

[*She throws the clothes down the stairwell.* PETER *goes down after them.*]

Peter. Quack, quack, quack!

Mrs. Van Daan (*to* ANNE). That's right, Anneke! Give it to him!

Anne. With all the boys in the world . . . why I had to get locked up with one like you! . . .

Peter. Quack, quack, quack, and from now on stay out of my room!

[*As* PETER *passes her,* ANNE *puts out her foot, tripping him. He picks himself up and goes on into his room.*]

Mrs. Frank (*quietly*). Anne, dear . . . your hair. (*She feels* ANNE*'s forehead.*) You're warm. Are you feeling all right?

Anne. Please, Mother. (*She goes over to the center table, slipping into her shoes.*)

Mrs. Frank (*following her*). You haven't a fever, have you?

Anne (*pulling away*). No. No.

Mrs. Frank. You know we can't call a doctor here, ever. There's only one thing to do . . . watch carefully. Prevent an illness before it comes. Let me see your tongue.

Anne. Mother, this is perfectly absurd.

Mrs. Frank. Anne, dear, don't be such a baby. Let me see your tongue. (*As* ANNE *refuses,* MRS. FRANK *appeals to* MR. FRANK.) Otto . . . ?

Mr. Frank. You hear your mother, Anne.

[ANNE *flicks out her tongue for a second, then turns away.*]

Mrs. Frank. Come on—open up! (*As* ANNE *opens her mouth very wide*) You seem all right . . . but perhaps an aspirin . . .

Mrs. Van Daan. For heaven's sake, don't give that child any pills. I waited for fifteen minutes this morning for her to come out of the w.c.

Anne. I was washing my hair!

Mr. Frank. I think there's nothing the matter with our Anne that a ride on her bike or a visit with her friend Jopie de Waal wouldn't cure. Isn't that so, Anne?

[MR. VAN DAAN *comes down into the room. From outside we hear faint sounds of bombers going over and a burst of ack-ack.*][21]

Mr. Van Daan. Miep not come yet?

Mrs. Van Daan. The workmen just left, a little while ago.

Mr. Van Daan. What's for dinner tonight?

Mrs. Van Daan. Beans.

Mr. Van Daan. Not again!

Mrs. Van Daan. Poor Putti! I know. But what can we do? That's all that Miep brought us.

[MR. VAN DAAN *starts to pace, his hands behind his back.* ANNE *follows behind him, imitating him.*]

Anne. We are now in what is known as the "bean cycle." Beans boiled, beans en casserole, beans with strings, beans without strings . . .

[PETER *has come out of his room. He slides into his place at the table, becoming immediately absorbed in his studies.*]

Mr. Van Daan (*to* PETER). I saw you . . . in there, playing with your cat.

Mrs. Van Daan. He just went in for a second, putting his coat away. He's been out here all the time, doing his lessons.

21. **ack-ack:** slang for "antiaircraft gunfire."

BROWSING IN THE FILES

A Critic's Comment. This is how the writer Cynthia Ozick describes Anne Frank's literary talent: "She was born to be a writer. At thirteen, she felt her power; at fifteen, she was in command of it. It is easy to imagine—had she been allowed to live—a long row of novels and essays spilling from her fluent and ripening pen. . . . She had already intuited what greatness in literature might mean, and she clearly sensed the force of what lay under her hand in the pages of her diary: a conscious literary record of frightened lives in daily peril; an explosive document aimed directly at the future."

D Reading Skills and Strategies

Making Predictions

Ask students to write down some predictions about how the relationship between Anne and Peter will develop. Invite students to return to their notes as they read the play to check on the accuracy of their predictions—and perhaps to make changes or additions.

E Elements of Literature

Irony

? What is ironic about these references to the outside world? [Possible response: Mr. Frank's comment reminds the other characters that living in hiding is bound to lead to problems. The sound of bombers and gunfire right after his comment is a dramatic reminder of how dangerous the outside world has become. Anne cannot "cure" herself by simply taking a bike ride or visiting her friend.]

Professional Notes

Otto Frank Writes to Joseph Schildkraut

Joseph Schildkraut played Otto Frank in the original Broadway production of *The Diary of Anne Frank.* The following excerpt is from Schildkraut's book *My Father and I* (1959).

"Among the many letters I received from Otto Frank, the following seems to me especially significant. It illuminates his character and his outlook on life: 'I have a request today. When you portray "me" on stage, Mr. Schildkraut, please don't play me as a "hero." Believe me, I am not a hero. Nothing happened to me that did not happen to thousands upon thousands of other people. Being an optimist and having an optimistic outlook on life, I consider myself happy that I have at least lived those two years in the midst of my family—even under those dreadful conditions and even in the face of what happened to all of them in the end. It is this optimistic viewpoint which made me remarry and try to pick up the threads of my life where they were so brutally cut off. So please, do not weave a completely undeserved halo of heroism around my head.'"

Mr. Frank (*looking up from the papers*). Anne, you got an "excellent" in your history paper today . . . and "very good" in Latin.

Anne (*sitting beside him*). How about algebra?

Mr. Frank. I'll have to make a confession. Up until now I've managed to stay ahead of you in algebra. Today you caught up with me. We'll leave it to Margot to correct.

Anne. Isn't algebra vile, Pim!

Mr. Frank. Vile!

Margot (*to* MR. FRANK). How did I do?

Anne (*getting up*). Excellent, excellent, excellent, excellent!

Mr. Frank (*to* MARGOT). You should have used the subjunctive here. . . .

Margot. Should I? . . . I thought . . . look here . . . I didn't use it here. . . .

[*The two become absorbed in the papers.*]

Anne. Mrs. Van Daan, may I try on your coat?

Mrs. Frank. No, Anne.

Mrs. Van Daan (*giving it to* ANNE). It's all right . . . but careful with it. (ANNE *puts it on and struts with it.*) My father gave me that the year before he died. He always bought the best that money could buy.

Anne. Mrs. Van Daan, did you have a lot of boyfriends before you were married?

Mrs. Frank. Anne, that's a personal question. It's not courteous to ask personal questions.

Mrs. Van Daan. Oh, I don't mind. (*To* ANNE) Our house was always swarming with boys. When I was a girl, we had . . .

Mr. Van Daan. Oh, God. Not again!

Mrs. Van Daan (*good-humored*). Shut up! (*Without a pause, to* ANNE. MR. VAN DAAN *mimics* MRS. VAN DAAN, *speaking the first few words in unison with her.*) One summer we had a big house in Hilversum. The boys came buzzing round like bees around a jam pot. And when I was sixteen! . . . We were wearing our skirts very short those days and I had good-looking legs. (*She pulls up her skirt, going to* MR. FRANK.) I still have 'em. I may not be as pretty as I used to be, but I still have my legs. How about it, Mr. Frank?

Mr. Van Daan. All right. All right. We see them.

Mrs. Van Daan. I'm not asking you. I'm asking Mr. Frank.

Peter. Mother, for heaven's sake.

Mrs. Van Daan. Oh, I embarrass you, do I? Well, I just hope the girl you marry has as good. (*Then, to* ANNE) My father used to worry about me, with so many boys hanging round. He told me, if any of them gets fresh, you say to him . . . "Remember, Mr. So-and-So, remember I'm a lady."

Anne. "Remember, Mr. So-and-So, remember I'm a lady." (*She gives* MRS. VAN DAAN *her coat.*)

Mr. Van Daan. Look at you, talking that way in front of her! Don't you know she puts it all down in that diary?

Mrs. Van Daan. So, if she does? I'm only telling the truth!

[ANNE *stretches out, putting her ear to the floor, listening to what is going on below. The sound of the bombers fades away.*]

Mrs. Frank (*setting the table*). Would you mind, Peter, if I moved you over to the couch?

Anne (*listening*). Miep must have the radio on.

[PETER *picks up his papers, going over to the couch beside* MRS. VAN DAAN.]

Mr. Van Daan (*accusingly, to* PETER). Haven't you finished yet?

Peter. No.

Mr. Van Daan. You ought to be ashamed of yourself.

Peter. All right. All right. I'm a dunce. I'm a hopeless case. Why do I go on?

Mrs. Van Daan. You're not hopeless. Don't talk that way. It's just that you haven't anyone to help you, like the girls have. (*To* MR. FRANK) Maybe you could help him, Mr. Frank?

Mr. Frank. I'm sure that his father . . . ?

A Critical Thinking
Interpreting
? Who is Anne speaking to? [Margot] Who is Anne imitating? Explain. [She is saying what she thinks her father will say about Margot's schoolwork. (You might ask a volunteer to read the line as Anne might say it.)] What does the imitation suggest about Anne's feelings toward Margot? [Possible response: Anne is jealous of Margot's achievements.]

B Appreciating Language
Figures of Speech
? What two different figures of speech is Mrs. Van Daan using? Explain. ["Swarming with boys" is an implied metaphor that suggests a comparison between the boys and bees and between the house and the sweet thing that attracts the bees. The comparison is a metaphor because it doesn't use *like* or *as*. "Buzzing round like bees" is a simile, a comparison that uses *like* or *as*.]

C Reading Skills and Strategies
Responding to the Text
? Do you think Peter is justified in being embarrassed by his mother? [Most students will feel that Peter has good reason to be embarrassed.]

D Critical Thinking
Evaluating
? Is Anne mocking Mrs. Van Daan or playfully acting more grown-up? [Possible response: She is fooling around in a good-natured way, not mocking Mrs. Van Daan.] Ask students to be on the lookout for Anne's repetition of this line later in the scene (see p. 364).

E Reading Skills and Strategies
Drawing Conclusions
? What do Anne's statement and her listening at the floor reveal about the isolation of the people in the Annex? [Possible response: They are so isolated that they can only guess at what is going on in the room below the Annex.]

Professional Notes

Anne Frank Remembered

In her book, Miep Gies gives her impressions of the young people in the Annex and how there is very little room for them to grow. She says the following about Anne:

"Most in need, and most obvious, was little Anne, who was turning into not-so-little Anne before our very eyes. She was simply bursting out of her clothes, and her body was changing shape as well.

"Her feet could no longer be squeezed into the shoes she had brought into the hiding place. It made me laugh when she tried, but inside I could have cried at the sight of those tender, growing feet that should have been running, dancing, and swimming."

Mr. Van Daan. Not me. I can't do anything with him. He won't listen to me. You go ahead . . . if you want.

Mr. Frank (*going to* PETER). What about it, Peter? Shall we make our school coeducational?

Mrs. Van Daan (*kissing* MR. FRANK). You're an angel, Mr. Frank. An angel. I don't know why I didn't meet you before I met that one there. Here, sit down, Mr. Frank . . . (*She forces him down on the couch beside* PETER.) Now, Peter, you listen to Mr. Frank.

Mr. Frank. It might be better for us to go into Peter's room.

[PETER *jumps up eagerly, leading the way.*]

Mrs. Van Daan. That's right. You go in there, Peter. You listen to Mr. Frank. Mr. Frank is a highly educated man.

[*As* MR. FRANK *is about to follow* PETER *into his room,* MRS. FRANK *stops him and wipes the lipstick from his lips. Then she closes the door after them.*]

Anne (*on the floor, listening*). Shh! I can hear a man's voice talking.

Mr. Van Daan (*to* ANNE). Isn't it bad enough here without your sprawling all over the place? F

[ANNE *sits up.*]

Mrs. Van Daan (*to* MR. VAN DAAN). If you didn't smoke so much, you wouldn't be so bad-tempered.

Mr. Van Daan. Am I smoking? Do you see me smoking?

Mrs. Van Daan. Don't tell me you've used up all those cigarettes.

Mr. Van Daan. One package. Miep only brought me one package.

Mrs. Van Daan. It's a filthy habit anyway. It's a good time to break yourself.

Mr. Van Daan. Oh, stop it, please.

Mrs. Van Daan. You're smoking up all our money. You know that, don't you?

Mr. Van Daan. Will you shut up? (*During this,* MRS. FRANK *and* MARGOT *have studiously kept their eyes down. But* ANNE, *seated on the floor, has been following the discussion interestedly.* MR. VAN DAAN *turns to see her staring up at him.*) And what are you staring at?

Anne. I never heard grown-ups quarrel before. I thought only children quarreled. G

Mr. Van Daan. This isn't a quarrel! It's a discussion. And I never heard children so rude before.

Anne (*rising, indignantly*). *I,* rude!

Mr. Van Daan. Yes!

Mrs. Frank (*quickly*). Anne, will you get me my knitting? (ANNE *goes to get it.*) I must remember, when Miep comes, to ask her to bring me some more wool.

Margot (*going to her room*). I need some hairpins and some soap. I made a list. (*She goes into her bedroom to get the list.*)

Mrs. Frank (*to* ANNE). Have you some library books for Miep when she comes?

Anne. It's a wonder that Miep has a life of her own, the way we make her run errands for us. Please, Miep, get me some starch. Please take my hair out and have it cut. Tell me all the latest news, Miep. (*She goes over, kneeling on the couch beside* MRS. VAN DAAN.) Did you know she was engaged? His name is Dirk, and Miep's afraid the Nazis will ship him off to Germany to work in one of their war plants. That's what they're doing with some of the young Dutchmen . . . they pick them up off the streets—— H

Mr. Van Daan (*interrupting*). Don't you ever get tired of talking? Suppose you try keeping still for five minutes. Just five minutes.

[*He starts to pace again. Again* ANNE *follows him, mimicking him.* MRS. FRANK *jumps up*

WORDS TO OWN

indignantly (in·dig'nənt·lē) *adv.*: with anger caused by something felt to be unjust.

F Elements of Literature

Conflict

? As tensions escalate, Anne increasingly becomes the focus of Mr. Van Daan's anger. Why might this be so? [Possible responses: He is upset about living in the Annex, and her curiosity and liveliness irritate him. He may feel uneasy that she writes about his family in her diary.]

G Reading Skills and Strategies

Making Inferences

? What can you infer about her parents' relationship—or at least Anne's perception of their relationship—from her comment? [Possible response: Mr. and Mrs. Frank don't quarrel, at least in front of their children.]

H Biographical Connections

The playwrights changed some details from the diary. Miep was in fact married. Her husband, Jan Gies, was a trusted friend of the Franks, a member of the Dutch Resistance, and a frequent visitor at the Secret Annex. Dirk was the boyfriend of a typist in Mr. Frank's office.

Making the Connections

Cultural Connections: Confiscation of Jewish Businesses

To prevent the Nazis from taking over their businesses, Jewish owners often transferred ownership to Christian associates. In 1940, Otto Frank had asked Jan Gies to become the legal figurehead of his spice company, Pectacon, because it was no longer safe for a Jew to own a business. Although Frank actually continued to run the company (and to receive a small income), from a legal standpoint he was merely an adviser. In this way, Frank's business became an "Aryan" (that is, non-Jewish) company whose assets could not be seized by the Nazis. In 1941, when the Bureau of Economic Investigation ordered the liquidation of Pectacon, its stock was transferred to a new firm known as Gies and Company. (In the same way, with the help of two other Christian "front men," Otto Frank was able to protect his pectin business, Opekta.)

A English Language Learners

Multiple Meanings

? Can you tell, from the context, what *spoiled* means here? [undisciplined, overindulged] What is another common meaning of the word? [ruined or damaged]

B Reading Skills and Strategies

Comparing/Contrasting

? How would you read this line as Anne delivers it now? How do Anne's tone and intention compare with her original use of these words (p. 362)? [Oral interpretations of the line should convey Anne's anger. She is ridiculing Mr. Van Daan, no longer simply being playful. Her mimicry of Mrs. Van Daan is now hostile in intention.]

C Elements of Literature

Dramatic Irony

? In what ways are Anne's words ironic? [Possible response: The audience knows she will not go to Paris to study music and art. Anne *will* in fact come to be viewed by the world as remarkable—after her death and the publication of her diary—but clearly not in the way she had intended.]

and takes her by the arm up to the sink and gives her a glass of milk.]

Mrs. Frank. Come here, Anne. It's time for your glass of milk.

Mr. Van Daan. Talk, talk, talk. I never heard such a child. Where is my . . . ? Every evening it's the same, talk, talk, talk. (*He looks around.*) Where is my . . . ?

Mrs. Van Daan. What're you looking for?

Mr. Van Daan. My pipe. Have you seen my pipe?

Mrs. Van Daan. What good's a pipe? You haven't got any tobacco.

Mr. Van Daan. At least I'll have something to hold in my mouth! (*Opening* MARGOT*'s bedroom door*) Margot, have you seen my pipe?

Margot. It was on the table last night.

[ANNE *puts her glass of milk on the table and picks up his pipe, hiding it behind her back.*]

Mr. Van Daan. I know. I know. Anne, did you see my pipe? . . . Anne!

Mrs. Frank. Anne, Mr. Van Daan is speaking to you.

Anne. Am I allowed to talk now?

Mr. Van Daan. You're the most aggravating . . . The trouble with you is, you've been spoiled. What you need is a good old-fashioned spanking.

Anne (*mimicking* MRS. VAN DAAN). "Remember, Mr. So-and-So, remember I'm a lady." (*She thrusts the pipe into his mouth, then picks up her glass of milk.*)

Mr. Van Daan (*restraining himself with difficulty*). Why aren't you nice and quiet like your sister Margot? Why do you have to show off all the time? Let me give you a little advice, young lady. Men don't like that kind of thing in a girl. You know that? A man likes a girl who'll listen to him once in a while . . . a domestic girl, who'll keep her house shining for her husband . . . who loves to cook and sew and . . .

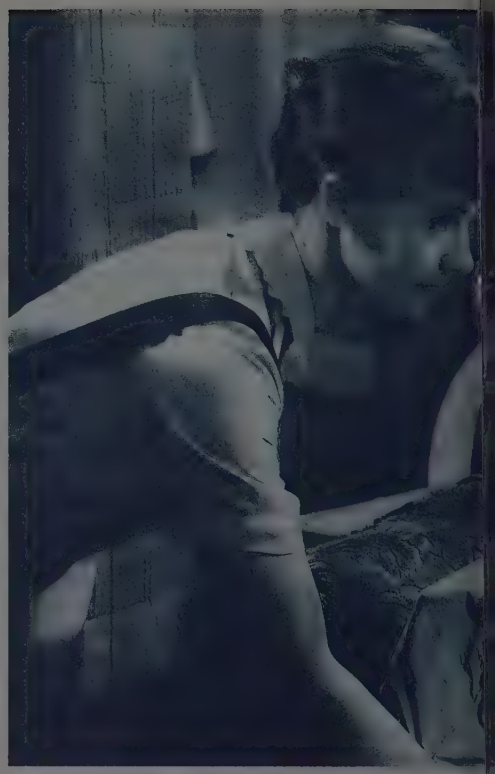
Anne. I'd cut my throat first! I'd open my veins! I'm going to be remarkable! I'm going to Paris . . .

Mr. Van Daan (*scoffingly*). Paris!

Anne. . . . to study music and art.

Mr. Van Daan. Yeah! Yeah!

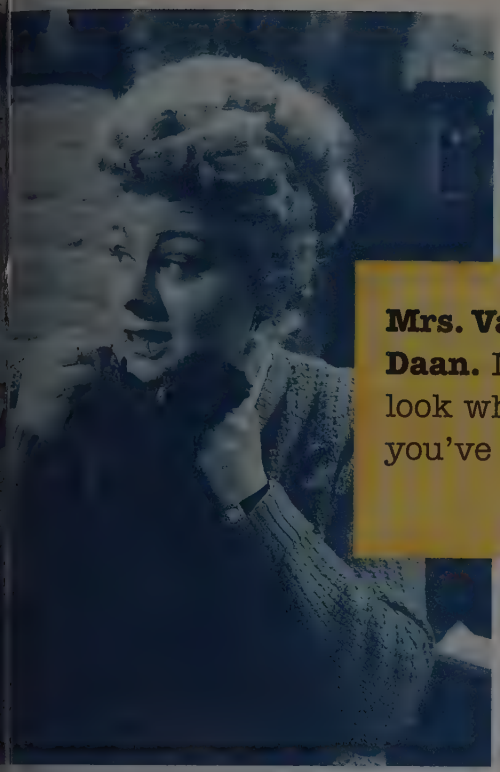
Anne. I'm going to be a famous dancer or singer . . . or something wonderful.



[*She makes a wide gesture, spilling the glass of milk on the fur coat in* MRS. VAN DAAN*'s lap.* MARGOT *rushes quickly over with a towel.* ANNE *tries to brush the milk off with her skirt.*]

Mrs. Van Daan. Now look what you've done . . . you clumsy little fool! My beautiful fur coat my father gave me . . .

Anne. I'm so sorry.



Mrs. Van Daan. Now look what you've done!

Mrs. Frank. I don't mean that. I mean the answering back. You must not answer back. They are our guests. We must always show the greatest courtesy to them. We're all living under terrible tension. (*She stops as* MARGOT *indicates that* MR. VAN DAAN *can hear. When he is gone, she continues.*) That's why we must control ourselves. . . . You don't hear Margot getting into arguments with them, do you? Watch Margot. She's always courteous with them. Never familiar. She keeps her distance. And they respect her for it. Try to be like Margot.

Anne. And have them walk all over me, the way they do her? No, thanks!

Mrs. Frank. I'm not afraid that anyone is going to walk all over you, Anne. I'm afraid for other people, that you'll walk on them. I don't know what happens to you, Anne. You are wild, self-willed. If I had ever talked to my mother as you talk to me . . .

Anne. Things have changed. People aren't like that anymore. "Yes, Mother." "No, Mother." "Anything you say, Mother." I've got to fight things out for myself! Make something of myself! E

Mrs. Van Daan. What do you care? It isn't yours. . . . So go on, ruin it! Do you know what that coat cost? Do you? And now look at it! Look at it!

Anne. I'm very, very sorry.

Mrs. Van Daan. I could kill you for this. I could just kill you! D

[MRS. VAN DAAN *goes up the stairs, clutching the coat.* MR. VAN DAAN *starts after her.*]

Mr. Van Daan. Petronella . . . liefje! Liefje! . . . Come back . . . the supper . . . come back!

Mrs. Frank. Anne, you must not behave in that way.

Anne. It was an accident. Anyone can have an accident.

Mrs. Frank. It isn't necessary to fight to do it. Margot doesn't fight, and isn't she . . . ?

Anne (*violently rebellious*). Margot! Margot! Margot! That's all I hear from everyone . . . how wonderful Margot is . . . "Why aren't you like Margot?"

Margot (*protesting*). Oh, come on, Anne, don't be so . . .

Anne (*paying no attention*). Everything she does is right, and everything I do is wrong! I'm the goat around here! . . . You're all against me! . . . And you worst of all! F

[*She rushes off into her room and throws herself down on the settee, stifling her sobs.* MRS. FRANK *sighs and starts toward the stove.*]

Professional Notes

Anne Frank: The Diary of a Young Girl

The incident of the spilled milk was not the only conflict Anne had with Mrs. Van Daan. Anne says the following in her diary:

"Mrs. van Daan is unbearable. I'm continually being scolded for my incessant chatter when I'm upstairs. I simply let the words bounce right off me! Madame now has a new trick up her sleeve: trying to get out of washing pots and pans. If there's a bit of food left at the bottom of the pan, she leaves it to spoil instead of transferring it to a glass dish. Then in the afternoon when Margot is stuck with cleaning all the pots and pans, Madame exclaims 'Oh poor Margot, you have so much work to do!'"

RESPONDING TO THE ART

Activity. Ask students why they think Mrs. Van Daan is clutching the coat to her face? [Possible responses: She is trying to control her anger at Anne.] You might mention that the incident with the coat foreshadows, or gives a hint, about a later, more serious incident (Act Two, Scene 1, p. 390).

D Elements of Literature

Plot

? In addition to the play's climax, its moment of greatest emotional intensity, there are several smaller climactic moments along the way. In this scene the mounting conflict between Anne and the Van Daans ends in the spilling of the milk and Mrs. Van Daan's outburst. Why is Mrs. Van Daan so angry over what is clearly an accident? [Possible response: She has already lost so much, and the coat represents her last link with her privileged past.]

E Critical Thinking

Extending the Text

? Anne says that things have changed for her generation. Do you think that present-day parents expect the same things from their children as parents in Anne's time expected? Explain. [Students may argue that parents today are not as strict as parents used to be and are more tolerant (or even approving) when their children assert their own opinions. Others may argue that children are still expected to behave well and conform to their parents' values and beliefs.]

F Historical Connections

When Anne says she is the *goat*, she means the *scapegoat*—an innocent person or group forced to bear the blame for the sins, mistakes, or misfortunes of others. In ancient Israel the scapegoat ("goat that escapes") was an animal sent into the wilderness, symbolically bearing the sins of the community. (Lev. 16:7-26). Ironically, there is a deeper, unintentional meaning in Anne's complaint. Hitler rose to power on a platform scapegoating the Jews for Germany's defeat in World War I and all its postwar problems. You might ask students if they can think of other groups that have been scapegoated—unfairly blamed for societal problems or misfortunes that are not their fault.

A Elements of Literature

Character

? Mrs. Frank is unhappy that her husband invited the Van Daans to stay with them at the Annex. Why, then, do you think she apologizes to Mr. Van Daan for the spilled milk? [Possible responses: She is a polite and considerate person who feels compelled to make the best of the situation. She feels embarrassed by Anne's behavior; she doesn't want the Van Daans to think Anne has been raised poorly.]

B Reading Skills and Strategies



Using Resources

? *Mr. Kraler* is Anne's name for Victor Kugler, a trusted employee who was now officially running Otto Frank's spice business (renamed Gies and Company) under Mr. Frank's direction. Kugler was a frequent visitor at the Annex and had helped the two Jewish families go into hiding. Where might students find more information about Victor Kugler? [Possible responses: In a biography of Anne Frank or Otto Frank; in a nonfiction book about the Netherlands during the Holocaust; in Miep Gies's book; on the Internet.]

Mrs. Frank (*to* MARGOT). Let's put the soup on the stove . . . if there's anyone who cares to eat. Margot, will you take the bread out? (MARGOT *gets the bread from the cupboard.*) I don't know how we can go on living this way. . . . I can't say a word to Anne . . . she flies at me . . .

Margot. You know Anne. In half an hour she'll be out here, laughing and joking.

Mrs. Frank. And . . . (*She makes a motion upward, indicating the* VAN DAANS.) . . . I told your father it wouldn't work . . . but no . . . no . . . he had to ask them, he said . . . he owed it to him, he said. Well, he knows now that I was right! These quarrels! . . . This bickering!

Margot (*with a warning look*). Shush. Shush.

[*The buzzer for the door sounds.* MRS. FRANK *gasps, startled.*]

Mrs. Frank. Every time I hear that sound, my heart stops!

Margot (*starting for* PETER*'s door*). It's Miep. (*She knocks at the door.*) Father?

[MR. FRANK *comes quickly from* PETER*'s room.*]

Mr. Frank. Thank you, Margot. (*As he goes down the steps to open the outer door*) Has everyone his list?

Margot. I'll get my books. (*Giving her mother a list*) Here's your list. (MARGOT *goes into her and* ANNE*'s bedroom on the right.* ANNE *sits up, hiding her tears, as* MARGOT *comes in.*) Miep's here.

[MARGOT *picks up her books and goes back.* ANNE *hurries over to the mirror, smoothing her hair.*]

Mr. Van Daan (*coming down the stairs*). Is it Miep?

Margot. Yes. Father's gone down to let her in.

Mr. Van Daan. At last I'll have some cigarettes!

Mrs. Frank (*to* MR. VAN DAAN). I can't tell you how unhappy I am about Mrs. Van Daan's coat. Anne should never have touched it.

Mr. Van Daan. She'll be all right.

Mrs. Frank. Is there anything I can do?

Mr. Van Daan. Don't worry.

[*He turns to meet* MIEP. *But it is not* MIEP *who comes up the steps. It is* MR. KRALER, *followed by* MR. FRANK. *Their faces are grave.* ANNE *comes from the bedroom.* PETER *comes from his room.*]

Mrs. Frank. Mr. Kraler!

Mr. Van Daan. How are you, Mr. Kraler?

Margot. This is a surprise.

Mrs. Frank. When Mr. Kraler comes, the sun begins to shine.

Mr. Van Daan. Miep is coming?

Mr. Kraler. Not tonight. (MR. KRALER *goes to* MARGOT *and* MRS. FRANK *and* ANNE, *shaking hands with them.*)

Mrs. Frank. Wouldn't you like a cup of coffee? . . . Or, better still, will you have supper with us?

Mr. Frank. Mr. Kraler has something to talk over with us. Something has happened, he says, which demands an immediate decision.

Mrs. Frank (*fearful*). What is it?

[MR. KRALER *sits down on the couch. As he talks he takes bread, cabbages, milk, etc., from his briefcase, giving them to* MARGOT *and* ANNE *to put away.*]

Mr. Kraler. Usually, when I come up here, I try to bring you some bit of good news. What's the use of telling you the bad news when there's nothing that you can do about it? But today something has happened. . . . Dirk . . . Miep's Dirk, you know, came to me just now. He tells me that he has a Jewish friend living near him. A dentist. He says he's in trouble. He begged me, could I do anything for this man? Could I find him a hiding place? . . . So I've come to you . . . I know it's a terrible thing to ask of you, living as you are, but would you take him in with you?

Mr. Frank. Of course we will.

Professional Notes

Anne Frank Remembered

Miep Gies describes finding Anne writing in the Annex:

"I saw that Anne was writing intently, and hadn't heard me. I was quite close to her and was about to turn and go when she looked up, surprised, and saw me standing there. In our many encounters over the years, I'd seen Anne, like a chameleon, go from mood to mood, but always with friendliness. She'd never been anything but effusive, admiring, and adoring with me. But I saw a look on her face at this moment that I'd never seen before. It was a look of dark concentration, as if she had a throbbing headache. This look pierced me, and I was speechless. She was suddenly another person there writing at the table. I couldn't say a word. My eyes were locked with Anne's brooding ones.

"Mrs. Frank must have heard me come in, and I heard her soft step beside me. I could tell from the sound of her voice when she finally spoke that she'd summed up the situation. She spoke in German, which she used only when a situation was difficult. Her voice was ironic, and yet kind. 'Yes, Miep, as you know, we have a daughter who writes.'"

Mr. Kraler (*rising*). It'll be just for a night or two . . . until I find some other place. This happened so suddenly that I didn't know where to turn.
Mr. Frank. Where is he?
Mr. Kraler. Downstairs in the office.
Mr. Frank. Good. Bring him up.
Mr. Kraler. His name is Dussel[22] . . .
Mr. Frank. Dussel . . . I think I know him.
Mr. Kraler. I'll get him.

[*He goes quickly down the steps and out.* MR. FRANK *suddenly becomes conscious of the others.*]

Mr. Frank. Forgive me. I spoke without consulting you. But I knew you'd feel as I do.
Mr. Van Daan. There's no reason for you to consult anyone. This is your place. You have a right to do exactly as you please. The only thing I feel . . . there's so little food as it is . . . and to take in another person . . .

[PETER *turns away, ashamed of his father.*]

Mr. Frank. We can stretch the food a little. It's only for a few days.
Mr. Van Daan. You want to make a bet?
Mrs. Frank. I think it's fine to have him. But, Otto, where are you going to put him? Where?
Peter. He can have my bed. I can sleep on the floor. I wouldn't mind.
Mr. Frank. That's good of you, Peter. But your room's too small . . . even for *you.*
Anne. I have a much better idea. I'll come in here with you and Mother, and Margot can take Peter's room and Peter can go in our room with Mr. Dussel.
Margot. That's right. We could do that.
Mr. Frank. No, Margot. You mustn't sleep in that room . . . neither you nor Anne. Mouschi has caught some rats in there. Peter's brave. He doesn't mind.

22. **Dussel** (doo′səl).

Anne. Then how about *this*? I'll come in here with you and Mother, and Mr. Dussel can have my bed.
Mrs. Frank. No. No. *No!* Margot will come in here with us and he can have her bed. It's the only way. Margot, bring your things in here. Help her, Anne.

[MARGOT *hurries into her room to get her things.*]

Anne (*to her mother*). Why Margot? Why can't I come in here?
Mrs. Frank. Because it wouldn't be proper for Margot to sleep with a . . . Please, Anne. Don't argue. Please.

[ANNE *starts slowly away.*]

Mr. Frank (*to* ANNE). You don't mind sharing your room with Mr. Dussel, do you, Anne?
Anne. No. No, of course not.
Mr. Frank. Good. (ANNE *goes off into her bedroom, helping* MARGOT. MR. FRANK *starts to search in the cupboards.*) Where's the cognac?[23]
Mrs. Frank. It's there. But, Otto, I was saving it in case of illness.
Mr. Frank. I think we couldn't find a better time to use it. Peter, will you get five glasses for me?

[PETER *goes for the glasses.* MARGOT *comes out of her bedroom, carrying her possessions, which she hangs behind a curtain in the main room.* MR. FRANK *finds the cognac and pours it into the five glasses that* PETER *brings him.* MR. VAN DAAN *stands looking on sourly.* MRS. VAN DAAN *comes downstairs and looks around at all the bustle.*]

Mrs. Van Daan. What's happening? What's going on?
Mr. Van Daan. Someone's moving in with us.
Mrs. Van Daan. In here? You're joking.
Margot. It's only for a night or two . . . until Mr. Kraler finds him another place.

23. **cognac** (kän′yak′): type of brandy (distilled wine).

C Reading Skills and Strategies



Using Resources

? *Albert Dussel* was Anne's name for Fritz Pfeffer, Miep Gies's dentist. (The name means "Albert Dope.") According to the time line (pp. 344–345), when did Fritz Pfeffer flee Germany for the Netherlands? [1938] What else does the time line tell you about Pfeffer? [He became the eighth occupant of the Secret Annex on November 16, 1942, and he died in Neuengamme on December 20, 1944.] How were his experiences similar to the Franks'? [Both he and they had fled Germany to avoid the Nazis.]

D Critical Thinking

Expressing an Opinion

? Should Mr. Frank have made this decision without consulting the others? [Some students may feel that, because he is the host, Mr. Frank has the right to make the decision alone. Others will argue that such an important decision should have been made by the group, or at least in consultation with Mrs. Frank.] How does Mr. Van Daan's response make you feel about him? [Most students will feel that his concern about food is selfish. Others may point out that he is simply being practical by anticipating problems.]

E Critical Thinking

Interpreting

? Why is Peter ashamed of his father? [His father's lack of generosity upsets Peter, particularly because the Van Daans are benefiting from the Franks' generosity.]

F Reading Skills and Strategies

Making Inferences

? What do you think upsets Anne about her mother's suggestion? [Anne may be thinking that her mother is just playing favorites again. Remind students to think back to the sisters' earlier argument and to the comments Anne made about Margot.]

Mr. Van Daan. Yeah! Yeah!

[MR. FRANK *hurries over as* MR. KRALER *and* DUSSEL *come up.* DUSSEL *is a man in his late fifties, meticulous, finicky . . . bewildered now. He wears a raincoat. He carries a briefcase, stuffed full, and a small medicine case.*]

Mr. Frank. Come in, Mr. Dussel.
Mr. Kraler. This is Mr. Frank.
Dussel. Mr. Otto Frank?
Mr. Frank. Yes. Let me take your things. (*He takes the hat and briefcase, but* DUSSEL *clings to his medicine case.*) This is my wife, Edith . . . Mr. and Mrs. Van Daan . . . their son, Peter . . . and my daughters, Margot and Anne.

[DUSSEL *shakes hands with everyone.*]

Mr. Kraler. Thank you, Mr. Frank. Thank you all. Mr. Dussel, I leave you in good hands. Oh . . . Dirk's coat.

[DUSSEL *hurriedly takes off the raincoat, giving it to* MR. KRALER. *Underneath is his white dentist's jacket, with a yellow Star of David on it.*]

Dussel (*to* MR. KRALER). What can I say to thank you . . . ?
Mrs. Frank (*to* DUSSEL). Mr. Kraler and Miep . . . They're our lifeline. Without them we couldn't live.
Mr. Kraler. Please. Please. You make us seem very heroic. It isn't that at all. We simply don't like the Nazis. (*To* MR. FRANK, *who offers him a drink*) No, thanks. (*Then, going on*) We don't like their methods. We don't like . . .
Mr. Frank (*smiling*). I know. I know. "No one's going to tell us Dutchmen what to do with our damn Jews!"



Fritz Pfeffer ("Dussel").

Mr. Kraler (*to* DUSSEL). Pay no attention to Mr. Frank. I'll be up tomorrow to see that they're treating you right. (*To* MR. FRANK) Don't trouble to come down again. Peter will bolt the door after me, won't you, Peter?
Peter. Yes, sir.
Mr. Frank. Thank you, Peter. I'll do it.
Mr. Kraler. Good night. Good night.
Group. Good night, Mr. Kraler. We'll see you tomorrow. (*Etc., etc.*)

[MR. KRALER *goes out with* MR. FRANK. MRS. FRANK *gives each one of the "grown-ups" a glass of cognac.*]

Mrs. Frank. Please, Mr. Dussel, sit down.

[DUSSEL *sinks into a chair.* MRS. FRANK *gives him a glass of cognac.*]

Dussel. I'm dreaming. I know it. I can't believe my eyes. Mr. Otto Frank here! (*To* MRS. FRANK) You're not in Switzerland, then? A woman told me . . . She said she'd gone to your house . . . the door was open, everything was in disorder, dishes in the sink. She said she found a piece of paper in the wastebasket with an address scribbled on it . . . an address in Zurich.[24] She said you must have escaped to Zurich.
Anne. Father put that there purposely . . . just so people would think that very thing!
Dussel. And you've been *here* all the time?
Mrs. Frank. All the time . . . ever since July.

[ANNE *speaks to her father as he comes back.*]

Anne. It worked, Pim . . . the address you left! Mr. Dussel says that people believe we escaped to Switzerland.

24. Zurich (zoor'ik): Switzerland's largest city. Because Switzerland remained neutral during World War II, many refugees sought safety there.

A Vocabulary Note
Definitions
? What do *meticulous* [careful about details] and *finicky* [fussy] mean? (Notice that there are no context clues in the stage directions to help the reader figure out the definitions.) Do you think that, despite these character traits, Mr. Dussel will get along well with the others? [Possible response: No, because in such close quarters, with such strict rules and limited resources, his fussiness will probably lead to conflicts.]

B Reading Skills and Strategies
Drawing Conclusions
? Why is Mr. Dussel's surprise at seeing the Franks in Amsterdam good news for them? [Possible response: If it appears that the Franks fled to Zurich, then perhaps the police won't think to look for them in hiding.]

C Elements of Literature
Dramatic Irony
? Why is Anne's excitement ironic? [Possible response: The audience realizes that even though the deception "worked," their hiding place will still be found.]

Making the Connections

Cultural Connections: Dutch Tolerance

The Dutch had a tradition of religious freedom and tolerance. Historically, the Dutch were much more accepting of Jews than other Europeans were. Jews made up only about 1.5 percent of the population but were almost completely assimilated into Dutch society. The Netherlands had granted religious freedom to Jews in the 1600s and complete civil rights in 1796 (more than fifty years before Germany did). During the nineteenth century, there had been no anti-Semitic violence in Holland, as there had been throughout eastern Europe. Although there was a Dutch Nazi Party, most Dutch Christians were anti-Nazi. In fact, when the Nazis ordered Jews to wear yellow stars on their clothing, many Christians also wore the star, hoping their action would defeat the Nazis' purpose—but it did not. About 75 percent of Holland's 140,000 Jews died during the Holocaust.

Mr. Frank. I'm glad. . . . And now let's have a little drink to welcome Mr. Dussel. (*Before they can drink,* DUSSEL *bolts his drink.* MR. FRANK *smiles and raises his glass.*) To Mr. Dussel. Welcome. We're very honored to have you with us.

Mrs. Frank. To Mr. Dussel, welcome.

[*The* VAN DAANS *murmur a welcome. The "grown-ups" drink.*]

Mrs. Van Daan. Um. That was good.

Mr. Van Daan. Did Mr. Kraler warn you that you won't get much to eat here? You can imagine . . . three ration books among the seven of us . . . and now you make eight.

[PETER *walks away, humiliated. Outside, a street organ is heard dimly.*]

Dussel (*rising*). Mr. Van Daan, you don't realize what is happening outside that you should warn me of a thing like that. You don't realize what's going on. . . . (*As* MR. VAN DAAN *starts his characteristic pacing,* DUSSEL *turns to speak to the others.*) Right here in Amsterdam every day hundreds of Jews disappear. . . . They surround a block and search house by house. Children come home from school to find their parents gone. Hundreds are being deported . . .[25] people that you and I know . . . the Hallensteins . . . the Wessels . . .

Mrs. Frank (*in tears*). Oh, no. No!

Dussel. They get their call-up notice . . . come to the Jewish theater on such and such a day and hour . . . bring only what you can carry in a rucksack. And if you refuse the call-up notice, then they come and drag you from your home and ship you off to Mauthausen. The death camp!

Mrs. Frank. We didn't know that things had got so much worse.

Dussel. Forgive me for speaking so.

25. **deported:** forcibly sent away (to concentration camps and death camps).

Anne (*coming to* DUSSEL). Do you know the de Waals? . . . What's become of them? Their daughter Jopie and I are in the same class. Jopie's my best friend.

Dussel. They are gone.

Anne. Gone?

Dussel. With all the others.

Anne. Oh, no. Not Jopie!

[*She turns away, in tears.* MRS. FRANK *motions to* MARGOT *to comfort her.* MARGOT *goes to* ANNE, *putting her arms comfortingly around her.*]

Mrs. Van Daan. There were some people called Wagner. They lived near us . . . ?

Mr. Frank (*interrupting, with a glance at* ANNE). I think we should put this off until later. We all have many questions we want to ask. . . . But I'm sure that Mr. Dussel would like to get settled before supper.

Dussel. Thank you. I would. I brought very little with me.

Mr. Frank (*giving him his hat and briefcase*). I'm sorry we can't give you a room alone. But I hope you won't be too uncomfortable. We've had to make strict rules here . . . a schedule of hours . . . We'll tell you after supper. Anne, would you like to take Mr. Dussel to his room?

Anne (*controlling her tears*). If you'll come with me, Mr. Dussel? (*She starts for her room.*)

Dussel (*shaking hands with each in turn*). Forgive me if I haven't really expressed my gratitude to all of you. This has been such a shock to me. I'd always thought of myself as Dutch. I was born in Holland. My father was born in Holland, and my grandfather. And now . . . after all these years . . . (*He breaks off.*) If you'll excuse me.

[DUSSEL *gives a little bow and hurries off after* ANNE. MR. FRANK *and the others are subdued.*]

Anne (*turning on the light*). Well, here we are.

[DUSSEL *looks around the room. In the main room* MARGOT *speaks to her mother.*]

D Elements of Literature
Complication

? Mr. Dussel's arrival represents a major complication in the plot. What new conflicts do you predict will develop as a result? [Conflicts over food may occur now that there is one more mouth to feed. Students may predict that the conflict between Peter and Mr. Van Daan will escalate as Peter continues to be ashamed of his father's selfishness. Some students may predict a new conflict between Anne and Mr. Dussel because they will be sharing a room.]

E Reading Skills and Strategies
Using Resources

? How is the statement by Dussel that he was born in Holland different from the information about Pfeffer on the time line (pp. 344–345)? [Pfeffer was German.] How might you explain the difference? [The playwrights changed the character's nationality. They may have felt the play needed a Dutch Jew who considered himself more Dutch than Jewish for dramatic emphasis.]

Professional Notes

Dutch Jews and Dutch Rescuers

In her book *The Righteous Gentiles* (1998), Victoria Sherrow explores the question of why some 75 percent of Holland's Jews died during the Holocaust:

"Why did so many perish in a land known for tolerance and just laws? For one thing, the Nazis set up a brutal occupation government in Holland. . . . The Nazis told Dutch officials and Jewish leaders that their cooperation would mean fewer actions against Jews—a blatant lie. Second, Dutch Nazis were willing informants and helped the Germans to round up Jews for deportation. After the war, many of these collaborators were arrested; more than fifty thousand Dutch people were convicted of treason.

"Third, Holland offered few natural hiding places or escape routes. Jews were trapped in a small, flat, open country whose borders and neighbors were under Nazi control. . . . But the Christian churches continued to speak out against Nazism and the persecution of Jews. Leaders of the Dutch Reformed Church wrote frequent letters to Nazi officials, opposing various policies. Some churches banned their members from joining the Nazi Party. Few of the twelve thousand Dutch Gentiles [Christians] married to Jews followed Nazi urging to divorce their spouses. Thousands of Dutch people rescued Jews, either on their own or as part of an organized resistance group."

Margot. The news sounds pretty bad, doesn't it? It's so different from what Mr. Kraler tells us.

A Mr. Kraler says things are improving.

Mr. Van Daan. I like it better the way Kraler tells it.

[*They resume their occupations, quietly.* PETER *goes off into his room. In* ANNE*'s room,* ANNE *turns to* DUSSEL.]

Anne. You're going to share the room with me.

Dussel. I'm a man who's always lived alone. I haven't had to adjust myself to others. I hope you'll bear with me until I learn.

B

Anne. Let me help you. (*She takes his briefcase.*) Do you always live all alone? Have you no family at all?

Dussel. No one. (*He opens his medicine case and spreads his bottles on the dressing table.*)

Anne. How dreadful. You must be terribly lonely.

Dussel. I'm used to it.

Anne. I don't think I could ever get used to it. Didn't you even have a pet? A cat, or a dog?

Dussel. I have an allergy for fur-bearing animals. They give me asthma.

Anne. Oh, dear. Peter has a cat.

Dussel. Here? He has it here?

Anne. Yes. But we hardly ever see it. He keeps it in his room all the time. I'm sure it will be all right.

Dussel. Let us hope so. (*He takes some pills to fortify himself.*)

Anne. That's Margot's bed, where you're going to sleep. I sleep on the sofa there. (*Indicating the clothes hooks on the wall*) We cleared these off for your things. (*She goes over to the window.*) The best part about this room . . . you can look down and see a bit of the street and the canal. There's a houseboat . . . you can see the end of it . . . a bargeman lives there with his family . . . They have a baby and he's just beginning to walk and I'm so afraid he's going to fall into the canal someday. I watch him . . .

C

Dussel (*interrupting*). Your father spoke of a schedule.

Anne (*coming away from the window*). Oh, yes. It's mostly about the times we have to be quiet. And times for the w.c. You can use it now if you like.

Dussel (*stiffly*). No, thank you.

Anne. I suppose you think it's awful, my talking about a thing like that. But you don't know how important it can get to be, especially when you're frightened. . . . About this room, the way Margot and I did . . . she had it to herself in the afternoons for studying, reading . . . lessons, you know . . . and I took the mornings. Would that be all right with you?

Dussel. I'm not at my best in the morning.

Anne. You stay here in the mornings, then. I'll take the room in the afternoons.

Dussel. Tell me, when you're in here, what happens to me? Where am I spending my time? In there, with all the people?

Anne. Yes.

Dussel. I see. I see.

Anne. We have supper at half past six.

Dussel (*going over to the sofa*). Then, if you don't mind . . . I like to lie down quietly for ten minutes before eating. I find it helps the digestion.

Anne. Of course. I hope I'm not going to be too much of a bother to you. I seem to be able to get everyone's back up.

[DUSSEL *lies down on the sofa, curled up, his back to her.*]

Dussel. I always get along very well with children. My patients all bring their children to me, because they know I get on well with them. So don't you worry about that.

[ANNE *leans over him, taking his hand and shaking it gratefully.*]

WORDS TO OWN

fortify (fôrt'ə·fī') *v.*: strengthen.

A Reading Skills and Strategies

Making Inferences

? Why do you think Mr. Kraler presents a more optimistic, even false, account of what's going on in the outside world? [Possible response: He is trying to protect the Franks and Van Daans from bad news so they won't despair.]

B English Language Learners

Idioms

? What does *bear with me* mean? [Be patient with me; don't be upset by my mistakes.]

C Elements of Literature

Character

? Why do you think Anne is so fascinated by the family that lives on the houseboat? [Possible responses: Desperate to be outside in the world, she invents a personal relationship with the only people she can see from her window. Her fears for the baby's safety reflect her fears about the dangers her own family is facing.]

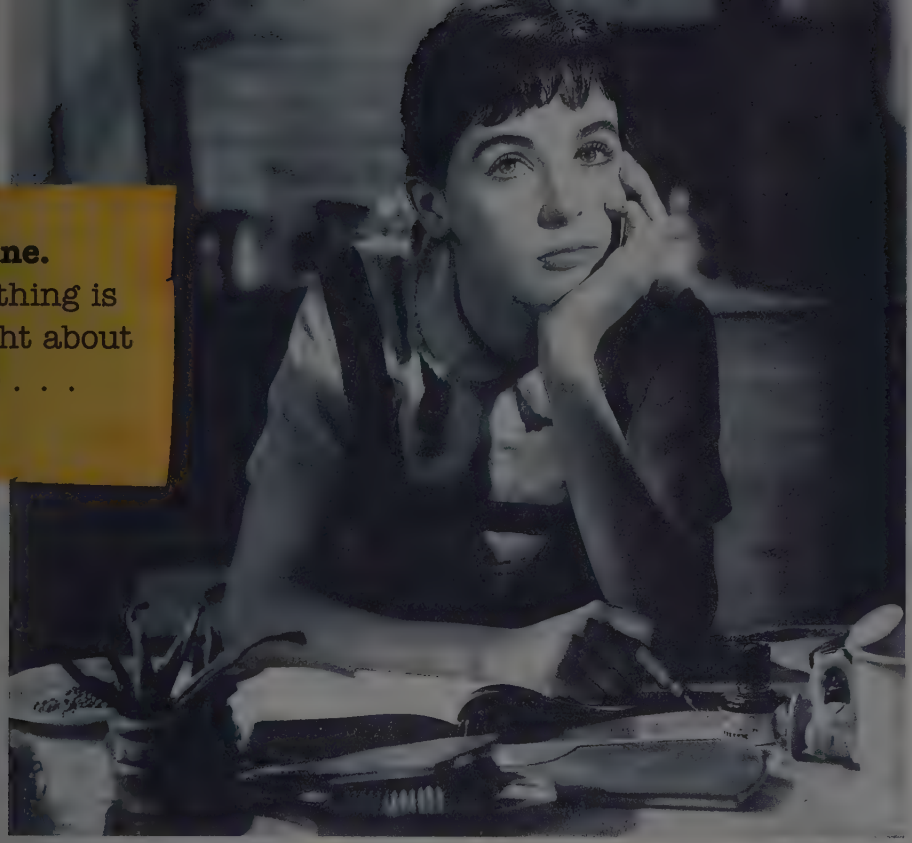
Taking a Second Look

Review: Making Predictions

Remind students that making predictions as they read means trying to forecast what will happen, based on evidence from the text and their own knowledge and experience.

Activities

1. After students have read the conversation between Anne and Mr. Dussel on this page, have them make a two-column chart, one column labeled "Anne" and the other "Mr. Dussel." In the columns, students should list the characters' traits that are revealed in their attempt to get acquainted. [Possible responses: Mr. Dussel is finicky and used to living alone. He is allergic to cats. He likes schedules. He is embarrassed when Anne mentions the "w. c." (water closet, or bathroom). He complains about his digestion. Anne is talkative, outspoken, and uninhibited. She likes to daydream and is imaginative. She is trying to be cooperative.] Ask students to predict, from their chart, how they think the relationship will turn out.
2. Students can make a similar prediction chart for other characters—for instance, Mr. Frank and Mr. Van Daan, or Mrs. Frank and Mrs. Van Daan. You might discuss how the dramatic irony in this play complicates the process of making predictions. Readers already know the characters' tragic fate.



Anne. Thank you. Thank you, Mr. Dussel.

[*The lights dim to darkness. The curtain falls on the scene.* ANNE*'s voice comes to us, faintly at first and then with increasing power.*]

Anne's Voice. . . . And yesterday I finished Cissy Van Marxvelt's latest book. I think she is a first-class writer. I shall definitely let my children read her. Monday, the twenty-first of September, nineteen forty-two. Mr. Dussel and I had another battle yesterday. Yes, Mr. Dussel! According to him, nothing, I repeat . . . nothing is right about me . . . my appearance, my character, my manners. While he was going on at me, I thought . . . sometime I'll give you such a smack that you'll fly right up to the ceiling! Why is it that every grown-up thinks he knows the way to bring up children? Particularly the grown-ups that never had any. I keep wishing that Peter was a girl instead of a boy. Then I would have someone to talk to. Margot's a darling, but she takes everything too seriously. To pause for a moment on the subject of Mrs. Van Daan. I must tell you that her attempts to flirt with Father are getting her nowhere. Pim, thank goodness, won't play.

[*As she is saying the last lines, the curtain rises on the darkened scene.* ANNE*'s voice fades out.*]

Responding to the Quotation

Ask students what events have caused Anne to make this statement about herself. [Possible responses: She is often criticized by the adults. She is told she should be more like Margot. She is confused about her feelings toward Peter, toward life in the Annex, and toward her mother.] **How, according to the photograph, does she find comfort?** [by writing in her diary; by thinking about her problems]

D Reading Skills and Strategies



Using Resources

? How can you tell, from reading the time line (pp. 344–345), that the playwrights changed the dates in the diary? [The time line says that Pfeffer (Dussel) did not arrive in the Annex until November 16, 1942.]

E Elements of Literature

Point of View

? Reread Dussel's last remark before the lights dim (p. 370). How does that remark contrast with Anne's comment about him? [Possible response: He says he gets along well with children; she thinks he doesn't know anything about them.] **Whose point of view might be more accurate?** [Possible responses: Anne's, because she *is* a child and because Dussel has never had children. Dussel's, because he has had children as patients, and he is an adult. Some students may observe that the two characters are too different to get along.]

Making the Connections

Cultural Connections: Cissy Van Marxvelt

On this page, Anne mentions having finished Cissy Van Marxvelt's latest book. Cissy Van Marxvelt was the pen name of Setske de Haan (1889–1948). She wrote novels in Dutch for teenage girls; the Joop ter Heul series of four novels (1919–1925) was especially popular.

Van Marxvelt's novels were more true to life and funnier than most other Dutch books for teenagers. The other books typically were moralistic and featured very upright characters. Van Marxvelt often wrote of her characters' experiences at school and the first stirrings of romantic love among them.

MAKING MEANINGS
(Act One, Scenes 1–3)

First Thoughts

1. Other hardships might include the shortage of food, the inability to go outside, or the isolation from friends.

Shaping Interpretations

2. Most students will think their attitudes are typical. Anne thinks her mother babies her, favors her sister, and criticizes everything she does. Peter hates the way his mother teases him and his father makes him feel stupid.
3. Possible responses: Anne thinks her mother treats her like a baby. Mrs. Frank wants Anne to act more dignified. Mr. Van Daan calls Anne spoiled, talkative, and rude. Mrs. Van Daan says she could kill Anne for spilling milk on her fur coat. Peter calls Anne "Mrs. Quack Quack," and she calls him "insufferable." Mr. Van Daan criticizes Peter about his cat and his lessons. Mr. and Mrs. Van Daan bicker. Anne resents the way Mrs. Van Daan flirts with Mr. Frank. These conflicts are dangerous because the group needs to cooperate to stay safe. Students might predict future conflicts over food and Anne's resentment about being criticized.
4. Mr. Frank welcomes Mr. Dussel, while Mr. Van Daan resents sharing their food with him. Most students will feel that Mr. Frank's is the only humane response.
5. He probably returns because he wants to go to the place where he saw his family for the last time. Some students may feel that it would be too disturbing to return so soon, others may think that returning would help them achieve some sort of closure.

Connecting with the Text

6. Answers will vary. Encourage students to explain why they would choose each item.

Extending the Text

7. Possible response: No one can control our thoughts and dreams. Some students may agree that the mind is private and cannot be controlled, others may say that it would be difficult to experience freedom of thought while being persecuted and physically imprisoned.

MAKING MEANINGS (ACT ONE, SCENES 1–3)

First Thoughts

[respond] 1. What do you think would be the hardest part of life in the Secret Annex: the fear of discovery, the need to keep silent for hours at a time, the sharing of cramped quarters with strangers, or some other aspect? Explain. (If you've been taking notes as you read, look them over for ideas.)

Shaping Interpretations

[generalize] 2. Do Anne and Peter seem to have typical teenage attitudes toward their families? Go back to the text for examples to support your response.

[analyze] 3. List the **conflicts** that have developed among the characters by the end of Scene 3. Why are these conflicts dangerous for the people in the Secret Annex? What other conflicts do you **predict** might arise?

[compare] 4. **Compare** Mr. Frank's and Mr. Van Daan's reactions to the arrival of Albert Dussel. Which seems like the right way to respond? Why?

[interpret] 5. When the play opens, only months have passed since Otto Frank was freed from Auschwitz. What do you think makes him return to Amsterdam and revisit the place where he and his family were captured by the Nazis? Would you do the same? Explain.

Connecting with the Text

[connect] 6. If you were going into hiding and could take only as many items as you could carry in a single trip, what would they be? List the contents of your bags, and explain why you chose them.

Extending the Text

[extend] 7. Mr. Frank tells Anne, "There are no walls, there are no bolts, no locks that anyone can put on your mind" (page 357). What does he mean? Do you agree? Support your opinion with examples from your own experience or knowledge.

Reading Check

a. What do we learn about the basic situation of the characters in the play from Scene 1, before the **flashback** begins?

b. By the end of Scene 3, we have met all ten **characters** who appear in the play. List these characters, and choose two or three adjectives to describe each character.

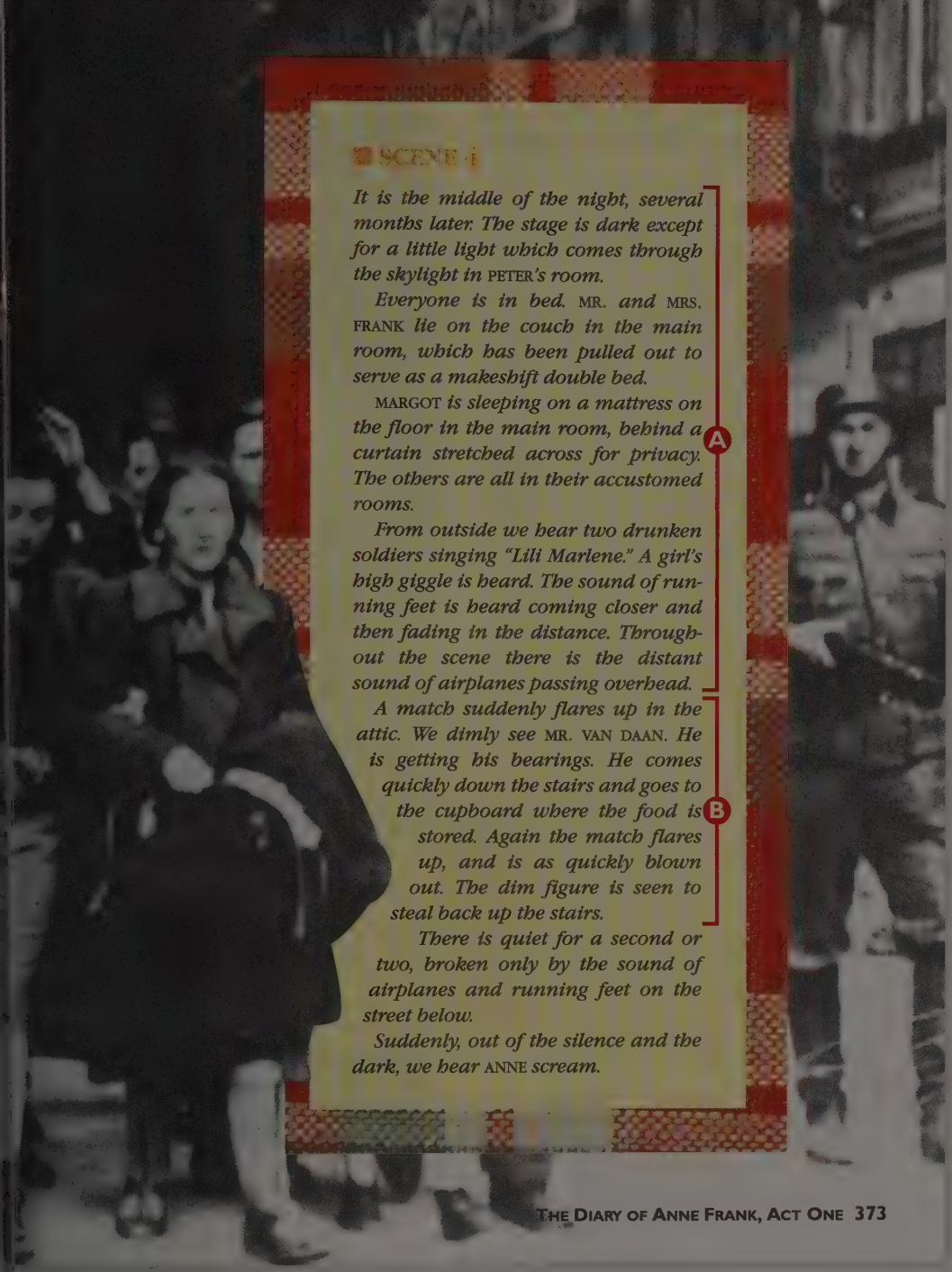
c. When does Anne begin to understand what going into hiding will mean? Describe some of the ways life in the Secret Annex is different from life outside.

Reading Check

a. Mr. Frank is leaving Amsterdam because of painful memories; some terrible situation has recently ended; Miep and Mr. Kraler helped him in the past; Miep has found some notes, letters, and a diary.

b. Anne: outspoken, curious, emotional; Margot: beautiful, polite, shy; Mr. Frank: gentle, considerate, wise; Mrs. Frank: polite, reserved; Mr. Van Daan: selfish, impatient; Mrs. Van Daan: vain, flirtatious; Peter: shy, awkward, sensitive; Mr. Dussel: fussy, intolerant; Miep: brave, generous; Mr. Kraler, modest, brave.

c. Anne begins to understand when her father tells her she can't go downstairs. Sample differences: All activity must take place at night. They live in tight quarters with little privacy. They are dependent on Miep and Mr. Kraler for supplies and news of the outside world.



SCENE 4

It is the middle of the night, several months later. The stage is dark except for a little light which comes through the skylight in PETER'S *room.*

Everyone is in bed. MR. *and* MRS. FRANK *lie on the couch in the main room, which has been pulled out to serve as a makeshift double bed.*

MARGOT *is sleeping on a mattress on the floor in the main room, behind a curtain stretched across for privacy. The others are all in their accustomed rooms.*

From outside we hear two drunken soldiers singing "Lili Marlene." A girl's high giggle is heard. The sound of running feet is heard coming closer and then fading in the distance. Throughout the scene there is the distant sound of airplanes passing overhead.

A match suddenly flares up in the attic. We dimly see MR. VAN DAAN. *He is getting his bearings. He comes quickly down the stairs and goes to the cupboard where the food is stored. Again the match flares up, and is as quickly blown out. The dim figure is seen to steal back up the stairs.*

There is quiet for a second or two, broken only by the sound of airplanes and running feet on the street below.

Suddenly, out of the silence and the dark, we hear ANNE *scream.*

Summary

Act One, Scenes 4-5

Several months have passed. Scene 4 opens with Mr. Van Daan, unobserved by the others, slipping downstairs, possibly to steal food. Anne's scream, during a nightmare, brings in Mrs. Frank to comfort her daughter. However, Anne wounds her mother by preferring her father's solace. Anne confides in her father her inability to love her mother, as well as her self-doubts. The scene's concluding diary entry is November 9, 1942. As the Allies land in Africa, the spirits of the people in hiding rise.

Scene 5 begins with a Hanukkah prayer-book reading; Anne's surprise gifts to the other occupants show her generosity and resourcefulness. A crashing noise downstairs interrupts the holiday celebration. At the sound of running feet, Mr. Frank goes downstairs to investigate. Other members of the group argue and shout, venting their frustration on each other. Mr. Frank, returning, says the intruder was not the police but a thief. The groups' momentary sense of relief is shattered by Dussel's observation that the thief may seek leniency by telling the police that the Annex is inhabited. The scene ends with a Hanukkah song, whose festive words and simple rhyme highlight the irony of a celebration by people who may, at any moment, be seized by Nazi troops and sent to concentration camps.

A Elements of Literature

Stage Directions

? Scene 4 opens at night, on a nearly dark stage. The audience's attention is on sounds from outside the Annex. What mood is created by the sounds? Explain. [Possible response: a mood of fear—the soldiers' song and the airplanes indicate the closeness of war; the approaching and fading footsteps suggest a chase or an escape.] You might explain that "Lili Marlene" was a popular German song of the time. The fact that the Annex inhabitants hear it sung by German soldiers suggests the overwhelming presence of Nazis in Amsterdam.

B Critical Thinking

Speculating

? What may Mr. Van Daan be doing as the scene opens? [He may be stealing food while everyone else is sleeping.] Be sure students understand the meaning of the expression *getting his bearings*. ["figuring out where he is"]

Reaching All Students

Struggling Readers

If possible, show students a video of the movie version of this play. Have students follow each scene with a brief discussion about the actions they have just viewed and where they are in the written play.

English Language Learners

Make sure students understand that the Franks immigrated to the Netherlands from Germany when Anne was four; this is why Mr. and Mrs. Frank sometimes speak German together. Ask students if they identify with having a bilingual family. Do they speak a different language at home?

Anne (*screaming*). No! No! Don't . . . don't take me!

[*She moans, tossing and crying in her sleep. The other people wake, terrified.* DUSSEL *sits up in bed, furious.*]

Dussel. Shush! Anne! Anne, for God's sake, shush!

Anne (*still in her nightmare*). Save me! Save me!

[*She screams and screams.* DUSSEL *gets out of bed, going over to her, trying to wake her.*]

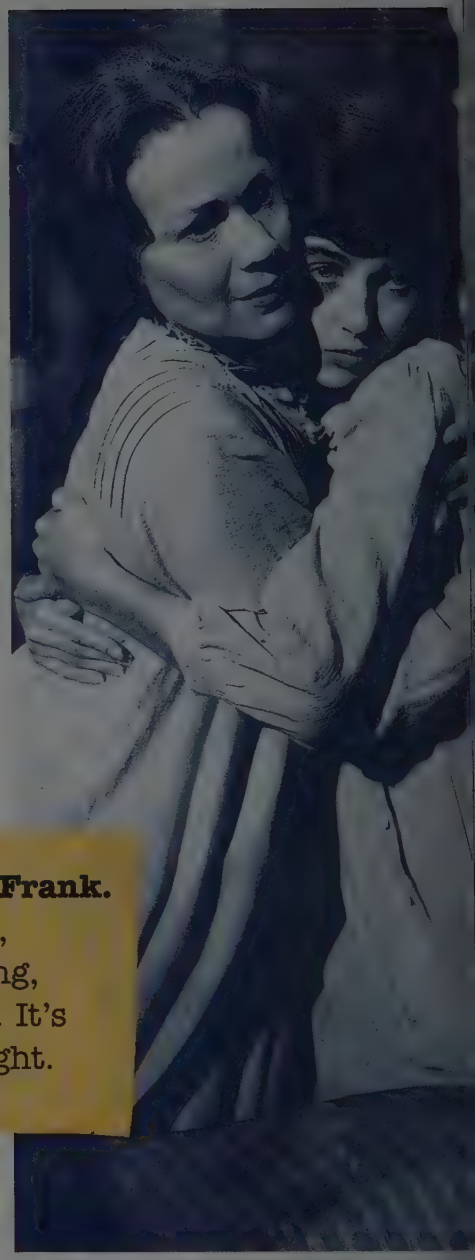
Dussel. For God's sake! Quiet! Quiet! You want someone to hear?

[*In the main room* MRS. FRANK *grabs a shawl and pulls it around her. She rushes in to* ANNE, *taking her in her arms.* MR. FRANK *hurriedly gets up, putting on his overcoat.* MARGOT *sits up, terrified.* PETER*'s light goes on in his room.*]

Mrs. Frank (*to* ANNE, *in her room*). Hush, darling, hush. It's all right. It's all right. (*Over her shoulder, to* DUSSEL) Will you be kind enough to turn on the light, Mr. Dussel? (*Back to* ANNE) It's nothing, my darling. It was just a dream.

[DUSSEL *turns on the light in the bedroom.* MRS. FRANK *holds* ANNE *in her arms. Gradually* ANNE *comes out of her nightmare, still trembling with horror.* MR. FRANK *comes into the room, and goes quickly to the window, looking out to be sure that no one outside has heard* ANNE*'s screams.* MRS. FRANK *holds* ANNE, *talking softly to her. In the main room* MARGOT *stands on a chair, turning on the center hanging lamp. A light goes on in the* VAN DAANS' *room overhead.* PETER *puts his robe on, coming out of his room.*]

Dussel (*to* MRS. FRANK, *blowing his nose*). Something must be done about that child, Mrs. Frank. Yelling like that! Who knows but there's



Mrs. Frank. Hush, darling, hush. It's all right.

A Struggling Readers

Summarizing

? Several different actions, by different characters, take place at the same time but on different parts of the stage. Ask students to explain, briefly, which actions take place in Anne and Dussel's room. [Dussel turns on the light; Mrs. Frank embraces Anne, calming her fears; Mr. Frank looks out the window to see if anyone has heard Anne's screams.] Which actions take place in the main room and in the Van Daans' room? [Margot turns on the overhead lamp; the Van Daans turn on their light; Peter leaves his room.]

B Elements of Literature

Character

? How would you describe Dussel's reaction to Anne's nightmare? [He reacts unsympathetically. He is worried that her screams were heard; he is not concerned that she is frightened; he complains that she keeps him up at night.]

Professional Notes

Critical Comment: Structure

"Two situations give this play its structure. The first situation involves the hiding itself. Will these eight people hiding from the Nazis be detected and caught? How will it happen? The characters, trapped in a few hidden rooms, can do little but try to remain unnoticed. The playwrights remind us of their desperate situation. They let us hear noises from outside: screeching cars, marching feet, nighttime noises in the office. All these sounds increase our tension and create suspense.

"Meanwhile, under this umbrella of suspense, the Franks and the Van Daans live in what amounts at times to a domestic comedy-drama. All the familiar relationships are here: parent-child, husband-wife, neighbor-neighbor, boy-girl. Their very special situation—hiding from the Nazis with their lives at stake—puts all of the characters under pressure. Tensions and stresses cause the characters to reveal their true selves. The elder Van Daans, for example, show that they are self-centered. Even their attitudes toward Peter seem uncaring in contrast to the Franks' concern for their daughters.

"The play's texture and richness comes from its characters. But at the center of the play is a second major situation, the most universal of all stories. It is the blossoming of a young girl (Anne) under the influence of first love (Peter). The play's forward movement comes from the development of the relationship between Anne

somebody on the streets? She's endangering all our lives.

Mrs. Frank. Anne, darling.

Dussel. Every night she twists and turns. I don't sleep. I spend half my night shushing her. And now it's nightmares!

[MARGOT *comes to the door of* ANNE*'s room, followed by* PETER. MR. FRANK *goes to them, indicating that everything is all right.* PETER *takes* MARGOT *back.*]

Mrs. Frank (*to* ANNE). You're here, safe, you see? Nothing has happened. (*To* DUSSEL) Please, Mr. Dussel, go back to bed. She'll be herself in a minute or two. Won't you, Anne?

Dussel (*picking up a book and a pillow*). Thank you, but I'm going to the w.c. The one place where there's peace!

[*He stalks out.* MR. VAN DAAN, *in underwear and trousers, comes down the stairs.*]

Mr. Van Daan (*to* DUSSEL). What is it? What happened?

Dussel. A nightmare. She was having a nightmare!

Mr. Van Daan. I thought someone was murdering her. C

Dussel. Unfortunately, no. D

[*He goes into the bathroom.* MR. VAN DAAN *goes back up the stairs.* MR. FRANK, *in the main room, sends* PETER *back to his own bedroom.*]

Mr. Frank. Thank you, Peter. Go back to bed.

[PETER *goes back to his room.* MR. FRANK *follows him, turning out the light and looking out the window. Then he goes back to the main room, and gets up on a chair, turning out the center hanging lamp.*]

Mrs. Frank (*to* ANNE). Would you like some water? (ANNE *shakes her head.*) Was it a very bad dream? Perhaps if you told me . . . ?

Anne. I'd rather not talk about it.

Mrs. Frank. Poor darling. Try to sleep, then. I'll sit right here beside you until you fall asleep. (*She brings a stool over, sitting there.*)

Anne. You don't have to.

Mrs. Frank. But I'd like to stay with you . . . very much. Really.

Anne. I'd rather you didn't. E

Mrs. Frank. Good night, then. (*She leans down to kiss* ANNE. ANNE *throws her arm up over her face, turning away.* MRS. FRANK, *hiding her hurt, kisses* ANNE*'s arm.*) You'll be all right? There's nothing that you want?

Anne. Will you please ask Father to come.

Mrs. Frank (*after a second*). Of course, Anne dear. (*She hurries out into the other room.* MR. FRANK *comes to her as she comes in.*) Sie verlangt nach Dir![1]

Mr. Frank (*sensing her hurt*). Edith, Liebe, schau . . .[2]

Mrs. Frank. Es macht nichts! Ich danke dem lieben Herrgott, dass sie sich wenigstens an Dich wendet, wenn sie Trost braucht! Geh hinein, Otto, sie ist ganz hysterisch vor Angst.[3] (*As* MR. FRANK *hesitates*) Geh zu ihr.[4] (*He looks at her for a second and then goes to get a cup of water for* ANNE. MRS. FRANK *sinks down on the bed, her face in her hands, trying to keep from sobbing aloud.* MARGOT *comes over to her, putting her arms around her.*) She wants nothing of me. She pulled away when I leaned down to kiss her. F

Margot. It's a phase . . . You heard Father . . . Most girls go through it . . . they turn to their fathers at this age . . . they give all their love to their fathers.

Mrs. Frank. You weren't like this. You didn't shut me out.

Margot. She'll get over it. . . .

1. **Sie . . . Dir!:** German for "She's asking for you!"
2. **Liebe, schau:** "dear, look."
3. **Es . . . Angst:** "It doesn't matter! I thank the dear Lord that she turns at least to you when she needs comfort! Go to her, Otto, she's completely hysterical with fear."
4. **Geh zu ihr:** "Go to her."

C Critical Thinking
Evaluating

? Did Mr. Van Daan really think that Anne was being "murdered"? Explain. [Possible responses: Yes, because her screams were so fearful and because the Annex inhabitants live in constant danger. No, he is only exaggerating to show how loud and, in his mind, inappropriate Anne's screams were. He is annoyed with her.]

D Elements of Literature
Tone

? In what tone of voice does Dussel answer Mr. Van Daan? [Possible response: He probably answers in a sarcastic tone.] Volunteers might take turns saying the lines.

E Reading Skills and Strategies
Making Inferences

? Why doesn't Anne want her mother to sit with her? [Possible response: She doesn't want to discuss her nightmare, and she knows that her mother will ask her questions.] Why does Anne ask for her father? [Possible response: She feels closer to her father and wants him nearby.] How does Mrs. Frank feel about Anne's wish? [Mrs. Frank is probably hurt.]

F Critical Thinking
Speculating

? Why do Mr. and Mrs. Frank speak German here instead of Dutch? [German is the language the parents use between themselves, especially to discuss family problems.]

Professional Notes

Critical Comment: Structure (cont.)

and Peter. The relationship starts out coolly—Anne wishes that Peter were a girl so that she could have a friend to talk to. Later the relationship turns into first love that we know is doomed. Anne's love for Peter causes her to 'open up' to the rest of the world. The most affecting moment in the play comes at the end of Act Two, Scene 2, when Anne, having just been kissed by Peter, silently moves around the room kissing others—even the unpleasant Mrs. Van Daan.

"Thus, we have the two situations that drive the action of the play. The primary 'want' is the characters' desire to survive. They take various steps to remain undetected because their lives are at stake. But along with this 'communal desire' is Anne's own personal 'want': her need to mature, to emerge from childhood. It is Anne's emergence as a young woman that becomes the spine of the play, that holds the rest of the play together."

—Robert Anderson

A Critical Thinking

Challenging the Text

? Do you think Anne's statement is fair? Explain. [Possible response: Anne is struggling to understand her own feelings. She is upset and ashamed now, and she feels her father is the only one who understands her. But her mother clearly loves her too since she rushed into her room to comfort her.]

B Reading Skills and Strategies

Responding to the Text

? Is Mr. Frank himself setting a good example for Anne? Explain. [Students will probably say that he is, by being patient and calm in a family crisis, by listening and responding to Anne's cries for help (both her earlier screams and her present request), and by recognizing the limitations of parenthood and the need for children to develop their "own character."]

C Appreciating Language

Contradictions

? "Laugh at me if I'm serious" sounds like a contradiction. What does Anne mean? [She feels that the only way she can create a "personality" is by clowning around. If she presents a quieter, more "dignified" appearance, she believes, other people may think that there is little inside.]

[She smooths the bed for MRS. FRANK *and sits beside her a moment as* MRS. FRANK *lies down. In* ANNE*'s room* MR. FRANK *comes in, sitting down by* ANNE. ANNE *flings her arms around him, clinging to him. In the distance we hear the sound of ack-ack.]*

Anne. Oh, Pim. I dreamed that they came to get us! The Green Police! They broke down the door and grabbed me and started to drag me out the way they did Jopie.

Mr. Frank. I want you to take this pill.

Anne. What is it?

Mr. Frank. Something to quiet you.

[She takes it and drinks the water. In the main room MARGOT *turns out the light and goes back to her bed.]*

Mr. Frank (*to* ANNE). Do you want me to read to you for a while?

Anne. No. Just sit with me for a minute. Was I awful? Did I yell terribly loud? Do you think anyone outside could have heard?

Mr. Frank. No. No. Lie quietly now. Try to sleep.

Anne. I'm a terrible coward. I'm so disappointed in myself. I think I've conquered my fear . . . I think I'm really grown-up . . . and then something happens . . . and I run to you like a baby. . . . I love you, Father. I don't love anyone but you.

Mr. Frank (*reproachfully*). Annele!

Anne. It's true. I've been thinking about it for a long time. You're the only one I love.

Mr. Frank. It's fine to hear you tell me that you love me. But I'd be happier if you said you loved your mother as well. . . . She needs your help so much . . . your love . . .

Anne. We have nothing in common. She doesn't understand me. Whenever I try to explain my views on life to her, she asks me if I'm constipated.

Mr. Frank. You hurt her very much just now. She's crying. She's in there crying.

Anne. I can't help it. I only told the truth. I didn't want her here . . . (*Then, with sudden change*) Oh, Pim, I was horrible, wasn't I? And the worst of it is, I can stand off and look at myself doing it and know it's cruel and yet I can't stop doing it. What's the matter with me? Tell me. Don't say it's just a phase! Help me.

Mr. Frank. There is so little that we parents can do to help our children. We can only try to set a good example . . . point the way. The rest you must do yourself. You must build your own character.

Anne. I'm trying. Really I am. Every night I think back over all of the things I did that day that were wrong . . . like putting the wet mop in Mr. Dussel's bed . . . and this thing now with Mother. I say to myself, that was wrong. I make up my mind, I'm never going to do that again. Never! Of course, I may do something worse . . . but at least I'll never do *that* again! . . . I have a nicer side, Father . . . a sweeter, nicer side. But I'm scared to show it. I'm afraid that people are going to laugh at me if I'm serious. So the mean Anne comes to the outside and the good Anne stays on the inside, and I keep on trying to switch them around and have the good Anne outside and the bad Anne inside and be what I'd like to be . . . and might be . . . if only . . . only . . .

[She is asleep. MR. FRANK *watches her for a moment and then turns off the light, and starts out. The lights dim out. The curtain falls on the scene.* ANNE*'s voice is heard, dimly at first and then with growing strength.]*

Anne's Voice. . . . The air raids[5] are getting worse. They come over day and night. The noise is terrifying. Pim says it should be music to our ears. The more planes, the sooner will come the end of the war. Mrs. Van Daan pre-

5. **air raids:** Allied aircraft conducted air raids, or bombing attacks on ground targets, in the Netherlands because the country was occupied by the Germans.

Making the Connections

Cultural Connections: Assimilation

Many German Jews considered themselves to be German. Jews in Germany had integrated into the general society and had held positions of much influence in government and industry. They considered themselves as German as non-Jewish Germans. They were thunderstruck that the German government and people would turn on them. Many would not acknowledge what was happening, and thus did not attempt to flee until it was too late. A few, like the Franks, did leave Germany in good time. However, the Nazis then conquered the Franks' country of refuge.

tends to be a fatalist.[6] What will be, will be. But when the planes come over, who is the most frightened? No one else but Petronella! . . . Monday, the ninth of November, nineteen forty-two. Wonderful news! The Allies have landed in Africa. Pim says that we can look for an early finish to the war. Just for fun, he asked each of us what was the first thing we wanted to do when we got out of here. Mrs. Van Daan longs to be home with her own things, her needlepoint chairs, the Bechstein piano her father gave her . . . the best that money could buy. Peter would like to go to a movie. Mr. Dussel wants to get back to his dentist's drill. He's afraid he is losing his touch. For myself, there are so many things . . . to ride a bike again . . . to laugh till my belly aches . . . to have new clothes from the skin out . . . to have a hot tub filled to overflowing and wallow in it for hours . . . to be back in school with my friends . . .

[*As the last lines are being said, the curtain rises on the scene. The lights dim on as* ANNE*'s voice fades away.*]

SCENE 5

It is the first night of the Hanukkah[7] *celebration.* MR. FRANK *is standing at the head of the table on which is the menorah.*[8] *He lights the shamas, or servant candle, and holds it as he says the blessing. Seated, listening, are all of the "family," dressed in their best. The men wear hats;* PETER *wears his cap.*

Mr. Frank (*reading from a prayer book*). "Praised be Thou, oh Lord our God, Ruler of the universe, who has sanctified us with Thy commandments and bidden us kindle the Hanukkah lights. Praised be Thou, oh Lord our God, Ruler of the universe, who has wrought wondrous deliverances for our fathers in days of old. Praised be Thou, oh Lord our God, Ruler of the universe, that Thou has given us life and sustenance and brought us to this happy season." (MR. FRANK *lights the one candle of the menorah as he continues.*) "We kindle this Hanukkah light to celebrate the great and wonderful deeds wrought through the zeal with which God filled the hearts of the heroic Maccabees, two thousand years ago. They fought against indifference, against tyranny and oppression, and they restored our Temple to us. May these lights remind us that we should ever look to God, whence cometh our help." Amen. (*Pronounced "o-mayn"*)

All. Amen.

[MR. FRANK *hands* MRS. FRANK *the prayer book.*]

Mrs. Frank (*reading*). "I lift up mine eyes unto the mountains, from whence cometh my help. My help cometh from the Lord who made heaven and earth. He will not suffer thy foot to be moved. He that keepeth thee will not slumber. He that keepeth Israel doth neither slumber nor sleep. The Lord is thy keeper. The Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The Lord shall keep thee from all evil.

6. fatalist (fāt′l·ist): person who believes that all events are determined by fate and therefore cannot be prevented or affected by people's actions.

7. Hanukkah (khä′noo·kä′): joyous eight-day Jewish holiday, usually falling in December, celebrating the rededication of the holy Temple in Jerusalem in 164 B.C. The Temple had been taken over by the Syrians, who had conquered Jerusalem. The Maccabee family led the Jews in a successful rebellion against the Syrians and retook the Temple.

8. menorah: Hebrew for "candleholder." Mr. Frank is lighting a menorah that holds nine candles: eight candles, one for each of the eight nights of Hanukkah, and the shamas, the candle used to light the others.

WORDS TO OWN

zeal (zēl) *n.*: great enthusiasm; devotion to a cause.
tyranny (tir′ə·nē) *n.*: cruel and unjust rule or use of power.

D Reading Skills and Strategies
Using Resources

? Did Mr. Frank's prediction of an "early finish to the war" prove to be correct? Explain. (Students can consult the time line, pp. 344–345, for the date of the war's end.) [No, the war in Europe didn't end until May 8, 1945, nearly three years after this date and not long after Anne and Margot had died.]

E Elements of Literature
Dramatic Irony

Anne's exuberant expectations for the future are cruelly ironic to the audience, who knows, as Anne does not, that she has no future.

F Reading Skills and Strategies
Using Resources

If students don't know about Hanukkah, be sure that they read the footnotes carefully. The eight-day celebration of Hanukkah commemorates the rededication (165 B.C.) of the Second Temple of Jerusalem after its destruction three years earlier. The celebration includes the lighting of ceremonial candles in the menorah. This ceremony commemorates a miracle that took place during the rededication when a day's supply of oil burned for eight days. Other Hanukkah festivities include the exchange of gifts and holiday games for children. Where would students wishing to find more information about Hanukkah look? [Sources include encyclopedias of religion or of Judaism, and nonfiction books on Jewish holidays or on religious holidays.]

G English Language Learners
Archaic English

Point out that in some English translations of prayers, archaic words are used: *thou* and *thee* for "you" and *thy* for "your." The verb ending *-eth*, as in *keepeth*, is the older form of *-s*. Some of your students might be able to recite the blessing in Hebrew, which would have been the language used by Mr. Frank.

H Critical Thinking
Making Connections

? Read the footnotes on this page. How does the Maccabees' fight compare with the struggle faced by these people? [Like the Maccabees, these people must be courageous in the face of oppression.]

Professional Notes

Hanukkah

The dramatists have imagined this Hanukkah celebration. Here is how Anne recorded the observation of Hanukkah on December 7, 1942, from the Definitive Edition of the diary:

"Dearest Kitty, Hanukkah and St. Nicholas Day nearly coincided this year; they were only one day apart. We didn't make much of a fuss with Hanukkah, merely exchanging a few small gifts and lighting the candles. Since candles are in short supply, we lit them for only ten minutes, but as long as we sing the song, that doesn't matter. Mr. Van Daan made a menorah out of wood, so that was taken care of too."

Responding to the Art

Activity. In this photograph, the occupants of the Annex are celebrating Hanukkah. Ask students if they can identify objects in the picture associated with the celebration. [Objects include candles and candleholder, glasses for wine, prayer books, hats on the men.]



Cultural Connections

Dussel is a Jew who has adopted some of the Christian customs of the Netherlands. The other inhabitants of the Annex identify more closely with their Jewish background.

He shall keep thy soul. The Lord shall guard thy going out and thy coming in, from this time forth and forevermore."[9] Amen.

All. Amen.

[MRS. FRANK *puts down the prayer book and goes to get the food and wine.* MARGOT *helps her.* MR. FRANK *takes the men's hats and puts them aside.*]

Dussel (*rising*). That was very moving.

Anne (*pulling him back*). It isn't over yet!

Mr. Frank. They fought against indifference, against tyranny and oppression . . .

9. Mrs. Frank is reading Psalm 121 from the Bible.

Getting Students Involved

Cooperative Learning

The Importance of Celebration. Why was it important for the Annex "family" to celebrate Hanukkah in a traditional way? [They were reaffirming their commitment to Judaism at a time when Jews in Europe were being murdered because of their religion. The holiday brightened an otherwise confined, drab existence in the Annex. Also, observing the holiday in a traditional way reminded them of their former, happier lives.]

Mrs. Van Daan. Sit down! Sit down!
Anne. There's a lot more, songs and presents.
Dussel. Presents?
Mrs. Frank. Not this year, unfortunately.
Mrs. Van Daan. But always on Hanukkah everyone gives presents . . . everyone!
Dussel. Like our St. Nicholas's Day.[10]

[*There is a chorus of "no"s from the group.*]

Mrs. Van Daan. No! Not like St. Nicholas! What kind of a Jew are you that you don't know Hanukkah?
Mrs. Frank (*as she brings the food*). I remember particularly the candles . . . First, one, as we have tonight. Then, the second night, you light two candles, the next night three . . . and so on until you have eight candles burning. When there are eight candles, it is truly beautiful.
Mrs. Van Daan. And the potato pancakes.
Mr. Van Daan. Don't talk about them!
Mrs. Van Daan. I make the best latkes[11] you ever tasted!
Mrs. Frank. Invite us all next year . . . in your own home.
Mr. Frank. God willing!
Mrs. Van Daan. God willing.
Margot. What I remember best is the presents we used to get when we were little . . . eight days of presents . . . and each day they got better and better.
Mrs. Frank (*sitting down*). We are all here, alive. That is present enough.
Anne. No, it isn't. I've got something. . . . (*She rushes into her room, hurriedly puts on a little hat improvised from the lampshade, grabs a satchel bulging with parcels, and comes running back.*)
Mrs. Frank. What is it?

10. St. Nicholas's Day: Christian holiday celebrated in the Netherlands and other European countries on December 5, on which small gifts are given, especially to children.
11. latkes (lät'kəz): potato pancakes, a traditional Hanukkah food.

Literature and Social Studies

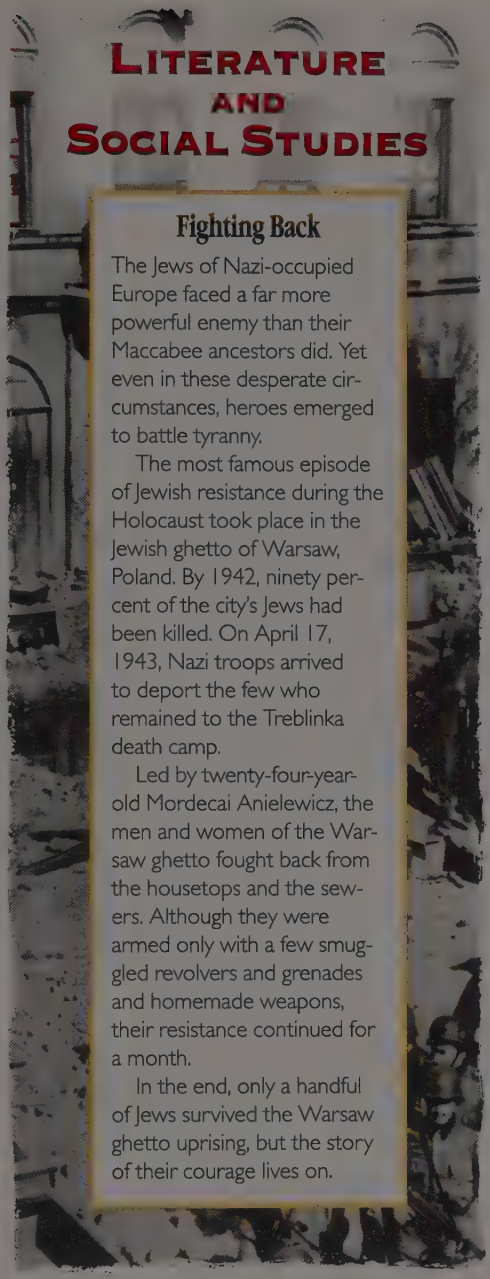
Fighting Back

The Jews of Nazi-occupied Europe faced a far more powerful enemy than their Maccabee ancestors did. Yet even in these desperate circumstances, heroes emerged to battle tyranny.

The most famous episode of Jewish resistance during the Holocaust took place in the Jewish ghetto of Warsaw, Poland. By 1942, ninety percent of the city's Jews had been killed. On April 17, 1943, Nazi troops arrived to deport the few who remained to the Treblinka death camp.

Led by twenty-four-year-old Mordecai Anielewicz, the men and women of the Warsaw ghetto fought back from the housetops and the sewers. Although they were armed only with a few smuggled revolvers and grenades and homemade weapons, their resistance continued for a month.

In the end, only a handful of Jews survived the Warsaw ghetto uprising, but the story of their courage lives on.



Literature and Social Studies

The Nazis attacked the Warsaw ghetto at the beginning of Passover, on April 19, 1943. However, the underground Jewish Combat Organization forced two thousand Germans—armed with tanks, machine guns, rifles, and huge supplies of ammunition—into retreat for a day. Germans then sent reinforcements and ordered bombing attacks. On the third day of the battle, they set fire to the ghetto. In spite of limited arms and food, the Jews resisted for more than a month, longer than the rest of Poland or France had resisted. Students interested in Jewish life in Warsaw before the war might want to read Isaac Bashevis Singer's book *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw.* Singer was born near Warsaw in 1904. His family moved to Warsaw when he was three years old. The life he describes in these stories is now lost forever.

Professional Notes

Anne Frank Remembered

Miep Gies recalls in her book how Mr. Frank learned the fate of Anne and Margot.

"One morning [in November 1945] Mr. Frank and I were alone in the office, opening mail. He was standing beside me, and I was sitting at my desk. I was vaguely aware of the sound of a letter being slit open. Then a moment of silence. Something made me look away from my mail. Then, Otto Frank's voice, toneless, totally crushed: 'Miep.'

"My eyes looked up at him, seeking out his eyes.

"'Miep,' He gripped a sheet of paper in both his hands. 'I've gotten a letter from the nurse in Rotterdam. Miep, Margot and Anne are not coming back.'

"We stayed there like that, both struck by lightning, burnt thoroughly through our hearts, our eyes fixed on each other's. Then Mr. Frank walked toward his office and said in that defeated voice, 'I'll be in my office.'

"I heard him walk across the room and down the hall, and the door closed."

Anne. Presents!
Mrs. Van Daan. Presents!
Dussel. Look!
Mr. Van Daan. What's she got on her head?
Peter. A lampshade!
Anne. (*She picks out one at random.*) This is for Margot. (*She hands it to* MARGOT, *pulling her to her feet.*) Read it out loud.
Margot (*reading*).

> You have never lost your temper.
> You never will, I fear,
> You are so good.
> But if you should,
> Put all your cross words here.

(*She tears open the package.*) A new cross-word puzzle book! Where did you get it?
Anne. It isn't new. It's one that you've done. But I rubbed it all out, and if you wait a little and forget, you can do it all over again.
Margot (*sitting*). It's wonderful, Anne. Thank you. You'd never know it wasn't new.

[*From outside we hear the sound of a streetcar passing.*]

Anne (*with another gift*). Mrs. Van Daan.
Mrs. Van Daan (*taking it*). This is awful . . . I haven't anything for anyone . . . I never thought . . .
Mr. Frank. This is all Anne's idea.
Mrs. Van Daan (*holding up a bottle*). What is it?
Anne. It's hair shampoo. I took all the odds and ends of soap and mixed them with the last of my toilet water.[12]
Mrs. Van Daan. Oh, Anneke!
Anne. I wanted to write a poem for all of them, but I didn't have time. (*Offering a large box to* MR. VAN DAAN) Yours, Mr. Van Daan, is *really* something . . . something you want more than anything. (*As she waits for him to open it*) Look! Cigarettes!
Mr. Van Daan. Cigarettes!

12. **toilet water:** cologne.

Anne. Two of them! Pim found some old pipe tobacco in the pocket lining of his coat . . . and we made them . . . or rather, Pim did.
Mrs. Van Daan. Let me see . . . Well, look at that! Light it, Putti! Light it.

[MR. VAN DAAN *hesitates.*]

Anne. It's tobacco, really it is! There's a little fluff in it, but not much.

[*Everyone watches intently as* MR. VAN DAAN *cautiously lights it. The cigarette flares up. Everyone laughs.*]

Peter. It works!
Mrs. Van Daan. Look at him.
Mr. Van Daan (*spluttering*). Thank you, Anne. Thank you.

[ANNE *rushes back to her satchel for another present.*]

Anne (*handing her mother a piece of paper*). For Mother, Hanukkah greeting. (*She pulls her mother to her feet.*)
Mrs. Frank (*she reads*).

> Here's an IOU that I promise to pay.
> Ten hours of doing whatever you say.
> Signed, Anne Frank.

(MRS. FRANK, *touched, takes* ANNE *in her arms, holding her close.*)
Dussel (*to* ANNE). Ten hours of doing what you're told? *Anything* you're told?
Anne. That's right.
Dussel. You wouldn't want to sell that, Mrs. Frank?
Mrs. Frank. Never! This is the most precious gift I've ever had!

[*She sits, showing her present to the others.* ANNE *hurries back to the satchel and pulls out a scarf, the scarf that* MR. FRANK *found in the first scene.*]

Anne (*offering it to her father*). For Pim.
Mr. Frank. Anneke . . . I wasn't supposed to

A Appreciating Language
Puns
? What is the pun, or play on words, here? [*Cross words* in the poem means "angry words"; a *crossword puzzle* is a word game.] What do the pun, and the erased puzzle book, suggest about Anne? [She is clever, imaginative, and generous with her time and talent.]

B Reading Skills and Strategies
Drawing Conclusions
? What does Mrs. Van Daan mean by "This is awful!"? [She is embarrassed by Anne's generosity, because Mrs. Van Daan has not thought to give gifts.]

C Elements of Literature
Onomatopoeia
? **Onomatopoeia** is the use of a word whose sound suggests its meaning. Which word is an example of onomatopoeia here? [*spluttering*] What is Mr. Van Daan probably doing? [He is spitting out some of the cigarette's questionable ingredients.]

D Reading Skills and Strategies
Identifying Cause and Effect
? Which event in Scene 4 may have caused Anne to give her mother this present? [Anne may be making up for hurting her mother by preferring to talk to her father (p. 375).]

E Elements of Literature
Symbols
? Here the scarf stands for Anne's love and respect for her father. Why did the playwrights have Mr. Frank rediscover the scarf during the first scene? [The scarf triggers Mr. Frank's memory, but not just of this holiday moment. He also remembers his family and all that he has lost.]

Getting Students Involved

Enrichment Activity
Reading. All the inhabitants of the Annex speak in this section. Have the class do a reading of the gift-giving scene. Assign one or more students to read the stage directions during the reading.

have a present! (*He takes it, unfolding it and showing it to the others.*)

Anne. It's a muffler . . . to put round your neck . . . like an ascot, you know. I made it myself out of odds and ends. . . . I knitted it in the dark each night, after I'd gone to bed. I'm afraid it looks better in the dark!

Mr. Frank (*putting it on*). It's fine. It fits me perfectly. Thank you, Annele.

[ANNE *hands* PETER *a ball of paper with a string attached to it.*]

Anne. That's for Mouschi.

Peter (*rising to bow*). On behalf of Mouschi, I thank you.

Anne (*hesitant, handing him a gift*). And . . . this is yours . . . from Mrs. Quack Quack. (*As he holds it gingerly in his hands*) Well . . . open it . . . Aren't you going to open it?

Peter. I'm scared to. I know something's going to jump out and hit me.

Anne. No. It's nothing like that, really.

Mrs. Van Daan (*as he is opening it*). What is it, Peter? Go on. Show it.

Anne (*excitedly*). It's a safety razor!

Dussel. A what?

Anne. A razor!

Mrs. Van Daan (*looking at it*). You didn't make that out of odds and ends.

Anne (*to* PETER). Miep got it for me. It's not new. It's second-hand. But you really do need a razor now.

Dussel. For what?

Anne. Look on his upper lip . . . you can see the beginning of a moustache.

Dussel. He wants to get rid of that? Put a little milk on it and let the cat lick it off.

Peter (*starting for his room*). Think you're funny, don't you.

Dussel. Look! He can't wait! He's going in to try it!

Peter. I'm going to give Mouschi his present! (*He goes into his room, slamming the door behind him.*)

Mr. Van Daan (*disgustedly*). Mouschi, Mouschi, Mouschi.

[*In the distance we hear a dog persistently barking.* ANNE *brings a gift to* DUSSEL.]

Anne. And last but never least, my roommate, Mr. Dussel.

Dussel. For me? You have something for me? (*He opens the small box she gives him.*)

Anne. I made them myself.

Dussel (*puzzled*). Capsules! Two capsules!

Anne. They're earplugs!

Dussel. Earplugs?

Anne. To put in your ears so you won't hear me when I thrash around at night. I saw them advertised in a magazine. They're not real ones. . . . I made them out of cotton and candle wax. Try them . . . See if they don't work . . . See if you can hear me talk . . .

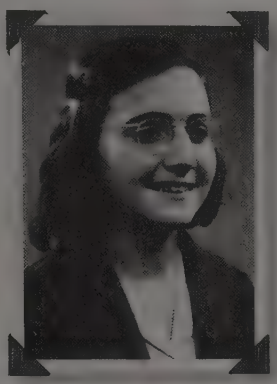
Dussel (*putting them in his ears*). Wait now until I get them in . . . so.

Anne. Are you ready?

Dussel. Huh?

Anne. Are you ready?

Dussel. Good God! They've gone inside! I can't get them out! (*They laugh as* DUSSEL *jumps about, trying to shake the plugs out of his ears. Finally he gets them out. Putting them away*) Thank you, Anne! Thank you!



Margot Frank.

WORDS TO OWN

gingerly (jin′jər′lē) *adv.*: carefully; cautiously.

F Critical Thinking

Speculating

? Why did Anne decide to give Peter a razor? [Possible responses: Needing to shave indicates maturity. Anne is suggesting that Peter is becoming an adult. The gift may also reflect Anne's feelings about herself. She is eager to be considered grown-up, although she is not quite sure what being an adult means.]

G Elements of Literature

Humor

? How do you think Dussel's actions would affect the audience? [His jumping about is funny. The incident provides comic relief in a serious, tense play.]

Getting Students Involved

Cooperative Learning

The Other Sister. The class might be interested in finding out more about Margot Frank, whose picture is shown here. Have students discuss where they might locate the information. [Sources include Miep Gies's book *Anne Frank Remembered* (1987) and other books about the Frank family. Students might also try reliable Internet sources (for instance, the United States Holocaust Memorial's Web site).] You might suggest that some interested students read Anne's diary in its Definitive Edition (1991). Students can present their findings in an oral report or in a visual display.

Mr. Van Daan. A real Hanukkah!
Mrs. Van Daan. Wasn't it cute of her?
Mrs. Frank. I don't know when she did it.
Margot. I love my present. } *Together*

Anne (*sitting at the table*). And now let's have the song, Father . . . please . . . (*to* DUSSEL) Have you heard the Hanukkah song, Mr. Dussel? The song is the whole thing! (*She sings*) "Oh, Hanukkah! Oh, Hanukkah! The sweet celebration . . ."

Mr. Frank (*quieting her*). I'm afraid, Anne, we shouldn't sing that song tonight. (*To* DUSSEL) It's a song of jubilation, of rejoicing. One is apt to become too enthusiastic.

Anne. Oh, please, please. Let's sing the song. I promise not to shout!

Mr. Frank. Very well. But quietly, now . . . I'll keep an eye on you and when . . .

[*As* ANNE *starts to sing, she is interrupted by* DUSSEL, *who is snorting and wheezing.*]

Dussel (*pointing to* PETER). You . . . You! (PETER *is coming from his bedroom, ostentatiously holding a bulge in his coat as if he were holding his cat, and dangling* ANNE'S *present before it.*) How many times . . . I told you . . . Out! Out!

Mr. Van Daan (*going to* PETER). What's the matter with you? Haven't you any sense? Get that cat out of here.

Peter (*innocently*). Cat?

Mr. Van Daan. You heard me. Get it out of here!

Peter. I have no cat.

[*Delighted with his joke, he opens his coat and pulls out a bath towel. The group at the table laugh, enjoying the joke.*]

Dussel (*still wheezing*). It doesn't need to be the cat . . . his clothes are enough . . . when he comes out of that room . . .

Mr. Van Daan. Don't worry. You won't be bothered anymore. We're getting rid of it.

Dussel. At last you listen to me. (*He goes off into his bedroom.*)

Mr. Van Daan (*calling after him*). I'm not doing it for you. That's all in your mind . . . all of it! (*He starts back to his place at the table.*) I'm doing it because I'm sick of seeing that cat eat all our food.

Peter. That's not true! I only give him bones . . . scraps . . .

Mr. Van Daan. Don't tell me! He gets fatter every day! Damn cat looks better than any of us. Out he goes tonight!

Peter. No! No!

Anne. Mr. Van Daan, you can't do that! That's Peter's cat. Peter loves that cat.

Mrs. Frank (*quietly*). Anne.

Peter (*to* MR. VAN DAAN). If he goes, I go.

Mr. Van Daan. Go! Go!

Mrs. Van Daan. You're not going and the cat's not going! Now please . . . this is Hanukkah . . . Hanukkah . . . this is the time to celebrate . . . What's the matter with all of you? Come on, Anne. Let's have the song.

Anne (*singing*).

> Oh, Hanukkah! Oh, Hanukkah!
> The sweet celebration.

Mr. Frank (*rising*). I think we should first blow out the candle . . . then we'll have something for tomorrow night.

Margot. But, Father, you're supposed to let it burn itself out.

Mr. Frank. I'm sure that God understands shortages. (*Before blowing it out*) "Praised be Thou, oh Lord our God, who hast sustained us and permitted us to celebrate this joyous festival."

WORDS TO OWN
ostentatiously (äs'tən·tā'shəs·lē) *adv.*: in a showy or exaggerated way.

A Elements of Literature
Verbal Irony
Why are the words "sweet celebration" an example of verbal irony? [The Annex inhabitants are living in constant danger and in great deprivation. The brightness of the holiday is only momentary.]

B Elements of Literature
Character
Have students reread the stage directions at the opening of Scene 4 (p. 373). What may Mr. Van Daan be doing silently, on the near-dark stage? [He may be stealing the group's food from the cupboard.] Now, why might he be complaining that the cat is eating up all the food? [He is worried that the others may suspect he is stealing food, so he tries to shift the blame to the cat.]

C Reading Skills and Strategies
Making Predictions
Encourage students to jot down their predictions about what will happen to the cat. [Possible responses: Mr. Van Daan gets his way and throws the cat out; Mr. Van Daan relents and allows the cat to stay.] Remind students to confirm their predictions after they have read the whole play.

D Reading Skills and Strategies
Compare and Contrast
How are Mr. Frank and Mr. Van Daan different as parents? [Mr. Frank is more patient and tries to reason with his children. Mr. Van Daan tends to lose his temper easily and is highly critical of Peter.]

[*He is about to blow out the candle when suddenly there is a crash of something falling below. They all freeze in horror, motionless. For a few seconds there is complete silence.* MR. FRANK *slips off his shoes. The others noiselessly follow his example.* MR. FRANK *turns out a light near him. He motions to* PETER *to turn off the center lamp.* PETER *tries to reach it, realizes he cannot, and gets up on a chair. Just as he is touching the lamp, he loses his balance. The chair goes out from under him. He falls. The iron lampshade crashes to the floor. There is a sound of feet below running down the stairs.*]

Mr. Van Daan (*under his breath*). God Almighty! (*The only light left comes from the Hanukkah candle.* DUSSEL *comes from his room.* MR. FRANK *creeps over to the stairwell and stands listening. The dog is heard barking excitedly.*) Do you hear anything?

Mr. Frank (*in a whisper*). No. I think they've gone.

Mrs. Van Daan. It's the Green Police. They've found us.

Mr. Frank. If they had, they wouldn't have left. They'd be up here by now.

Mrs. Van Daan. I know it's the Green Police. They've gone to get help. That's all. They'll be back!

Mr. Van Daan. Or it may have been the Gestapo,[13] looking for papers . . .

Mr. Frank (*interrupting*). Or a thief, looking for money.

Mrs. Van Daan. We've got to do something . . . Quick! Quick! Before they come back.

Mr. Van Daan. There isn't anything to do. Just wait.

[MR. FRANK *holds up his hand for them to be quiet. He is listening intently. There is complete silence as they all strain to hear any sound from below. Suddenly* ANNE *begins to sway. With a low cry she falls to the floor in a faint.* MRS. FRANK *goes to her quickly, sitting beside her on the floor and taking her in her arms.*]

Mrs. Frank. Get some water, please! Get some water!

[MARGOT *starts for the sink.*]

Mr. Van Daan (*grabbing* MARGOT). No! No! No one's going to run water!

Mr. Frank. If they've found us, they've found us. Get the water. (MARGOT *starts again for the sink.* MR. FRANK, *getting a flashlight*) I'm going down.

[MARGOT *rushes to him, clinging to him.* ANNE *struggles to consciousness.*]

Margot. No, Father, no! There may be someone there, waiting. . . . It may be a trap!

Mr. Frank. This is Saturday. There is no way for us to know what has happened until Miep or Mr. Kraler comes on Monday morning. We cannot live with this uncertainty.

Margot. Don't go, Father!

Mrs. Frank. Hush, darling, hush. (MR. FRANK *slips quietly out, down the steps, and out through the door below.*) Margot! Stay close to me.

[MARGOT *goes to her mother.*]

Mr. Van Daan. Shush! Shush!

[MRS. FRANK *whispers to* MARGOT *to get the water.* MARGOT *goes for it.*]

Mrs. Van Daan. Putti, where's our money? Get our money. I hear you can buy the Green Police off, so much a head. Go upstairs quick! Get the money!

Mr. Van Daan. Keep still!

Mrs. Van Daan (*kneeling before him, pleading*). Do you want to be dragged off to a concentration camp? Are you going to stand there and wait for them to come up and get you? Do something, I tell you!

13. **Gestapo** (gə·stä′pō): Nazi secret police.

E Struggling Readers

Finding Details

Ask students to read the passage carefully and then to describe, briefly, how each character reacts to the situation. [Mr. Van Daan tries to guess what is happening; he says that the group can only wait; he is frightened but calm. Mrs. Van Daan is sure that the Green Police have come; she wants the group to "do something"; she is frantic. Mr. Frank thinks that if the police were coming, they would have come up to the Annex by now; he suggests that the noise may be a thief; he remains thoughtful and calm.]

F Critical Thinking

Extending the Text

? Mr. Frank is willing to risk danger rather than live "with this uncertainty." What does his attitude suggest about living in hiding? [The isolation and loss of control over one's life can be as difficult to deal with as the threat of being discovered.]

G Reading Skills and Strategies



Using Resources

Ask students to look again in the Before You Read pages to find a comment on the practice of paying off the police. Where is this reference located? [on p. 343, in a quotation from Anne's diary] To what does Anne compare the practice? [to "slave hunts of olden times"] What does Anne's comment suggest about her? [She has an understanding of history; she is thoughtful and sensitive.]

Professional Notes

Anne Frank: The Diary of a Young Girl

The episode of the robbery intensifies everyone's fear of being discovered. In her diary, Anne writes about the fear and depression that are part of her existence in the Annex.

"It's utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquillity will return once more. In the meantime, I must hold on to my ideals. Perhaps the day will come when I'll be able to realize them!" —July 15, 1944

Mr. Van Daan (*pushing her aside*). Will you keep still!

[*He goes over to the stairwell to listen.* PETER *goes to his mother, helping her up onto the sofa. There is a second of silence; then* ANNE *can stand it no longer.*]

Anne. Someone go after Father! Make Father come back!
Peter (*starting for the door*). I'll go.
Mr. Van Daan. Haven't you done enough?

[*He pushes* PETER *roughly away. In his anger against his father* PETER *grabs a chair as if to hit him with it, then puts it down, burying his face in his hands.* MRS. FRANK *begins to pray softly.*]

Anne. Please, please, Mr. Van Daan. Get Father.
Mr. Van Daan. Quiet! Quiet!

[ANNE *is shocked into silence.* MRS. FRANK *pulls her closer, holding her protectively in her arms.*]

Mrs. Frank (*softly, praying*). "I lift up mine eyes unto the mountains, from whence cometh my help. My help cometh from the Lord who made heaven and earth. He will not suffer thy foot to be moved . . . He that keepeth thee will not slumber . . ."

[*She stops as she hears someone coming. They all watch the door tensely.* MR. FRANK *comes quietly in.* ANNE *rushes to him, holding him tight.*]

Mr. Frank. It was a thief. That noise must have scared him away.
Mrs. Van Daan. Thank God.
Mr. Frank. He took the cash box. And the radio. He ran away in such a hurry that he didn't stop to shut the street door. It was swinging wide open. (*A breath of relief sweeps over them.*) I think it would be good to have some light.
Margot. Are you sure it's all right?
Mr. Frank. The danger has passed. (MARGOT *goes to light the small lamp.*) Don't be so terrified, Anne. We're safe.
Dussel. Who says the danger has passed? Don't you realize we are in greater danger than ever?
Mr. Frank. Mr. Dussel, will you be still! (MR. FRANK *takes* ANNE *back to the table, making her sit down with him, trying to calm her.*)
Dussel (*pointing to* PETER). Thanks to this clumsy fool, there's someone now who knows we're up here! Someone now knows we're up here, hiding!
Mrs. Van Daan (*going to* DUSSEL). Someone knows we're here, yes. But who is the someone? A thief! A thief! You think a thief is going to go to the Green Police and say . . . "I was robbing a place the other night and I heard a noise up over my head?" You think a thief is going to do that?
Dussel. Yes. I think he will.
Mrs. Van Daan (*hysterically*). You're crazy! (*She stumbles back to her seat at the table.* PETER *follows protectively, pushing* DUSSEL *aside.*)
Dussel. I think someday he'll be caught and then he'll make a bargain with the Green Police . . . if they'll let him off, he'll tell them where some Jews are hiding!

[*He goes off into the bedroom. There is a second of appalled silence.*]

Mr. Van Daan. He's right.
Anne. Father, let's get out of here! We can't stay here now . . . Let's go . . .
Mr. Van Daan. Go! Where?
Mrs. Frank (*sinking into her chair at the table*). Yes. Where?
Mr. Frank (*rising, to them all*). Have we lost all faith? All courage? A moment ago we

WORDS TO OWN
appalled (ə·pôld') *v.* used as *adj.*: horrified; shocked.

A Critical Thinking
Speculating
? Why does Peter cover his face with his hands? [Possible responses: He is embarrassed by his father's outburst; he is ashamed that he threatened his father with the chair.]

B Elements of Literature
Characters in Crisis
? What sets off the crisis the characters are facing here? [They think a thief has discovered their hiding place.] How do the characters respond to this situation? [They are terrified and are arguing and screaming at one another.] What is the underlying, or deeper, cause of their conflict? [They are irritable, tense, and terrified because of the difficult conditions in the hiding place and the constant fear of discovery by the police. They argue with one another because they have no way of confronting their real oppressors.]

C Critical Thinking
Determining the Authors' Purpose
? Why do you think the authors included this passage in the play? [Possible responses: The incident may foreshadow, or hint at, the characters' capture at the end of the play; it shows how unsafe the Annex residents are, because the words "We're alive, safe" are true only temporarily; it adds irony and poignancy to the play.]

Professional Notes

Anne Frank Remembered

The dramatists put the burglar scene immediately after the Hanukkah celebration. In reality, the burglar broke into the building on Tuesday, February 29, 1944. In *Anne Frank Remembered,* Miep Gies says this of the break-in:

"At the end of February, another office burglary tied all our nerves in knots. This time, the offices had been rummaged in and the front door left swinging in the breeze. Terrible fear of this burglar mounted. Had the burglar heard the people in hiding? Was he the same burglar as before? Would he turn in what he might have discovered to the police and collect a reward?

"The people in hiding didn't like Frits van Matto, the man who supervised the workplace. Though they'd never met him, for some reason they distrusted him and were always asking us about his activities. They were also nervous about the many desperate people who now roamed the streets of Amsterdam. Many had turned into thieves."

Another burglary had taken place in the offices, in July of 1943.



Anne. We can't stay here now . . .

thought that they'd come for us. We were sure it was the end. But it wasn't the end. We're alive, safe. (MR. VAN DAAN *goes to the table and sits.* MR. FRANK *prays*) "We thank Thee, oh Lord our God, that in Thy infinite mercy Thou hast again seen fit to spare us." (*He blows out the candle, then turns to* ANNE.) Come on, Anne. The song! Let's have the song! (*He starts to sing.* ANNE *finally starts falteringly to sing, as* MR. FRANK *urges her on. Her voice is hardly audible at first.*)

Anne (*singing*).

Oh, Hanukkah! Oh, Hanukkah!
The sweet . . . celebration . . .

[*As she goes on singing, the others gradually join in, their voices still shaking with fear.* MRS. VAN DAAN *sobs as she sings.*]

Group.

Around the feast . . . we . . . gather
In complete . . . jubilation . . .
Happiest of sea . . . sons
Now is here.
Many are the reasons for good cheer.

[DUSSEL *comes from the bedroom. He comes over to the table, standing beside* MARGOT, *listening to them as they sing.*]

Together
We'll weather
Whatever tomorrow may bring.

[*As they sing on with growing courage, the lights start to dim.*]

So hear us rejoicing
And merrily voicing
The Hanukkah song that we sing.
Hoy!

[*The lights are out. The curtain starts slowly to fall.*]

Hear us rejoicing
And merrily voicing
The Hanukkah song that we sing.

[*They are still singing as the curtain falls.*]

Curtain

D Appreciating Language
Mood

Encourage volunteers to read the song out loud. Ask students which words in the first four lines suggest a festive mood. ["complete jubilation";"happiest of seasons";"good cheer"] How would the singing affect the audience? [The singing emphasizes the ironic contrast between the cheerfulness of the words and the characters' fear and hopelessness.]

Assessing Learning

Check Test: Short Answers

1. When Mr. Frank begins reading from the diary, what other voice does the audience hear? [the voice of Anne]
2. Why do the Franks, the Van Daans, and Dussel go into hiding? [They are Jewish, and Jews are being hunted by the Nazis.]
3. Why, according to Mr. Kraler, are he and Miep helping the Annex inhabitants? [Kraler says he and Miep hate the Nazis.]
4. When Anne has a nightmare, whom does she confide in? [her father]
5. What interrupts the Annex inhabitants' Hanukkah celebration? [They hear a noise downstairs.]

MAKING MEANINGS
(Act One, Scenes 4–5)

First Thoughts

1. Students may comment on the difficult behavior of some of the characters: Dussel's insensitivity to Anne's nightmare, Mr. Van Daan's complaints about the cat, or the panicky response to the robbery. They may note Anne's growing sensitivity to others, as indicated by her sorrow at hurting her mother and her holiday gifts to everyone.

Shaping Interpretations

2. Refer students to the list they made for the Reading Check, item b (p. 372). Possible new adjectives for Anne—insecure, sensitive, eager to improve; for Margot—devoted, concerned; for Mr. Frank—brave, sensible; for Mrs. Frank—loving; for Mr. Van Daan—intolerant; for Mrs. Van Daan—panicky, selfish; for Peter—determined, angry; for Mr. Dussel—selfish, clever.
3. Anne is becoming more thoughtful of those around her, and she wishes to please them. Her gift to her mother shows that Anne wants to make up for having hurt Mrs. Frank. Anne's gift to Peter shows that, instead of teasing him childishly, she now understands that he is becoming a young adult.
4. The reversal occurs when the characters hear someone downstairs, Peter drops something on the floor, and they realize that the person downstairs knows about them. Students may feel tension as the play's resolution nears.
5. Possible questions: Will the "family" be captured? What is happening outside the Secret Annex? Will the thief turn in the inhabitants? Predictions will vary.

Connecting with the Text

6. Students may identify with Anne's fears; they may also feel that she handles the situation more maturely than they would.

Challenging the Text

7. Possible responses to the changes: (1) Letting us see Anne's excitement at receiving the diary emphasizes the importance of Anne's written record. (2) Having the Van Daans arrive before the Franks increases the anticipation of the Franks' arrival. (3) As an eighteen-year-old, Margot is treated more like an adult. This change stresses the contrast between the adults and the adolescents, Anne and Peter. (4) The focus of the drama is maintained by having the characters remain in one room throughout the play.

MAKING MEANINGS (ACT ONE, SCENES 4–5)

First Thoughts

[respond] 1. Now that you've read Scenes 4 and 5, how have your feelings about Anne and the other characters changed? (Check the notes you made while reading.)

Shaping Interpretations

[interpret] 2. Go back to the list of **characters** you made after you read Scenes 1–3. Which adjectives, if any, would you change now? Why?

[interpret] 3. Anne is a **dynamic character;** that is, she changes in the course of the play. What does Anne's gift giving reveal about her? How do her gifts to her mother and Peter show that she has changed?

[describe] 4. Describe the **reversal**—the sudden change in the characters' fortunes—that is central to Scene 5. How did it make you feel?

[predict] 5. Imagine that you are watching this play in a theater. What questions do you have as the curtain comes down on Act One? What do you **predict** will happen in Act Two?

Connecting with the Text

[respond] 6. Reread Anne's conversation with her father on page 376. What does she say that reminds you the most—or the least—of yourself? Explain.

Challenging the Text

[speculate] 7. The play's version of events differs in many ways from what actually happened. (Check the time line for some of the actual facts.) For example:

- In real life, Anne was given the diary as a present for her thirteenth birthday, several weeks before her family went into hiding.
- The Frank family moved into the Secret Annex a week before the Van Pels family did. (Anne made up names. She called the Van Pels family the Van Daans.)
- Margot was sixteen, not eighteen, when the Franks went into hiding.
- The occupants of the Secret Annex often ventured to the lower floors of the office building after working hours.

Why might the writers have chosen to change each of these details? Do you think the changes make the play more effective? Explain.

Reading Check

a. How do the events following Anne's nightmare in Scene 4 reveal tensions between Anne and two other members of the household?

b. Describe how the Hanukkah celebration in Scene 5 is interrupted.
- What does Peter do to make matters worse?
- According to Dussel, how will this incident lead to their discovery by the police?

Reading Check

a. Dussel's response to Anne's nightmare reveals tensions between Dussel and Anne. Her refusal to speak to her mother reveals tensions between Anne and Mrs. Frank.

b. A crash from downstairs interrupts the Hanukkah celebration. (1) When Peter climbs on a chair to turn off the lamp, the chair slips, and he and the lamp fall. (2) A suspected thief who is caught would attempt to bargain with the Green Police by telling them about the Secret Annex.

Act Two

SCENE 1

In the darkness we hear ANNE*'s voice, again reading from the diary.*

Anne's Voice. Saturday, the first of January, nineteen forty-four. Another new year has begun and we find ourselves still in our hiding place. We have been here now for one year, five months, and twenty-five days. It seems that our life is at a standstill.

[*The curtain rises on the scene. It is late afternoon. Everyone is bundled up against the cold. In the main room* MRS. FRANK *is taking down the laundry, which is hung across the back.* MR. FRANK *sits in the chair down left, reading.* MARGOT *is lying on the couch with a blanket over her and the many-colored knitted scarf around her throat.* ANNE *is seated at the center table, writing in her diary.* PETER, MR. *and* MRS. VAN DAAN, *and* DUSSEL *are all in their own rooms, reading or lying down.*

As the lights dim on, ANNE*'s voice continues, without a break.*]

Anne's Voice. We are all a little thinner. The Van Daans' "discussions" are as violent as ever. Mother still does not understand me. But then I don't understand her either. There is one great change, however. A change in myself. I read somewhere that girls of my age don't feel quite certain of themselves. That they become quiet within and begin to think of the miracle that is taking place in their bodies. I think that what is happening to me is so wonderful . . . not only what can be seen, but what is taking place inside. Each time it has happened, I have a feeling that I have a sweet secret. (*We hear the chimes and then a hymn being played on the carillon outside.*) And in spite of any pain, I long for the time when I shall feel that secret within me again.

Summary

As the first scene of Act Two opens, we hear Anne's voice talking about the changes taking place in her body—despite the confinement, Anne is growing up. The date is January 1, 1944. The "family" is visited by Miep and Kraler, and treated to a cake. There are tensions: arguments over the cake, over the disappearance of Peter's beloved cat, over the sale of Mrs. Van Daan's fur coat. Kraler wants to take Mr. Frank downstairs and tell him something, but the others panic and Kraler speaks to them all: He says that he suspects that a warehouse employee knows about the Annex. The man has asked for money; Mr. Frank tells Kraler to give him half of what he wants, to see if he is actually blackmailing them. As the scene ends, Anne and Peter talk frankly and shut their doors on Dussel. The scene ends with Anne's voice again, on March 6: The Americans have landed in Italy and spring is coming.

In Scene 2, Anne and Peter meet in his room, despite Mrs. Van Daan's opposition, and Peter gives the eager Anne a kiss on the cheek. The scene ends with Anne's voice. It is April 20, 1944. "Invasion fever" is mounting.

Scene 3 repeats Mr. Van Daan's desperate nocturnal descent to steal food, but this time he is discovered. Hunger is now a constant. Although Miep's news of D-Day turns the group's bitterness into jubilation, the Allied invasion stalls and fears of discovery mount. It is July 2, 1944.

The play's tragic climactic events occur in Scene 4: The Annex phone rings and rings and the people don't dare answer. Is it a warning from Miep? Has something happened to Kraler? Then officers of the Gestapo, tipped off by the thief, force their way in. The family is taken away.

Like the play's opening scene, its final scene returns to the frame, as Mr. Frank tells Miep, now joined by Kraler, that the men and women were taken to different camps. In January 1945 Mr. Frank was freed. He learned of the deaths of all the others only after his liberation. At the conclusion, Anne's voice repeats her belief that people "are really good at heart," and Mr. Frank's epitaph for his daughter closes the play: "She puts me to shame."

Preteaching Vocabulary

Words to Own

Have students read the Words to Own and their definitions at the bottom of the selection pages. Encourage students, with partners, to "test" each other as a means of learning the words. Then have students fill in the blanks in the following sentences with the correct words.

1. The new student felt _____ until the teacher introduced her to the class. [forlorn]
2. If something unpleasant puts me in a _____ mood, I try to cheer myself up. [disgruntled]
3. Melinda received the good news with _____. [animation]
4. Practice your speech several times, so that you won't sound _____. [inarticulate]
5. Although David felt _____, he knew that the accident was not his fault. [remorse]

A Reading Skills and Strategies

Making Predictions

After reading p. 382, students were encouraged to jot down their predictions about Mouschi's fate. As students begin to read Act Two, have them look for references to the cat, so that they can confirm or revise their predictions.

B Elements of Literature

Irony

? Mrs. Van Daan reminds Miep of the message on last year's cake: "Peace in 1943." The new cake has a similar message for 1944. What is ironic about this year's cake? [The new cake's message will also prove to be false. The "family" will be taken away to concentration camps in 1944.] If students are unsure in which year peace finally came, have them consult the time line.

[*The buzzer of the door below suddenly sounds. Everyone is startled.* MR. FRANK *tiptoes cautiously to the top of the steps and listens. Again the buzzer sounds, in* MIEP*'s V-for-victory signal.*][1]

Mr. Frank. It's Miep!

[*He goes quickly down the steps to unbolt the door.* MRS. FRANK *calls upstairs to the* VAN DAANS *and then to* PETER.]

Mrs. Frank. Wake up, everyone! Miep is here! (ANNE *quickly puts her diary away.* MARGOT *sits up, pulling the blanket around her shoulders.* DUSSEL *sits on the edge of his bed, listening, disgruntled.* MIEP *comes up the steps, followed by* MR. KRALER. *They bring flowers, books, newspapers, etc.* ANNE *rushes to* MIEP, *throwing her arms affectionately around her.*) Miep . . . *and* Mr. Kraler . . . What a delightful surprise!

Mr. Kraler. We came to bring you New Year's greetings.

Mrs. Frank. You shouldn't . . . you should have at least one day to yourselves. (*She goes quickly to the stove and brings down teacups and tea for all of them.*)

Anne. Don't say that, it's so wonderful to see them! (*Sniffing at* MIEP*'s coat*) I can smell the wind and the cold on your clothes.

Miep (*giving her the flowers*). There you are. (*Then, to* MARGOT, *feeling her forehead*) How are you, Margot? . . . Feeling any better?

Margot. I'm all right.

Anne. We filled her full of every kind of pill so she won't cough and make a noise.

[*She runs into her room to put the flowers in water.* MR. *and* MRS. VAN DAAN *come from upstairs. Outside there is the sound of a band playing.*]

Mrs. Van Daan. Well, hello, Miep. Mr. Kraler.

1. **V-for-victory signal:** three short rings and one long ring, Morse code for the letter *V*, the Allied symbol for victory.

Mr. Kraler (*giving a bouquet of flowers to* MRS. VAN DAAN). With my hope for peace in the New Year.

Peter (*anxiously*). Miep, have you seen Mouschi? Have you seen him anywhere around?

A **Miep.** I'm sorry, Peter. I asked everyone in the neighborhood had they seen a gray cat. But they said no.

[MRS. FRANK *gives* MIEP *a cup of tea.* MR. FRANK *comes up the steps, carrying a small cake on a plate.*]

Mr. Frank. Look what Miep's brought for us!

Mrs. Frank (*taking it*). A cake!

Mr. Van Daan. A cake! (*He pinches* MIEP*'s cheeks gaily and hurries up to the cupboard.*) I'll get some plates.

[DUSSEL, *in his room, hastily puts a coat on and starts out to join the others.*]

Mrs. Frank. Thank you, Miepia. You shouldn't have done it. You must have used all of your sugar ration for weeks. (*Giving it to* MRS. VAN DAAN) It's beautiful, isn't it?

Mrs. Van Daan. It's been ages since I even saw a cake. Not since you brought us one last year. (*Without looking at the cake, to* MIEP) Remember? Don't you remember, you gave us one on New Year's Day? Just this time last year? I'll

B never forget it because you had "Peace in nineteen forty-three" on it. (*She looks at the cake and reads*) "Peace in nineteen forty-four!"

Miep. Well, it has to come sometime, you know. (*As* DUSSEL *comes from his room*) Hello, Mr. Dussel.

Mr. Kraler. How are you?

Mr. Van Daan (*bringing plates and a knife*). Here's the knife, liefje. Now, how many of us are there?

WORDS TO OWN

disgruntled (dis·grunt'ld) *v.* used as *adj.*: displeased; annoyed.

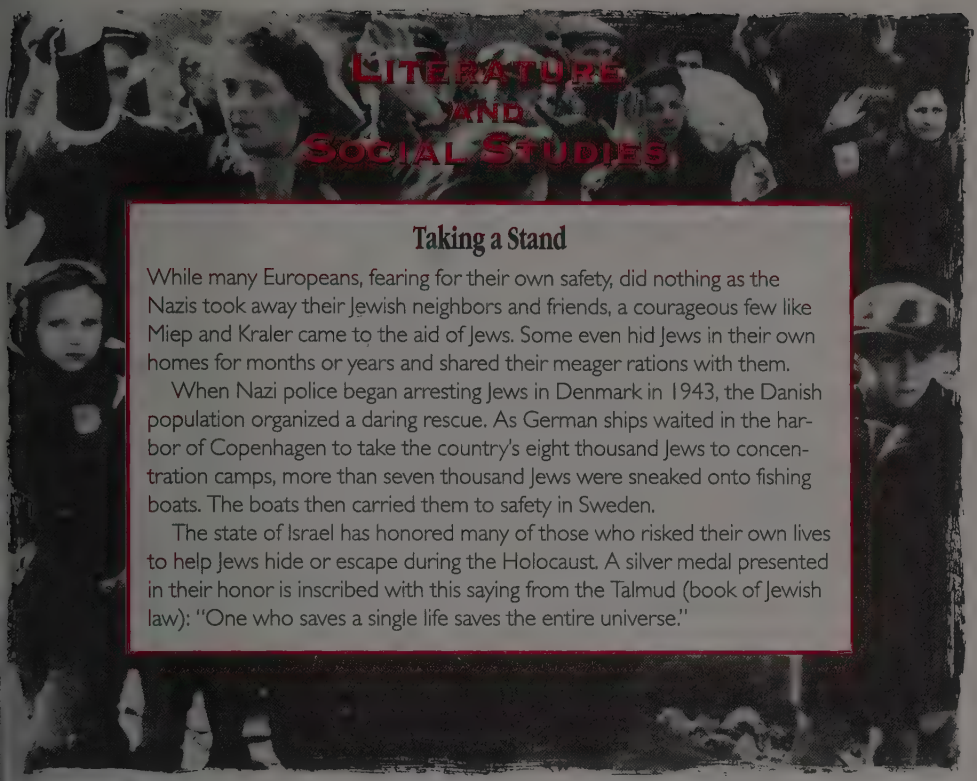
Using Students' Strengths

Visual Learners

Use illustrations to show students what life was like for Anne Frank and the other people in the Secret Annex before and during the war. Periodicals such as *Life* magazine (Schnabel's article "A Tragedy Revealed" on p. 419 appeared in *Life* magazine on August 18, 1958) and Schnabel's book *Anne Frank: A Portrait in Courage* are good sources of photographs that show both ordinary life before the war and the horror of war-torn Europe.

Auditory Learners

Suggest that students create a tape that records the sounds the Franks heard in hiding. Have students review the play for sounds the Franks heard below them all day and during the night. Sounds might include feet climbing stairs, dogs barking, telephones ringing, cars driving past, church bells pealing in the distance, and the poignant Viennese waltzes played by German military bands.



Taking a Stand

While many Europeans, fearing for their own safety, did nothing as the Nazis took away their Jewish neighbors and friends, a courageous few like Miep and Kraler came to the aid of Jews. Some even hid Jews in their own homes for months or years and shared their meager rations with them.

When Nazi police began arresting Jews in Denmark in 1943, the Danish population organized a daring rescue. As German ships waited in the harbor of Copenhagen to take the country's eight thousand Jews to concentration camps, more than seven thousand Jews were sneaked onto fishing boats. The boats then carried them to safety in Sweden.

The state of Israel has honored many of those who risked their own lives to help Jews hide or escape during the Holocaust. A silver medal presented in their honor is inscribed with this saying from the Talmud (book of Jewish law): "One who saves a single life saves the entire universe."

Miep. None for me, thank you.
Mr. Frank. Oh, please. You must.
Miep. I couldn't.
Mr. Van Daan. Good! That leaves one . . . two . . . three . . . seven of us.
Dussel. Eight! Eight! It's the same number as it always is!
Mr. Van Daan. I left Margot out. I take it for granted Margot won't eat any.
Anne. Why wouldn't she!
Mrs. Frank. I think it won't harm her.
Mr. Van Daan. All right! All right! I just didn't want her to start coughing again, that's all.
Dussel. And please, Mrs. Frank should cut the cake.

Mr. Van Daan. What's the difference?
Mrs. Van Daan. It's not Mrs. Frank's cake, is it, Miep? It's for all of us. *Together*
Dussel. Mrs. Frank divides things better.
Mrs. Van Daan (*going to* DUSSEL). What are you trying to say?
Mr. Van Daan. Oh, come on! Stop wasting time! *Together*
Mrs. Van Daan (*to* DUSSEL). Don't I always give everybody exactly the same? Don't I?
Mr. Van Daan. Forget it, Kerli.
Mrs. Van Daan. No. I want an answer! Don't I?

LITERATURE AND SOCIAL STUDIES

The Danish resistance movement grew out of the need for a warning system for Danish Jews and as a response to curfews and regulations imposed by the Germans. Separate resistance groups developed into an organized movement, and various groups combined to form the Danish Freedom Council. Members of the resistance movement targeted all locations and operations that were useful to the German army. They conducted extensive sabotage operations focusing on the railways that the Germans used for transporting troops; additional targets included factories, stores, supply dumps, and Gestapo headquarters.

Elements of Literature

Character

? What besides the cutting of the cake may be causing the argument between the characters? [Possible response: The characters are irritable because they have been isolated and confined in the Annex for almost a year and a half. They are suffering from hunger. They are terrified because they might be captured at any time.]

Reaching All Students

Struggling Readers

To help students follow all the threads of the plot, pair or group students. As the class progresses through the play, ask students to summarize in a few sentences each of the following subplots, or smaller stories: (1) the budding romance between Peter and Anne; (2) Mr. Van Daan's theft of food; (3) the chain of events leading to the discovery of the Annex by the Germans. Students may need to review Act One, Scene 5 for incidents leading to the arrests.

Dussel. Yes. Yes. Everybody gets exactly the same . . . except Mr. Van Daan always gets a little bit more.

[MR. VAN DAAN *advances on* DUSSEL, *the knife still in his hand.*]

Mr. Van Daan. That's a lie!

[DUSSEL *retreats before the onslaught of the* VAN DAANS.]

Mr. Frank. Please, please! (*Then, to* MIEP) You see what a little sugar cake does to us? It goes right to our heads!
Mr. Van Daan (*handing* MRS. FRANK *the knife*). Here you are, Mrs. Frank.
Mrs. Frank. Thank you. (*Then, to* MIEP, *as she goes to the table to cut the cake*) Are you sure you won't have some?
Miep (*drinking her tea*). No, really, I have to go in a minute.

[*The sound of the band fades out in the distance.*]

Peter (*to* MIEP). Maybe Mouschi went back to our house . . . they say that cats . . . Do you ever get over there . . . ? I mean . . . do you suppose you could . . . ?
Miep. I'll try, Peter. The first minute I get, I'll try. But I'm afraid, with him gone a week . . .
Dussel. Make up your mind, already someone has had a nice big dinner from that cat!

[PETER *is furious, inarticulate. He starts toward* DUSSEL *as if to hit him.* MR. FRANK *stops him.* MRS. FRANK *speaks quickly to ease the situation.*]

Mrs. Frank (*to* MIEP). This is delicious, Miep!
Mrs. Van Daan (*eating hers*). Delicious!
Mr. Van Daan (*finishing it in one gulp*). Dirk's in luck to get a girl who can bake like this!
Miep (*putting down her empty teacup*). I have to run. Dirk's taking me to a party tonight.

Anne. How heavenly! Remember now what everyone is wearing and what you have to eat and everything, so you can tell us tomorrow.
Miep. I'll give you a full report! Goodbye, everyone!
Mr. Van Daan (*to* MIEP). Just a minute. There's something I'd like you to do for me. (*He hurries off up the stairs to his room.*)
Mrs. Van Daan (*sharply*). Putti, where are you going? (*She rushes up the stairs after him, calling hysterically.*) What do you want? Putti, what are you going to do?
Miep (*to* PETER). What's wrong?
Peter (*his sympathy is with his mother*). Father says he's going to sell her fur coat. She's crazy about that old fur coat.
Dussel. Is it possible? Is it possible that anyone is so silly as to worry about a fur coat in times like this?
Peter. It's none of your darn business . . . and if you say one more thing . . . I'll, I'll take you and I'll . . . I mean it . . . I'll . . .

[*There is a piercing scream from* MRS. VAN DAAN, *above. She grabs at the fur coat as* MR. VAN DAAN *is starting downstairs with it.*]

Mrs. Van Daan. No! No! No! Don't you dare take that! You hear? It's mine! (*Downstairs* PETER *turns away, embarrassed, miserable.*) My father gave me that! You didn't give it to me. You have no right. Let go of it . . . you hear?

[MR. VAN DAAN *pulls the coat from her hands and hurries downstairs.* MRS. VAN DAAN *sinks to the floor, sobbing. As* MR. VAN DAAN *comes into the main room, the others look away, embarrassed for him.*]

Mr. Van Daan (*to* MR. KRALER). Just a little—

WORDS TO OWN
inarticulate (in'är·tik'yōō·lit) *adj.*: unable to speak. *Inarticulate* also means "unable to speak understandably or effectively."

A Elements of Literature
Character
? How is Mr. Frank's reaction here similar to his response to the interrupted party in Act One, Scene 5? [He shows courage and the ability to deal with others' hostility.] Why does Mr. Frank explain the situation to Miep? [Possible response: He feels embarrassed by the squabbling.]

B Critical Thinking
Speculating
? Why is Peter sympathetic to his mother here? [Possible responses: His father is often hostile to Peter. In particular, Mr. Van Daan wanted to get rid of the cat in Act One, Scene 5; now Mr. Van Daan wants to sell his wife's coat.]

C Critical Thinking
Expressing an Opinion
? How do you feel about Mr. Van Daan's actions here? [Students may say that the coat is not his to sell, since it was a gift to Mrs. Van Daan from her father. Some students may note that when the group thought the police might have arrived (p. 383), Mrs. Van Daan suggested that her husband pay off the police. Perhaps Mr. Van Daan has that idea in mind now. In any case, everyone is desperate at this point.]

Using Students' Strengths

Interpersonal Learners
Explore the meaning of the play through the use of a tableau. Ask a group of students to choose a scene from the play; then assign the roles of each of the characters. After the students have discussed the scene, ask them to freeze themselves into the characters' positions. Call on each participating student to explain what is happening in the scene according to his or her character's view.

Intrapersonal Learners
Allow students a minute or two at the end of each class period for reflection. Provide prompts that will help students understand the conflicts Anne and the other characters are facing, conflicts among themselves and the monstrous wider conflict between Jews and Nazis. Students may record their reflections in a poem, an essay, a diary entry, or artwork, or they may simply reflect in silence.

discussion over the advisability of selling this coat. As I have often reminded Mrs. Van Daan, it's very selfish of her to keep it when people outside are in such desperate need of clothing. . . . (*He gives the coat to* MIEP.) So if you will please to sell it for us? It should fetch a good price. And by the way, will you get me cigarettes. I don't care what kind they are . . . get all you can.

Miep. It's terribly difficult to get them, Mr. Van Daan. But I'll try. Goodbye.

[*She goes.* MR. FRANK *follows her down the steps to bolt the door after her.* MRS. FRANK *gives* MR. KRALER *a cup of tea.*]

Mrs. Frank. Are you sure you won't have some cake, Mr. Kraler?

Mr. Kraler. I'd better not.

Mr. Van Daan. You're still feeling badly? What does your doctor say?

Mr. Kraler. I haven't been to him.

Mrs. Frank. Now, Mr. Kraler! . . .

Mr. Kraler (*sitting at the table*). Oh, I tried. But you can't get near a doctor these days . . . they're so busy. After weeks I finally managed to get one on the telephone. I told him I'd like an appointment . . . I wasn't feeling very well. You know what he answers . . . over the telephone . . . "Stick out your tongue!" (*They laugh. He turns to* MR. FRANK *as* MR. FRANK *comes back.*) I have some contracts here . . . I wonder if you'd look over them with me . . .

Mr. Frank (*putting out his hand*). Of course.

Mr. Kraler (*he rises*). If we could go downstairs . . . (MR. FRANK *starts ahead;* MR. KRALER *speaks to the others.*) Will you forgive us? I won't keep him but a minute. (*He starts to follow* MR. FRANK *down the steps.*)

Margot (*with sudden foreboding*). What's happened? Something's happened! Hasn't it, Mr. Kraler?

[MR. KRALER *stops and comes back, trying to reassure* MARGOT *with a pretense of casualness.*]

Mr. Kraler. No, really. I want your father's advice . . .

Margot. Something's gone wrong! I know it!

Mr. Frank (*coming back, to* MR. KRALER). If it's something that concerns us here, it's better that we all hear it.

Mr. Kraler (*turning to him, quietly*). But . . . the children . . . ?

Mr. Frank. What they'd imagine would be worse than any reality.

[*As* MR. KRALER *speaks, they all listen with intense apprehension.* MRS. VAN DAAN *comes down the stairs and sits on the bottom step.*]

Mr. Kraler. It's a man in the storeroom . . . I don't know whether or not you remember him . . . Carl, about fifty, heavyset, nearsighted . . . He came with us just before you left.

Mr. Frank. He was from Utrecht?

Mr. Kraler. That's the man. A couple of weeks ago, when I was in the storeroom, he closed the door and asked me . . . "How's Mr. Frank? What do you hear from Mr. Frank?" I told him I only knew there was a rumor that you were in Switzerland. He said he'd heard that rumor too, but he thought I might know something more. I didn't pay any attention to it . . . but then a thing happened yesterday . . . He'd brought some invoices to the office for me to sign. As I was going through them, I looked up. He was standing staring at the bookcase . . . your bookcase. He said he thought he remembered a door there . . . Wasn't there a door there that used to go up to the loft? Then he told me he wanted more money. Twenty guilders[2] more a week.

Mr. Van Daan. Blackmail!

Mr. Frank. Twenty guilders? Very modest blackmail.

Mr. Van Daan. That's just the beginning.

Dussel (*coming to* MR. FRANK). You know what I think? He was the thief who was down there

2. **guilders** (gil'dərz): Dutch money.

D Elements of Literature

Character

? According to Mr. Van Daan, what reason did he give his wife for wanting to sell her coat? [Other people are in desperate need of clothing.] **Is concern for others his real motive? Explain.** [Probably not. Since he asks Miep to buy him cigarettes, he wishes to sell the coat for money.]

E Critical Thinking

Interpreting

? What does Mr. Kraler mean when he says he "can't get near a doctor"? [Doctors are scarce and extremely busy, so it is hard for patients to obtain treatment.] **What is the reason for this situation?** [Because of the war, there are shortages of food and other necessities, so serious illness is widespread. Also, many doctors have been called into service to treat wounded soldiers.]

F Vocabulary Notes

Word Origins

? What is the origin of *foreboding*? [*fore-* means "before in time"; *bode* means "to be a sign of something."] What does *foreboding* mean? ["a feeling that something bad will happen"]

G Critical Thinking

Challenging the Text

? Do you think Mr. Frank's statement is true of the children in the Annex? Do you think it is true of people in general? **Explain.** [Usually, people's imaginations can make things far worse than they are, though nothing could be as horrible for Anne, Peter, and Margot as reality.]

H Struggling Readers

Recalling Earlier Events

? Mr. Kraler told Carl about a rumor that the Franks were in Switzerland. Why did Mr. Kraler say this to Carl? Review the scene in which Dussel arrives in the Annex (p. 368). [Mr. Kraler mentions the rumor to mislead Carl, so that he will not think that the Franks might be hiding in Amsterdam.]

I Reading Skills and Strategies

Drawing Conclusions

? Which interpretation is more likely to be correct—that Carl was blackmailing Mr. Kraler or that Carl was the thief? **Explain.** [Some students may think that Carl is the thief and has figured out that the Franks are upstairs. Others may feel that Carl would have demanded more money, sooner, if he had been the thief.]

that night. That's how he knows we're here.
Mr. Frank (*to* MR. KRALER). How was it left? What did you tell him?
Mr. Kraler. I said I had to think about it. What shall I do? Pay him the money? . . . Take a chance on firing him . . . or what? I don't know.
Dussel (*frantic*). For God's sake, don't fire him! Pay him what he asks . . . keep him here where you can have your eye on him.
Mr. Frank. Is it so much that he's asking? What are they paying nowadays?
Mr. Kraler. He could get it in a war plant. But this isn't a war plant. Mind you, I don't know if he really knows . . . or if he doesn't know.
Mr. Frank. Offer him half. Then we'll soon find out if it's blackmail or not.
Dussel. And if it is? We've got to pay it, haven't we? Anything he asks we've got to pay!
Mr. Frank. Let's decide that when the time comes.
Mr. Kraler. This may be all my imagination. You get to a point, these days, where you suspect everyone and everything. Again and again . . . on some simple look or word, I've found myself . . .

[*The telephone rings in the office below.*]

Mrs. Van Daan (*hurrying to* MR. KRALER). There's the telephone! What does that mean, the telephone ringing on a holiday?
Mr. Kraler. That's my wife. I told her I had to go over some papers in my office . . . to call me there when she got out of church. (*He starts out.*) I'll offer him half, then. Goodbye . . . we'll hope for the best!

[*The group call their goodbyes halfheartedly.* MR. FRANK *follows* MR. KRALER *to bolt the door below. During the following scene,* MR. FRANK *comes back up and stands listening, disturbed.*]

Dussel (*to* MR. VAN DAAN). You can thank your son for this . . . smashing the light! I tell you, it's just a question of time now. (*He goes to the window at the back and stands looking out.*)
Margot. Sometimes I wish the end would come . . . whatever it is.
Mrs. Frank (*shocked*). Margot!

[ANNE *goes to* MARGOT, *sitting beside her on the couch with her arms around her.*]

Margot. Then at least we'd know where we were.
Mrs. Frank. You should be ashamed of yourself! Talking that way! Think how lucky we are! Think of the thousands dying in the war, every day. Think of the people in concentration camps.
Anne (*interrupting*). What's the good of that? What's the good of thinking of misery when you're already miserable? That's stupid!
Mrs. Frank. Anne!

[*As* ANNE *goes on raging at her mother,* MRS. FRANK *tries to break in, in an effort to quiet her.*]

Anne. We're young, Margot and Peter and I! You grown-ups have had your chance! But look at us . . . If we begin thinking of all the horror in the world, we're lost! We're trying to hold on to some kind of ideals . . . when everything . . . ideals, hopes . . . everything is being destroyed! It isn't our fault that the world is in such a mess! We weren't around when all this started! So don't try to take it out on us! (*She rushes off to her room, slamming the door after her. She picks up a brush from the chest and hurls it to the floor. Then she sits on the settee, trying to control her anger.*)
Mr. Van Daan. She talks as if we started the war! Did we start the war? (*He spots* ANNE's *cake. As he starts to take it,* PETER *anticipates him.*)
Peter. She left her cake. (*He starts for* ANNE's *room with the cake. There is silence in the main room.* MRS. VAN DAAN *goes up to her room, followed by* MR. VAN DAAN. DUSSEL *stays*

A Critical Thinking
Analyzing Character
? How do the different reactions to Mr. Kraler's explanations reflect the type of person each man is? [Possible responses: Mr. Frank, by suggesting a cautious compromise, shows that he responds calmly and rationally to crises. Mr. Van Daan's immediate cry of "Blackmail!" (p. 391) reflects his suspiciousness. Dussel's rush to accuse the thief and pay him off suggests desperation.]

B Reading Skills and Strategies
Making Inferences
? What is the reasoning behind Mr. Frank's proposal? [Possible response: If Carl just wants a higher salary, he would probably accept half the amount he demanded. If Carl is committing blackmail, he would probably not accept less, because he knows that Mr. Frank's firm will do everything it can to protect the fugitives.]

C Elements of Literature
Character
? Earlier in the play, Mr. Frank expressed an attitude similar to Margot's. Review his response to the interrupted party (p. 383). What attitude do Margot and her father express? [Possible response: In a tense situation, not knowing what the outcome will be is sometimes the most difficult aspect to cope with.]

D Reading Skills and Strategies
Using Resources
Suggest that students read the sixth and seventh paragraphs from the extract from Anne's diary (pp. 410–411). Ask students how Anne's feelings there differ from her outburst in the play. [In this part of the play, she blames the adults for creating an unlivable world. In the diary parts on pp. 410–411, she welcomes the hardships as an adventure.] In the diary, Anne gives voice to some of the feelings expressed here in the play, in the entry for June 15, 1944. That entire entry is about Anne's thoughts on "youth today."

Getting Students Involved

Cooperative Learning
Writing a Letter. Suggest that students choose a character other than Anne; then ask them to write a letter to Anne in that character's voice. The letters may include the character's feelings about living in the attic and should comment on at least one event in the play. Have students meet in small groups, before they begin writing, to brainstorm their character's qualities in order to get a better sense of how the character would write.



Peter. You know just how to talk to them.

looking out the window. MR. FRANK *brings* MRS. FRANK *her cake. She eats it slowly, without relish.* MR. FRANK *takes his cake to* MARGOT *and sits quietly on the sofa beside her.* PETER *stands in the doorway of* ANNE*'s darkened room, looking at her, then makes a little movement to let her know he is there.* ANNE *sits up quickly, trying to hide the signs of her tears.* PETER *holds out the cake to her.*) You left this.

Anne (*dully*). Thanks.

[PETER *starts to go out, then comes back.*]

Peter. I thought you were fine just now. You know just how to talk to them. You know just how to say it. I'm no good . . . I never can think . . . especially when I'm mad . . . That Dussel . . . when he said that about Mouschi . . . someone eating him . . . all I could think is . . . I wanted to hit him. I wanted to give him such a . . . a . . . that he'd . . . That's what I used to do when there was an argument at school. . . . That's the way I . . . but here . . . And an old man like that . . . it wouldn't be so good.

Anne. You're making a big mistake about me. I do it all wrong. I say too much. I go too far. I hurt people's feelings. . . .

[DUSSEL *leaves the window, going to his room.*]

Peter. I think you're just fine . . . What I want to say . . . if it wasn't for you around here, I don't know. What I mean . . .

[PETER *is interrupted by* DUSSEL*'s turning on the light.* DUSSEL *stands in the doorway, startled to see* PETER. PETER *advances toward him forbiddingly.* DUSSEL *backs out of the room.* PETER *closes the door on him.*]

Anne. Do you mean it, Peter? Do you really mean it?

Peter. I said it, didn't I?

Anne. Thank you, Peter!

[*In the main room* MR. *and* MRS. FRANK *collect the dishes and take them to the sink, washing them.* MARGOT *lies down again on the couch.* DUSSEL, *lost, wanders into* PETER*'s room and takes up a book, starting to read.*]

Peter (*looking at the photographs on the wall*). You've got quite a collection.

Anne. Wouldn't you like some in your room? I

E Critical Thinking
Speculating

? How have Peter's feelings toward Anne changed since Act One? [Instead of being shy in front of Anne or teasing her, he seeks Anne's help in sorting out his confused feelings. He wants to comfort her.]

F Elements of Literature
Character

? To whom has Anne previously expressed self-doubt? [to her father, after her nightmare] What does her expression of self-doubt to Peter, instead of to an adult, suggest? [Possible response: As Anne and Peter reach young adulthood, they are beginning to rely on the judgment and values of their peers, as well as those of their parents and other adults.]

G Reading Skills and Strategies
Making Inferences

? Why does Dussel retreat so quickly when Peter glares at him? [Dussel has just made cruel remarks to Peter about the cat and the fur coat. Peter became so angry that he threatened Dussel. Dussel does not want to get involved in a confrontation.]

Getting Students Involved

Enrichment Activity

Writing a Scene. Students can read the excerpts (pp. 342, 343, 410–411) from Anne's diary. From their reading, and from their knowledge of Anne and the other characters, interested students can write a brief scene based on passages in the diary. As Goodrich and Hackett were, students can be creative—for instance, they can change a statement Anne makes in the diary into part of a conversation that Anne has with one (or more) of the other characters; students should create appropriate dialogue for the other character(s), too. Volunteers can present their scenes to the class.

could give you some. Heaven knows you spend enough time in there . . . doing heaven knows what . . .

Peter. It's easier. A fight starts, or an argument . . . I duck in there.

Anne. You're lucky, having a room to go to. His Lordship is always here . . . I hardly ever get a minute alone. When they start in on me, I can't duck away. I have to stand there and take it.

Peter. You gave some of it back just now.

Anne. I get so mad. They've formed their opinions . . . about everything . . . but we . . . we're still trying to find out . . . We have problems here that no other people our age have ever had. And just as you think you've solved them, something comes along and bang! You have to start all over again.

Peter. At least you've got someone you can talk to.

Anne. Not really. Mother . . . I never discuss anything serious with her. She doesn't understand. Father's all right. We can talk about everything . . . everything but one thing. Mother. He simply won't talk about her. I don't think you can be really intimate with anyone if he holds something back, do you?

Peter. I think your father's fine.

Anne. Oh, he is, Peter! He is! He's the only one who's ever given me the feeling that I have any sense. But anyway, nothing can take the place of school and play and friends of your own age . . . or near your age . . . can it?

Peter. I suppose you miss your friends and all.

Anne. It isn't just . . . (*She breaks off, staring up at him for a second.*) Isn't it funny, you and I? Here we've been seeing each other every minute for almost a year and a half, and this is the first time we've ever really talked. It helps a lot to have someone to talk to, don't you think? It helps you to let off steam.

Peter (*going to the door*). Well, any time you want to let off steam, you can come into my room.

Anne (*following him*). I can get up an awful lot of steam. You'll have to be careful how you say that.

Peter. It's all right with me.

Anne. Do you mean it?

Peter. I said it, didn't I?

[*He goes out.* ANNE *stands in her doorway looking after him. As* PETER *gets to his door he stands for a minute looking back at her. Then he goes into his room.* DUSSEL *rises as he comes in, and quickly passes him, going out. He starts across for his room.* ANNE *sees him coming and pulls her door shut.* DUSSEL *turns back toward* PETER'S *room.* PETER *pulls his door shut.* DUSSEL *stands there, bewildered, forlorn.*

The scene slowly dims out. The curtain falls on the scene. ANNE'S *voice comes over in the darkness . . . faintly at first and then with growing strength.*]

Anne's Voice. We've had bad news. The people from whom Miep got our ration books have been arrested. So we have had to cut down on our food. Our stomachs are so empty that they rumble and make strange noises, all in different keys. Mr. Van Daan's is deep and low, like a bass fiddle. Mine is high, whistling like a flute. As we all sit around waiting for supper, it's like an orchestra tuning up. It only needs Toscanini[3] to raise his baton and we'd be off in the "Ride of the Valkyries."[4] Monday, the sixth of March, nineteen forty-four. Mr. Kraler is in the hospital. It seems he has ulcers. Pim says we are his ulcers. Miep has to run the business and us too. The Americans have landed on the southern tip of Italy. Father looks for a quick finish to the

3. **Toscanini** (täs'kə·nē'nē): Arturo Toscanini (186⁷–195⁷), a famous orchestra conductor.
4. **"Ride of the Valkyries"** (val·kir'ēz): lively piece of music from an opera by the German composer Richard Wagner (1813–1883).

WORDS TO OWN
forlorn (fôr·lôrn') *adj.*: abandoned and lonely.

A Critical Thinking
Speculating
? Why won't Mr. Frank talk to Anne about her mother? [He loves both of them very much, and he does not want to take sides.]

B English Language Learners
Idioms
Ask students what the phrase "let off steam" means. ["release pent-up emotions"] Encourage students to visualize the vivid expression. Ask them if a similar phrase exists in their native language.

C Elements of Literature
Stage Directions
? After Peter wouldn't let Dussel enter the room the dentist and Anne share, Dussel went into Peter's room. What does Dussel's action indicate about himself? [Dussel knew that Peter was angry at him for his cruel remarks, so Dussel showed insensitivity in going into Peter's room.] Which word in the stage directions emphasizes Dussel's awkward behavior? Explain. [The word *bewildered* suggests that Dussel doesn't understand the young people's disgust with him.]

D Elements of Literature
Metaphor
? Anne uses an extended metaphor to describe the group's hunger. What does she compare it to? [to the different sounds of musical instruments] What is the effect of the metaphor? [The humor of the metaphor blunts the pain of the hunger.]

E Struggling Readers
Finding Details
? Review the stage directions at the opening of Scene 1. On what date does the action of the scene take place? [New Year's Day, 1944] What is the date at the closing of the scene? [March 6, 1944] How do the playwrights indicate the passage of time? [through Anne's voice]

Getting Students Involved

Cooperative Learning

Battle Map. Have students examine a pictorial history of the European battles in World War II. Using a map of western Europe, students might chart the movement of the Allied troops in the late winter and spring of 1944. Their examination should culminate on D-day, June 6. A number of books have been written and movies made about the Normandy invasion. The class might read passages from one of the books or view one of the movies as well.

...ter. Mr. Dussel is waiting every day for the warehouse man to demand more money. Have I been skipping too much from one subject to another? I can't help it. I feel that spring is coming, I feel it in my whole body and soul. I feel utterly confused. I am longing . . . so longing for everything . . . for friends . . . for someone to talk to . . . someone who understands . . . someone young, who feels as I do . . .

[As these last lines are being said, the curtain rises on the scene. The lights dim on ANNE*'s voice fades out.]*

SCENE 2

It is evening, after supper. From outside we hear the sound of children playing. The "grown-ups," with the exception of MR. VAN DAAN*, are all in the main room.* MRS. FRANK *is doing some mending.* MRS. VAN DAAN *is reading a fashion magazine.* MR. FRANK *is going over business accounts.* DUSSEL*, in his dentist's jacket, is pacing up and down, impatient to get into his bedroom.* MR. VAN DAAN *is upstairs working on a piece of embroidery in an embroidery frame.*

In his room PETER *is sitting before the mirror smoothing his hair. As the scene goes on, he puts on his tie, brushes his coat and puts it on, preparing himself meticulously for a visit from* ANNE*. On his wall are now hung some of* ANNE*'s motion picture stars.*

In her room ANNE *too is getting dressed. She stands before the mirror in her slip, trying various ways of dressing her hair.* MARGOT *is seated on the sofa, hemming a skirt for* ANNE *to wear.*

In the main room DUSSEL *can stand it no longer. He comes over, rapping sharply on the door of his and* ANNE*'s bedroom.*

Anne *(calling to him).* No, no, Mr. Dussel! I am not dressed yet. (DUSSEL *walks away, furious, sitting down and burying his head in his hands.* ANNE *turns to* MARGOT.) How is that? How does that look?

Margot *(glancing at her briefly).* Fine.

Anne. You didn't even look.

Margot. Of course I did. It's fine.

Anne. Margot, tell me, am I terribly ugly?

Margot. Oh, stop fishing.

Anne. No, No. Tell me.

Margot. Of course you're not. You've got nice eyes . . . and a lot of animation, and . . .

Anne. A little vague, aren't you?

[She reaches over and takes a brassiere out of MARGOT*'s sewing basket. She holds it up to herself, studying the effect in the mirror. Outside,* MRS. FRANK*, feeling sorry for* DUSSEL*, comes over, knocking at the girls' door.]*

Mrs. Frank *(outside).* May I come in?

Margot. Come in, Mother.

Mrs. Frank *(shutting the door behind her).* Mr. Dussel's impatient to get in here.

Anne *(still with the brassiere).* Heavens, he takes the room for himself the entire day.

Mrs. Frank *(gently).* Anne, dear, you're not going in again tonight to see Peter?

Anne *(dignified).* That is my intention.

Mrs. Frank. But you've already spent a great deal of time in there today.

Anne. I was in there exactly twice. Once to get the dictionary, and then three quarters of an hour before supper.

Mrs. Frank. Aren't you afraid you're disturbing him?

Anne. Mother, I have some intuition.

Mrs. Frank. Then may I ask you this much, Anne. Please don't shut the door when you go in.

Anne. You sound like Mrs. Van Daan! *(She throws the brassiere back in* MARGOT*'s sewing basket and picks up her blouse, putting it on.)*

WORDS TO OWN

animation *an'·ə·mā'shən n.* liveliness.

F English Language Learners

Idioms

? What does Margot mean by this statement? [Stop trying to catch compliments as if you were trying to catch fish.] English language learners may know of similar expressions in their own languages.

G Critical Thinking

Analyzing Character

? Mrs. Frank feels sorry for Dussel because he can't go into his and Anne's room. What other motive might Mrs. Frank have for knocking on the door? [She wants to know what Anne is doing in the room.]

H Reading Skills and Strategies

Comparing and Contrasting

? How is Anne's reaction to her mother different from her reaction in Act One, Scene 4, after Anne's nightmare? [In the earlier scene, Anne did not even want to talk to her mother; here Anne answers her questions.] What may account for the change? [Anne is a year and a half older and may have gained some confidence.] How does Anne's dialogue here reflect her attitude toward her mother? [Anne's answers are cold and show little understanding of her mother's feelings.]

Mrs. Frank. No. No. I don't mean to suggest anything wrong. I only wish that you wouldn't expose yourself to criticism . . . that you wouldn't give Mrs. Van Daan the opportunity to be unpleasant.

Anne. Mrs. Van Daan doesn't need an opportunity to be unpleasant!

Mrs. Frank. Everyone's on edge, worried about Mr. Kraler. This is one more thing . . .

Anne. I'm sorry, Mother. I'm going to Peter's room. I'm not going to let Petronella Van Daan spoil our friendship.

[MRS. FRANK *hesitates for a second, then goes out, closing the door after her. She gets a pack of playing cards and sits at the center table, playing solitaire. In* ANNE*'s room* MARGOT *hands the finished skirt to* ANNE. *As* ANNE *is putting it on,* MARGOT *takes off her high-heeled shoes and stuffs paper in the toes so that* ANNE *can wear them.*]

Margot (*to* ANNE). Why don't you two talk in the main room? It'd save a lot of trouble. It's hard on Mother, having to listen to those remarks from Mrs. Van Daan and not say a word.

Anne. Why doesn't she say a word? I think it's ridiculous to take it and take it.

Margot. You don't understand Mother at all, do you? She can't talk back. She's not like you. It's just not in her nature to fight back.

Anne. Anyway . . . the only one I worry about is you. I feel awfully guilty about you. (*She sits on the stool near* MARGOT, *putting on* MARGOT*'s high-heeled shoes.*)

Margot. What about?

Anne. I mean, every time I go into Peter's room, I have a feeling I may be hurting you. (MARGOT *shakes her head.*) I know if it were me, I'd be wild. I'd be desperately jealous, if it were me.

Margot. Well, I'm not.

Anne. You don't feel badly? Really? Truly? You're not jealous?

Margot. Of course I'm jealous . . . jealous that you've got something to get up in the morning for . . . But jealous of you and Peter? No.

[ANNE *goes back to the mirror.*]

Anne. Maybe there's nothing to be jealous of. Maybe he doesn't really like me. Maybe I'm just taking the place of his cat . . . (*She picks up a pair of short white gloves, putting them on.*) Wouldn't you like to come in with us?

Margot. I have a book.

[*The sound of the children playing outside fades out. In the main room* DUSSEL *can stand it no longer. He jumps up, going to the bedroom door and knocking sharply.*]

Dussel. Will you please let me in my room!

Anne. Just a minute, dear, dear Mr. Dussel. (*She picks up her mother's pink stole and adjusts it elegantly over her shoulders, then gives a last look in the mirror.*) Well, here I go . . . to run the gantlet.[5] (*She starts out, followed by* MARGOT.)

Dussel (*as she appears—sarcastic*). Thank you so much.

[DUSSEL *goes into his room.* ANNE *goes toward* PETER*'s room, passing* MRS. VAN DAAN *and her parents at the center table.*]

Mrs. Van Daan. My God, look at her! (ANNE *pays no attention. She knocks at* PETER*'s door.*) I don't know what good it is to have a son. I never see him. He wouldn't care if I killed myself. (PETER *opens the door and stands aside for* ANNE *to come in.*) Just a minute, Anne. (*She goes to them at the door.*) I'd like to say a few words to my son. Do you mind? (PETER *and* ANNE *stand waiting.*) Peter, I don't want you staying up till all hours tonight. You've got to have your sleep. You're a growing boy. You hear?

Mrs. Frank. Anne won't stay late. She's going to bed promptly at nine. Aren't you, Anne?

5. **run the gantlet** (gônt'lit): proceed while under attack from both sides.

A Critical Thinking
Expressing an Opinion
? Do you think that Anne is treating her mother fairly here? Explain. [Some students may say that Anne should have acknowledged her mother's (and the group's) concern about Mr. Kraler's illness. Others may think that Anne must stand up for herself. Still others may realize that there is ongoing, unresolvable friction between mother and daughter made almost intolerable by the living conditions.]

B Reading Skills and Strategies
Comparing and Contrasting
? In what way does Margot's suggestion reflect Mr. Frank's way of dealing with conflicts? [As Mr. Frank has done, Margot is suggesting a compromise.]

C Critical Thinking
Making Connections
? How do the gloves relate to the events in Act One, Scene 1? [Mr. Frank finds a glove; it triggers his memory of Anne and their life in the Annex.]

D Appreciating Language
Overstatement
Overstatement is exaggeration that is used for effect. Ask students to point to instances of overstatement in Mrs. Van Daan's speech. [Almost the whole speech is overstatement; the most obvious example is "He wouldn't care if I killed myself."]

Crossing the Curriculum

Art

Have students work in groups to design the sets for each room in the play. They can begin by doing research on the Anne Frank House in Amsterdam and then on sets for the play. They should first sketch or draw what they think the rooms should look like based on their reading of the play and on these other sources. Then, they should provide furniture and other props, such as Anne's movie star pictures (which can still be seen on the wall in the Amsterdam house). Students might want to create a model set, made of wood, cardboard, or other materials. They can also prepare costume-design sketches. After all the illustrations have been made, students can arrange them in a display.

Anne. Yes, Mother . . . (*To* MRS. VAN DAAN) May we go now?

Mrs. Van Daan. Are you asking me? I didn't know I had anything to say about it.

Mrs. Frank. Listen for the chimes, Anne dear.

[*The two young people go off into* PETER'S *room, shutting the door after them.*]

Mrs. Van Daan (*to* MRS. FRANK). In my day it was the boys who called on the girls. Not the girls on the boys.

Mrs. Frank. You know how young people like to feel that they have secrets. Peter's room is the only place where they can talk. E

Mrs. Van Daan. Talk! That's not what they called it when I was young.



Mrs. Frank.

[MRS. VAN DAAN *goes off to the bathroom.* MARGOT *settles down to read her book.* MR. FRANK *puts his papers away and brings a chess game to the center table. He and* MRS. FRANK *start to play. In* PETER'S *room,* ANNE *speaks to* PETER, *indignant, humiliated.*]

Anne. Aren't they awful? Aren't they impossible? Treating us as if we were still in the nursery.

[*She sits on the cot.* PETER *gets a bottle of pop and two glasses.*]

Peter. Don't let it bother you. It doesn't bother me.

Anne. I suppose you can't really blame them . . . they think back to what *they* were like at our age. They don't realize how much more advanced we are. . . . When you think what wonderful discussions we've had! . . . Oh, I forgot. I was going to bring you some more pictures.

Peter. Oh, these are fine, thanks.

Anne. Don't you want some more? Miep just brought me some new ones.

Peter. Maybe later. (*He gives her a glass of pop and, taking some for himself, sits down facing her.*)

Anne (*looking up at one of the photographs*). I remember when I got that . . . I won it. I bet Jopie that I could eat five ice-cream cones. We'd all been playing ping-pong . . . We used to have heavenly times . . . we'd finish up with ice cream at the Delphi or the Oasis, where Jews were allowed . . . there'd always be a lot of boys . . . we'd laugh and joke . . . I'd like to go back to it for a few days or a week. But after that I know I'd be bored to death. I think more seriously about life now. I want to be a journalist . . . or something. I love to write. What do you want to do?

Peter. I thought I might go off someplace . . . work on a farm or something . . . some job that doesn't take much brains.

Anne. You shouldn't talk that way. You've got the most awful inferiority complex.

Peter. I know I'm not smart.

Anne. That isn't true. You're much better than I am in dozens of things . . . arithmetic and algebra and . . . well, you're a million times better than I am in algebra. (*With sudden directness*) You like Margot, don't you? Right from the start you liked her, liked her much better than me. F

Peter (*uncomfortably*). Oh, I don't know.

[*In the main room* MRS. VAN DAAN *comes from the bathroom and goes over to the sink, polishing a coffeepot.*]

Anne. It's all right. Everyone feels that way. Margot's so good. She's sweet and bright and beautiful and I'm not.

E Elements of Literature

Character

? Why does Mrs. Frank defend Anne and Peter's right to privacy, whereas Mrs. Van Daan is critical of the two young people? [Mrs. Frank is more generous of spirit than Peter's mother; perhaps Mrs. Frank remembers her own desire for independence when she was a teenager. Perhaps she understands young people much better than Anne gives her credit for.]

F Reading Skills and Strategies

Using Context Clues

? What is an *inferiority complex*? What clue helps the reader figure out the phrase? [An *inferiority complex* is a strong feeling of inadequacy—that you are not good at anything you do. The clue: Anne gives the label to Peter after he says he would look for a job "that doesn't take much brains."] Is there anything in Anne's response to Peter that suggests she has an inferiority complex, too? [Anne's saying that Peter likes Margot suggests that Anne worries that Peter might not really like her (Anne).]

Getting Students Involved

Cooperative Learning

Character Scrapbook. Suggest that students work in small groups to create a scrapbook that a character in the play might have made while hiding in the Annex. Students may choose any character, including Anne. After returning to the text for clues and brainstorming ideas, students should divide the tasks of finding the appropriate objects or clippings, organizing them, placing them in a scrapbook, and creating a cover for it. Each group should present their book to the class.

A Reading Skills and Strategies

Making Inferences

? Why is it important to Peter that Anne has become "quieter"? [It indicates to him that she is more grown-up; she doesn't need to play childish pranks anymore to get attention.]

B Elements of Literature

Irony

? What makes this dialogue tragically ironic? [The reader knows that when Anne and Peter "get out of here," they will be in concentration camps, where survival, not friendship and romance, dominates everyone's life.]

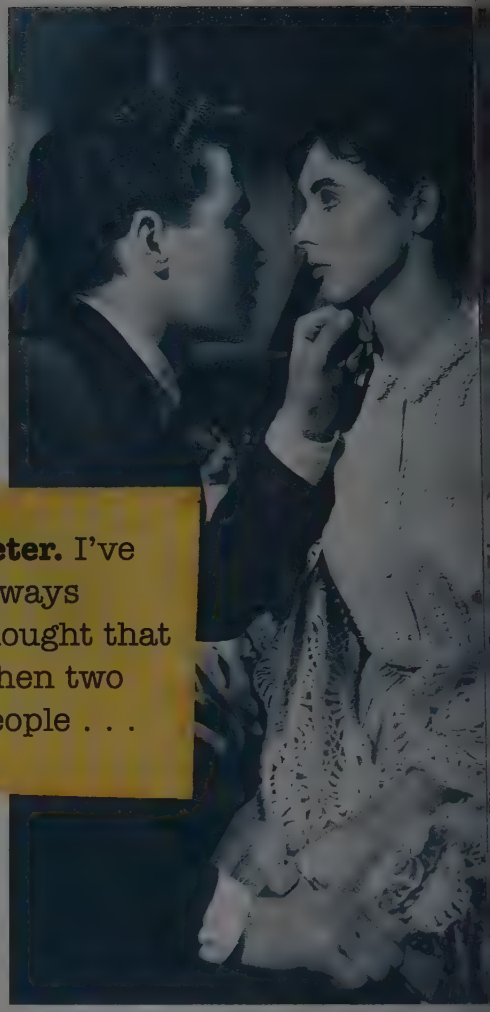
Peter. I wouldn't say that.
Anne. Oh, no, I'm not. I know that. I know quite well that I'm not a beauty. I never have been and never shall be.
Peter. I don't agree at all. I think you're pretty.
Anne. That's not true!
Peter. And another thing. You've changed . . . from at first, I mean.
Anne. I have?
Peter. I used to think you were awful noisy.
Anne. And what do you think now, Peter? How have I changed?
Peter. Well . . . er . . . you're . . . quieter.

[*In his room* DUSSEL *takes his pajamas and toilet articles and goes into the bathroom to change.*]

Anne. I'm glad you don't just hate me.
Peter. I never said that.
Anne. I bet when you get out of here, you'll never think of me again.
Peter. That's crazy.
Anne. When you get back with all of your friends, you're going to say . . . now what did I ever see in that Mrs. Quack Quack.
Peter. I haven't got any friends.
Anne. Oh, Peter, of course you have. Everyone has friends.
Peter. Not me. I don't want any. I get along all right without them.
Anne. Does that mean you can get along without me? I think of myself as your friend.
Peter. No. If they were all like you, it'd be different.

[*He takes the glasses and the bottle and puts them away. There is a second's silence and then* ANNE *speaks, hesitantly, shyly.*]

Anne. Peter, did you ever kiss a girl?
Peter. Yes. Once.
Anne. (*to cover her feelings*). That picture's crooked. (PETER *goes over, straightening the photograph.*) Was she pretty?



Peter. Huh?
Anne. The girl that you kissed.
Peter. I don't know. I was blindfolded. (*He comes back and sits down again.*) It was at a party. One of those kissing games.
Anne (*relieved*). Oh. I don't suppose that really counts, does it?

Peter. It didn't with me.
Anne. I've been kissed twice. Once a man I'd never seen before kissed me on the cheek when he picked me up off the ice and I was crying. And the other was Mr. Koophuis, a friend of Father's, who kissed my hand. You wouldn't say those counted, would you?
Peter. I wouldn't say so.
Anne. I know almost for certain that Margot would never kiss anyone unless she was engaged to them. And I'm sure too that Mother never touched a man before Pim. But I don't know . . . things are so different now . . . What do you think? Do you think a girl shouldn't kiss anyone except if she's engaged or something? It's so hard to try to think what to do, when here we are with the whole world falling around our ears and you think . . . well . . . you don't know what's going to happen tomorrow and . . . What do you think?
Peter. I suppose it'd depend on the girl. Some girls, anything they do's wrong. But others . . . well . . . it wouldn't necessarily be wrong with them. (*The carillon starts to strike nine o'clock.*) I've always thought that when two people . . .
Anne. Nine o'clock. I have to go.
Peter. That's right.
Anne (*without moving*). Good night.

[*There is a second's pause; then* PETER *gets up and moves toward the door.*]

Peter. You won't let them stop you coming?
Anne. No. (*She rises and starts for the door.*) Sometime I might bring my diary. There are so many things in it that I want to talk over with you. There's a lot about you.
Peter. What kind of thing?
Anne. I wouldn't want you to see some of it. I thought you were a nothing, just the way you thought about me.
Peter. Did you change your mind, the way I changed my mind about you?
Anne. Well . . . You'll see . . .

[*For a second* ANNE *stands looking up at* PETER, *longing for him to kiss her. As he makes no move, she turns away. Then suddenly* PETER *grabs her awkwardly in his arms, kissing her on the cheek.* ANNE *walks out dazed. She stands for a minute, her back to the people in the main room. As she regains her poise, she goes to her mother and father and* MARGOT, *silently kissing them. They murmur their good nights to her. As she is about to open her bedroom door, she catches sight of* MRS. VAN DAAN. *She goes quickly to her, taking her face in her hands and kissing her, first on one cheek and then on the other. Then she hurries off into her room.* MRS. VAN DAAN *looks after her and then looks over at* PETER*'s room. Her suspicions are confirmed.*]

Mrs. Van Daan (*she knows*). Ah hah!

[*The lights dim out. The curtain falls on the scene. In the darkness* ANNE*'s voice comes, faintly at first and then with growing strength.*]

Anne's Voice. By this time we all know each other so well that if anyone starts to tell a story, the rest can finish it for him. We're having to cut down still further on our meals. What makes it worse, the rats have been at work again. They've carried off some of our precious food. Even Mr. Dussel wishes now that Mouschi was here. Thursday, the twentieth of April, nineteen forty-four. Invasion fever is mounting every day. Miep tells us that people outside talk of nothing else. For myself, life has become much more pleasant. I often go to Peter's room after supper. Oh, don't think I'm in love, because I'm not. But it does make life more bearable to have someone with whom you can exchange views. No more tonight. P.S. . . . I must be honest. I must confess that I actually live for the next meeting. Is there anything lovelier than to sit under the skylight and feel the sun on your cheeks and have a darling

C Struggling Readers

Paraphrasing

Tell students that the phrase "falling around our ears" means "collapsing, or falling apart, right in the middle of our lives." Ask students to restate, in their own words, the important idea Anne is expressing here. Students should think of the events taking place in Europe as the context of Anne's speech. [Possible response: It's hard for young people to learn the differences between right and wrong when we are living in the middle of such evil.]

D English Language Learners

Contractions

? What does *it'd* stand for? ["it would"] What three other contractions appear in the dialogue, and what do they stand for? [*do's* for "do is"; *wouldn't*, for "would not"; *I've* for "I have"]

E Critical Thinking

Speculating

? Why does Anne kiss Mrs. Van Daan? [Possible responses: Anne is in the mood to kiss everybody since she has just been kissed; because Anne is so happy, she has forgotten her dislike of Mrs. Van Daan.]

F Critical Thinking

Determining the Authors' Purpose

? Why do the playwrights have Anne mention that the rats have been eating the food? [This comment reminds the reader that, earlier, Mr. Van Daan seemed to be stealing bread from the cupboard, and apparently the food is still disappearing.]

G Reading Skills and Strategies



Using Resources

If students are not sure what Anne means by "invasion fever," have them check the time line for 1944 (p. 345). Ask them what the phrase probably refers to. [D-day, June 6] Explain that the Allied invasion of western Europe had been expected some time before it took place.

Crossing the Curriculum

Health

Students may want to report to the class on the effects the confined quarters and poor diet had on the Franks and their companions. Students could research the important components of a healthy teenager's diet and lifestyle that Anne did not have (for instance, exercise, fresh fruits, milk, and vegetables).

Geography/History

Have students research the geography of the city of Amsterdam, including the location of the Anne Frank House and the Westertoren Church. They should pay particular attention to the influence of the Amstel River on the city's design and culture. Suggest that students focus on the Amsterdam that Anne Frank knew and that they write a description of its points of interest.

boy in your arms? I admit now that I'm glad the Van Daans had a son and not a daughter. I've outgrown another dress. That's the third. I'm having to wear Margot's clothes after all. I'm working hard on my French and am now reading *La Belle Nivernaise.*[6]

[*As she is saying the last lines, the curtain rises on the scene. The lights dim on as* ANNE'S *voice fades out.*]

SCENE 3

It is night, a few weeks later. Everyone is in bed. There is complete quiet. In the VAN DAANS' *room a match flares up for a moment and then is quickly put out.* MR. VAN DAAN, *in bare feet, dressed in underwear and trousers, is dimly seen coming stealthily down the stairs and into the main room, where* MR. *and* MRS. FRANK *and* MARGOT *are sleeping. He goes to the food safe and again lights a match. Then he cautiously opens the safe, taking out a half loaf of bread. As he closes the safe, it creaks. He stands rigid.* MRS. FRANK *sits up in bed. She sees him.*

Mrs. Frank (*screaming*). Otto! Otto! Komme schnell![7]

[*The rest of the people wake, hurriedly getting up.*]

Mr. Frank. Was ist los? Was ist passiert?[8]

[DUSSEL, *followed by* ANNE, *comes from his room.*]

Mrs. Frank (*as she rushes over to* MR. VAN DAAN). Er stiehlt das Essen![9]

6. ***La Belle Nivernaise*** (nē·ver'nez'): children's story by the French writer Alphonse Daudet (1840–1897).
7. **Komme schnell!:** German for "Come quickly!"
8. **Was . . . passiert?:** "What's going on? What happened?"
9. **Er . . . Essen!:** "He is stealing the food!"

Dussel (*grabbing* MR. VAN DAAN). You! You! Give me that.

Mrs. Van Daan (*coming down the stairs*). Putti . . . Putti . . . what is it?

Dussel (*his hands on* MR. VAN DAAN'S *neck*). You dirty thief . . . stealing food . . . you good-for-nothing . . .

Mr. Frank. Mr. Dussel! For God's sake! Help me, Peter!

[PETER *comes over, trying, with* MR. FRANK, *to separate the two struggling men.*]

Peter. Let him go! Let go!

[DUSSEL *drops* MR. VAN DAAN, *pushing him away. He shows them the end of a loaf of bread that he has taken from* MR. VAN DAAN.]

Dussel. You greedy, selfish . . . !

[MARGOT *turns on the lights.*]

Mrs. Van Daan. Putti . . . what is it?

[*All of* MRS. FRANK'S *gentleness, her self-control, is gone. She is outraged, in a frenzy of indignation.*]

Mrs. Frank. The bread! He was stealing the bread!

Dussel. It was you, and all the time we thought it was the rats!

Mr. Frank. Mr. Van Daan, how could you!

Mr. Van Daan. I'm hungry.

Mrs. Frank. We're all of us hungry! I see the children getting thinner and thinner. Your own son Peter . . . I've heard him moan in his sleep, he's so hungry. And you come in the night and steal food that should go to them . . . to the children!

Mrs. Van Daan (*going to* MR. VAN DAAN *protectively*). He needs more food than the rest of us. He's used to more. He's a big man.

[MR. VAN DAAN *breaks away, going over and sitting on the couch.*]

Mrs. Frank (*turning on* MRS. VAN DAAN). And

A Critical Thinking

Extending the Text

? What does Mr. Frank's reaction to Dussel indicate about Mr. Frank's principles? [Mr. Frank is more outraged at Dussel for attacking Mr. Van Daan than he is at Mr. Van Daan for stealing the food.] Could Dussel be justified in attacking Mr. Van Daan? [Some students may defend Dussel because no one should be allowed to steal food from hungry people. Other students may say that Mr. Van Daan was wrong but that Dussel should not have responded with physical violence.]

B Elements of Literature

Character

? Mrs. Frank has mostly remained calm until now. How would an actor demonstrate this change in Mrs. Frank's attitude? [An actor might use gestures and expressions and change the tone and volume of her voice.]

Crossing the Curriculum

Social Studies

Ration books are one key to the Franks' survival. Students might do some investigating and report on the use of ration books in the United States during World War II. What types of items were rationed, and why? For instance, why was gasoline rationed? Who would be most likely to get gasoline in wartime? [Military vehicles used great quantities of gasoline.] Automobile manufacturers stopped making cars—what did they produce instead? [tanks, jeeps, and other military vehicles] How would this shift in production affect ordinary people? [Civilians could not buy cars; only the government and the military could.]

you . . . you're worse than he is! You're a mother, and yet you sacrifice your child to this man . . . this . . . this . . .

Mr. Frank. Edith! Edith!

[MARGOT *picks up the pink woolen stole, putting it over her mother's shoulders.*]

Mrs. Frank (*paying no attention, going on to* MRS. VAN DAAN). Don't think I haven't seen you! Always saving the choicest bits for him! I've watched you day after day and I've held my tongue. But not any longer! Not after this! Now I want him to go! I want him to get out of here!

Mr. Frank. Edith!

Mr. Van Daan. Get out of here?

Mrs. Van Daan. What do you mean?

Together

Mrs. Frank. Just that! Take your things and get out!

Mr. Frank (*to* MRS. FRANK). You're speaking in anger. You cannot mean what you are saying.

Mrs. Frank. I mean exactly that!

[MRS. VAN DAAN *takes a cover from the* FRANKS' *bed, pulling it about her.*]

Mr. Frank. For two long years we have lived here, side by side. We have respected each other's rights . . . we have managed to live in peace. Are we now going to throw it all away? I know this will never happen again, will it, Mr. Van Daan?

Mr. Van Daan. No. No.

Mrs. Frank. He steals once! He'll steal again!

[MR. VAN DAAN, *holding his stomach, starts for the bathroom.* ANNE *puts her arms around him, helping him up the step.*]

Mr. Frank. Edith, please. Let us be calm. We'll all go to our rooms . . . and afterwards we'll sit down quietly and talk this out . . . we'll find some way . . .

Mrs. Frank. No! No! No more talk! I want them to leave!

Mrs. Van Daan. You'd put us out, on the streets?

Mrs. Frank. There are other hiding places.

Mrs. Van Daan. A cellar . . . a closet. I know. And we have no money left even to pay for that.

Mrs. Frank. I'll give you money. Out of my own pocket I'll give it gladly. (*She gets her purse from a shelf and comes back with it.*)

Mrs. Van Daan. Mr. Frank, you told Putti you'd never forget what he'd done for you when you came to Amsterdam. You said you could never repay him, that you . . .

Mrs. Frank (*counting out money*). If my husband had any obligation to you, he's paid it, over and over.

Mr. Frank. Edith, I've never seen you like this before. I don't know you.

Mrs. Frank. I should have spoken out long ago.

Dussel. You can't be nice to some people.

Mrs. Van Daan (*turning on* DUSSEL). There would have been plenty for all of us, if *you* hadn't come in here!

Mr. Frank. We don't need the Nazis to destroy us. We're destroying ourselves.

[*He sits down, with his head in his hands.* MRS. FRANK *goes to* MRS. VAN DAAN.]

Mrs. Frank (*giving* MRS. VAN DAAN *some money*). Give this to Miep. She'll find you a place.

Anne. Mother, you're not putting *Peter* out. Peter hasn't done anything.

Mrs. Frank. He'll stay, of course. When I say I must protect the children, I mean Peter too.

[PETER *rises from the steps where he has been sitting.*]

Peter. I'd have to go if Father goes.

[MR. VAN DAAN *comes from the bathroom.* MRS. VAN DAAN *hurries to him and takes him to the couch. Then she gets water from the sink to bathe his face.*]

C Appreciating Language

Punctuation

? The sequence of three dots, called an ellipsis (plural *ellipses*), indicates a break in speech. Why doesn't Mrs. Frank finish the sentence beginning "You're"? [She is too angry to finish.] Say the dialogue as Mrs. Frank would.

D English Language Learners

Idioms

? What does "held my tongue" mean? ["not spoken my true feelings"]

E Critical Thinking

Expressing an Opinion

? Should the Van Daans leave the Annex? [Possible responses: Mrs. Van Daan and Peter have not stolen food and should not share the blame for Mr. Van Daan's actions. Mrs. Frank should wait until she is calmer and then discuss the matter with her family and with Miep, who would have to look for another hiding place for the Van Daans. Forcing the Van Daans out would surely put their lives in danger.]

F Reading Skills and Strategies

Drawing Conclusions

? Why does Anne help Mr. Van Daan up the step? [Possible responses: She may feel compassion for Mr. Van Daan since everyone else is being hard on him. Anne may sympathize with her mother's anger, but she also understands her father's attempt to restore calm to the group. She may be worried that Peter will have to leave the Annex too.]

G Critical Thinking

Interpreting

? What does Mr. Frank mean here? [The inhabitants have been forced to live under intolerable physical and emotional conditions that have created great tension among the members of the group. Mr. Frank is being sadly ironic here.]

A Critical Thinking

Interpreting

? Why does Peter insist on leaving too? [Possible responses: His ties to his parents are stronger than those to Anne; he wants to stay with his parents to help protect them. Although he may be ashamed of his father, he loves his parents.]

B Elements of Literature

Character

? Margot has not been a forceful character in the play. We see all characters and all events through Anne's eyes. Here Margot sympathizes with Anne despite their mother's deep anger. In the next column, Margot shouts at Dussel for his petty behavior. What might have caused Margot to become more assertive? [Like Anne, Margot has matured during the difficult stay at the Annex; she also has grown weary of all the fighting and feels compelled to speak up.] Margot, remember, is also a teenager and suffers just as Anne does—perhaps in a different way, because by temperament she is quieter, less outgoing.

C Reading Skills and Strategies

Drawing Conclusions

? Why does Mr. Frank not want Miep to see the inhabitants fighting? [He is ashamed of their behavior and does not want to endanger the group's relationship with Miep.]

D Elements of Literature

Dialogue

? Speak the dialogue the way the characters would. What does Dussel's counting out of the potatoes, repeated from column 1, suggest about him? [He could be behaving mechanically; perhaps, since he was never sensitive, he has become less so because of the stress; he might be trying to annoy Margot.] What does Mrs. Van Daan's dialogue indicate? [Her bickering suggests that she doesn't understand Mrs. Frank's deep anger at Mr. Van Daan. She might be trying to defend herself and get her share.]

Mrs. Frank (*while this is going on*). He's no father to you . . . that man! He doesn't know what it is to be a father!

Peter (*starting for his room*). I wouldn't feel right. I couldn't stay.

Mrs. Frank. Very well, then. I'm sorry.

Anne (*rushing over to* PETER). No, Peter! No! (PETER *goes into his room, closing the door after him.* ANNE *turns back to her mother, crying.*) I don't care about the food. They can have mine! I don't want it! Only don't send them away. It'll be daylight soon. They'll be caught . . .

Margot (*putting her arms comfortingly around* ANNE). Please, Mother!

Mrs. Frank. They're not going now. They'll stay here until Miep finds them a place. (*To* MRS. VAN DAAN) But one thing I insist on! He must never come down here again! He must never come to this room where the food is stored! We'll divide what we have . . . an equal share for each! (DUSSEL *hurries over to get a sack of potatoes from the food safe.* MRS. FRANK *goes on, to* MRS. VAN DAAN) You can cook it here and take it up to him.

[DUSSEL *brings the sack of potatoes back to the center table.*]

Margot. Oh, no. No. We haven't sunk so far that we're going to fight over a handful of rotten potatoes.

Dussel (*dividing the potatoes into piles*). Mrs. Frank, Mr. Frank, Margot, Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself . . . Mrs. Frank . . .

[*The buzzer sounds in* MIEP*'s signal.*]

Mr. Frank. It's Miep! (*He hurries over, getting his overcoat and putting it on.*)

Margot. At this hour?



Map kept by Mr. Frank after the Allied invasion of Normandy. Colored pins show the progress of the Allied forces.

Mrs. Frank. It is trouble.

Mr. Frank (*as he starts down to unbolt the door*). I beg you, don't let her see a thing like this!

Dussel (*counting without stopping*). . . . Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself . . .

Margot (*to* DUSSEL). Stop it! Stop it!

Dussel. . . . Mr. Frank, Margot, Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself, Mrs. Frank . . .

Mrs. Van Daan. You're keeping the big ones for yourself! All the big ones . . . Look at the size of that! . . . And that! . . .

[DUSSEL *continues with his dividing.* PETER, *with his shirt and trousers on, comes from his room.*]

Margot. Stop it! Stop it!

[*We hear* MIEP*'s excited voice speaking to* MR. FRANK *below.*]

Miep. Mr. Frank . . . the most wonderful news! . . . The invasion[10] has begun!

10. the invasion: On June 6, 1944, Allied forces landed in Normandy, a region of northern France, to launch a military campaign against the Germans.

Mr. Frank. Go on, tell them! Tell them!

[MIEP *comes running up the steps, ahead of* MR. FRANK. *She has a man's raincoat on over her nightclothes and a bunch of orange-colored flowers in her hand.*]

Miep. Did you hear that, everybody? Did you hear what I said? The invasion has begun! The invasion! E

[*They all stare at* MIEP, *unable to grasp what she is telling them.* PETER *is the first to recover his wits.*]

Peter. Where?
Mrs. Van Daan. When? When, Miep?
Miep. It began early this morning . . .

[*As she talks on, the realization of what she has said begins to dawn on them. Everyone goes crazy. A wild demonstration takes place.* MRS. FRANK *hugs* MR. VAN DAAN.]

Mrs. Frank. Oh, Mr. Van Daan, did you hear that?

[DUSSEL *embraces* MRS. VAN DAAN. PETER *grabs a frying pan and parades around the room, beating on it, singing the Dutch national anthem.* ANNE *and* MARGOT *follow him, singing, weaving in and out among the excited grown-ups.* MARGOT *breaks away to take the flowers from* MIEP *and distribute them to everyone. While this pandemonium is going on,* MRS. FRANK *tries to make herself heard above the excitement.*] F

Mrs. Frank (*to* MIEP). How do you know?
Miep. The radio . . . The BBC![11] They said they landed on the coast of Normandy!
Peter. The British?
Miep. British, Americans, French, Dutch, Poles, Norwegians . . . all of them! More than four thousand ships! Churchill[12] spoke, and General Eisenhower![13] D-day, they call it! G
Mr. Frank. Thank God, it's come!
Mrs. Van Daan. At last!
Miep (*starting out*). I'm going to tell Mr. Kraler. This'll be better than any blood transfusion.
Mr. Frank (*stopping her*). What part of Normandy did they land, did they say?
Miep. Normandy . . . that's all I know now . . . I'll be up the minute I hear some more! (*She goes hurriedly out.*)
Mr. Frank (*to* MRS. FRANK). What did I tell you? What did I tell you?

[MRS. FRANK *indicates that he has forgotten to bolt the door after* MIEP. *He hurries down the steps.* MR. VAN DAAN, *sitting on the couch, suddenly breaks into a convulsive sob. Everybody looks at him, bewildered.*]

Mrs. Van Daan (*hurrying to him*). Putti! Putti! What is it? What happened?
Mr. Van Daan. Please. I'm so ashamed.

[MR. FRANK *comes back up the steps.*]

Dussel. Oh, for God's sake!
Mrs. Van Daan. Don't, Putti.
Margot. It doesn't matter now!
Mr. Frank (*going to* MR. VAN DAAN). Didn't you hear what Miep said? The invasion has come! We're going to be liberated! This is a time to celebrate! (*He embraces* MRS. FRANK *and then hurries to the cupboard and gets the cognac and a glass.*) H
Mr. Van Daan. To steal bread from children!
Mrs. Frank. We've all done things that we're ashamed of.
Anne. Look at me, the way I've treated Mother . . . so mean and horrid to her.

11. BBC: British Broadcasting Corporation. People listened to the BBC, illegally, for news of the war that was more accurate than what German-controlled broadcasters offered.

12. Churchill: Sir Winston Churchill (1874–1965), British prime minister during World War II.

13. General Eisenhower: Dwight D. Eisenhower (1890–1969), commander of the Allied forces in western Europe. He later became president of the United States (1953–1961).

E Elements of Literature

Irony

? How do you feel about Miep's good news? [Possible responses: The news is ironic, since the reader knows that the play will end tragically.]

F Vocabulary Note

Word Origins

? What is the meaning of *pandemonium*? [a "scene of noise and confusion"] What is the origin of the word? [from the Greek *pan-*, meaning "all" and *daimon*, meaning "demon"]

G Historical Connections

A number of nations were represented in the Allied forces, even nations that Hitler had already invaded. Again, students may wish to do research on the D-day invasion of Normandy. One of the landing sites was code-named Omaha Beach. (Steven Spielberg's 1998 movie *Saving Private Ryan* opens with Spielberg's reenactment of the carnage at Omaha Beach.) Because the United States had entered the war in late 1941, about two years after Hitler had invaded much of Europe, and because it had a bigger industrial capacity, the United States could take the lead in planning and supplying the invasion.

H Elements of Literature

Irony

? What tragic irony do you feel on hearing Mr. Frank's words and on watching the "family's" joyful celebration of D-day? [The "family" is certain that the invasion will mean freedom for them, but it does not. All except Mr. Frank perish before the Allies liberate the camps they will shortly be taken to.] Remind students to check the time line for V-E day (Victory in Europe)—May 8, 1945, eleven months after D-day.

Listening to Music

Holocaust, by Morton Gould

Morton Gould (1913–1996), who grew up in a nonmusical home in New York City, astonished family members when he mastered the piano at age five. As a teenager during the Great Depression, he helped support his family by playing the piano for vaudeville acts. Gould went on to compose symphonies, ballets, and music for Broadway shows, movies, and TV.

His orchestral suite *Holocaust* originated as background music for the 1978 miniseries about the Nazi terror against the Jews.

Activity

Have students listen to some or all of the *Holocaust* suite. Then, ask class members to work in small groups to perform the opening or closing scene of the play, with an appropriate portion of the suite as accompaniment.

Mrs. Frank. No, Anneke, no.

[ANNE *runs to her mother, putting her arms around her.*]

Anne. Oh, Mother, I was. I was awful.
Mr. Van Daan. Not like me. No one is as bad as me!
Dussel (*to* MR. VAN DAAN). Stop it now! Let's be happy!
Mr. Frank (*giving* MR. VAN DAAN *a glass of cognac*). Here! Here! Schnapps![14] L'chaim![15]

[MR. VAN DAAN *takes the cognac. They all watch him. He gives them a feeble smile.* ANNE *puts up her fingers in a V-for-victory sign. As* MR. VAN DAAN *gives an answering V sign, they are startled to hear a loud sob from behind them. It is* MRS. FRANK, *stricken with remorse. She is sitting on the other side of the room.*]

Mrs. Frank (*through her sobs*). When I think of the terrible things I said . . .

[MR. FRANK, ANNE, *and* MARGOT *hurry to her, trying to comfort her.* MR. VAN DAAN *brings her his glass of cognac.*]

Mr. Van Daan. No! No! You were right!
Mrs. Frank. That I should speak that way to you! . . . Our friends! . . . Our guests! (*She starts to cry again.*)
Dussel. Stop it, you're spoiling the whole invasion!

[*As they are comforting her, the lights dim out. The curtain falls.*]

Anne's Voice (*faintly at first and then with growing strength*). We're all in much better spirits these days. There's still excellent news of the invasion. The best part about it is that I have a feeling that friends are coming. Who knows? Maybe I'll be back in school by fall. Ha, ha! The joke is on us! The warehouse man doesn't know a thing and we are paying him all that money! . . . Wednesday, the second of July, nineteen forty-four. The invasion seems temporarily to be bogged down. Mr. Kraler has to have an operation, which looks bad. The Gestapo have found the radio that was stolen. Mr. Dussel says they'll trace it back and back to the thief, and then, it's just a matter of time till they get to us. Everyone is low. Even poor Pim can't raise their spirits. I have often been downcast myself . . . but never in despair. I can shake off everything if I write. But . . . and that is the great question . . . will I ever be able to write well? I want to so much. I want to go on living even after my death. Another birthday has gone by, so now I am fifteen. Already I know what I want. I have a goal, an opinion.

[*As this is being said, the curtain rises on the scene, the lights dim on, and* ANNE's *voice fades out.*]

SCENE 4

It is an afternoon a few weeks later. . . . Everyone but Margot is in the main room. There is a sense of great tension.

Both MRS. FRANK *and* MR. VAN DAAN *are nervously pacing back and forth.* DUSSEL *is standing at the window, looking down fixedly at the street below.* PETER *is at the center table, trying to do his lessons.* ANNE *sits opposite him, writing in her diary.* MRS. VAN DAAN *is seated on the couch, her eyes on* MR. FRANK *as he sits reading.*

The sound of a telephone ringing comes from the office below. They all are rigid, listening tensely. DUSSEL *rushes down to* MR. FRANK.

WORDS TO OWN
remorse (ri·môrs′) *n.*: deep feeling of guilt.

14. **schnapps** (shnäps): strong liquor.
15. **L'chaim!** (lə·khä′yim): Hebrew toast meaning "To life!"

A Appreciating Language
International Expressions
Be sure students understand what *toast* means in this context. [an expression, often said over a drink, to celebrate an occasion] The "family" makes their toast in Hebrew. Students may know toasts in other languages—for example, *skoal,* from the Danish and Norwegian word for "cup."

B Reading Skills and Strategies
Connecting with the Text
? Why does Mr. Van Daan's stealing no longer seem to matter? [The good news makes the characters more tolerant of one another, at least for the moment. Personal conflicts become less important when compared with events—happy or sad—in the outside world.]

C Elements of Literature
Irony
? How much time has passed since the invasion? [barely a month] Which of Anne's statements in this speech is sadly prophetic? [that she wants to go on living after her death] What is ironic about Anne's wish? [She doesn't realize, though we do, that she will be famous because of the way she died and that the only thing she will write in her life will be this diary.]

D Reading Skills and Strategies
Responding to the Text
? How might writing raise people's spirits? [Writing can help create order out of chaos; it allows us to think more calmly and privately about what is troubling us; writing can provide a distraction from anxiety; expressing ourselves in language provides a source of pleasure; writing can become a permanent record of our lives.]

Dussel. There it goes again, the telephone! Mr. Frank, do you hear?
Mr. Frank (*quietly*). Yes. I hear.
Dussel (*pleading, insistent*). But this is the third time, Mr. Frank! The third time in quick succession! It's a signal! I tell you it's Miep, trying to get us! For some reason she can't come to us and she's trying to warn us of something!
Mr. Frank. Please. Please.
Mr. Van Daan (*to* DUSSEL). You're wasting your breath.
Dussel. Something has happened, Mr. Frank. For three days now Miep hasn't been to see us! And today not a man has come to work. There hasn't been a sound in the building!
Mrs. Frank. Perhaps it's Sunday. We may have lost track of the days.
Mr. Van Daan (*to* ANNE). You with the diary there. What day is it?
Dussel (*going to* MRS. FRANK). I don't lose track of the days! I know exactly what day it is! It's Friday, the fourth of August. Friday, and not a man at work. (*He rushes back to* MR. FRANK, *pleading with him, almost in tears.*) I tell you Mr. Kraler's dead. That's the only explanation. He's dead and they've closed down the building, and Miep's trying to tell us!
Mr. Frank. She'd never telephone us.
Dussel (*frantic*). Mr. Frank, answer that! I beg you, answer it!
Mr. Frank. No.
Mr. Van Daan. Just pick it up and listen. You don't have to speak. Just listen and see if it's Miep.
Dussel (*speaking at the same time*). For God's sake . . . I ask you.
Mr. Frank. No. I've told you, no. I'll do nothing that might let anyone know we're in the building.
Peter. Mr. Frank's right.
Mr. Van Daan. There's no need to tell us what side you're on.
Mr. Frank. If we wait patiently, quietly, I believe that help will come.

[*There is silence for a minute as they all listen to the telephone ringing.*]

Dussel. I'm going down. (*He rushes down the steps.* MR. FRANK *tries ineffectually to hold him.* DUSSEL *runs to the lower door, unbolting it. The telephone stops ringing.* DUSSEL *bolts the door and comes slowly back up the steps.*) Too late.

[MR. FRANK *goes to* MARGOT *in* ANNE'S *bedroom.*]

Mr. Van Daan. So we just wait here until we die.
Mrs. Van Daan (*hysterically*). I can't stand it! I'll kill myself! I'll kill myself!
Mr. Van Daan. For God's sake, stop it!

[*In the distance, a German military band is heard playing a Viennese waltz.*]

Mrs. Van Daan. I think you'd be glad if I did! I think you want me to die!
Mr. Van Daan. Whose fault is it we're here? (MRS. VAN DAAN *starts for her room. He follows, talking at her.*) We could've been safe somewhere . . . in America or Switzerland. But no! No! You wouldn't leave when I wanted to. You couldn't leave your things. You couldn't leave your precious furniture.
Mrs. Van Daan. Don't touch me!

[*She hurries up the stairs, followed by* MR. VAN DAAN. PETER, *unable to bear it, goes to his room.* ANNE *looks after him, deeply concerned.* DUSSEL *returns to his post at the window.* MR. FRANK *comes back into the main room and takes a book, trying to read.* MRS. FRANK *sits near the sink, starting to peel some potatoes.* ANNE *quietly goes to* PETER'S *room, closing the door after her.* PETER *is lying face down on the cot.* ANNE *leans over him, holding him in her arms, trying to bring him out of his despair.*]

Anne. Look, Peter, the sky. (*She looks up through the skylight.*) What a lovely, lovely day! Aren't the clouds beautiful? You know

E Critical Thinking
Determining the Authors' Purpose

? Up to now, the passage of time has been indicated either in the stage directions or in Anne's readings from the diary. Why have the playwrights used Dussel's dialogue to indicate the day? [The sense of drama is heightened by the announcement, since readers know from the time line that the Annex was raided on August 4, 1944. Also, Anne could not have written about the Gestapo's raid, because she had to abandon the diary when the fugitives were captured.]

F Elements of Literature
Suspense/Irony

Ask students to explain how the playwrights have created suspense even though we know how the play will end. [We know, but the characters do not know, what will happen next; we do not know exactly how the raid will take place and that creates anxious suspense.]

G Elements of Literature
Irony

? The Viennese waltz has been heard earlier in the play. What might its effect be? [The poignant, romantic waltz music contrasts with reality—with the dangerous and unpleasant life in the Annex and with the brutality of the Nazis whose military are playing the music.]

Making the Connections

Cultural Connections: Jewish Emigration

The Franks and their companions tried to escape the Nazis by hiding in Amsterdam. Tragically, the Gestapo discovered their hideout only nine months before Germany surrendered. To escape the Nazis, many European Jews emigrated from Europe. Most tried to get visas to come to the United States. Those who couldn't get into the United States tried for South America, South Africa, Palestine, and Asia. Students might do research to find the number of Jewish refugees who found asylum in various countries. They may discover many tragic stories in their research, such as the episode involving the ship *St. Louis*, which, full of Jewish refugees, was turned away in 1939 from both Cuba and the United States. Researchers can present their findings on a pie chart or other graphic organizer, drawn on a poster. Students who have family members or know other adults who emigrated (some as very young children) might interview these refugees and present their findings to the class. Students who have recently emigrated from abroad, or whose parents or other family members emigrated as refugees, might describe their own experiences to the class.

A Connecting with the Text

Vivid Description

Have students read the passage aloud. Ask them to paraphrase what Anne says here in the three sentences beginning "You know the most wonderful part . . ." Then have them point out the details that help them see what Anne imagines. Ask if nature gives them this kind of joy.

B Critical Thinking

Making Connections

? What are the similarities between what Anne says to Peter here and what Anne's mother said earlier (p. 392) to Anne and Margot? [Both comments are about appreciating what you have. Mrs. Frank expressed gratitude for the family's safety; Anne's gratitude is for the goodness of people she knows.]

C Elements of Literature

Climax

The audience of the play would feel the climax of the story here. The group in the Annex is about to be captured. The moments of silent waiting increase the suspense and climax in the play's most emotional incident: the discovery of the Annex and its occupants.

what I do when it seems as if I couldn't stand being cooped up for one more minute? I *think* myself out. I think myself on a walk in the park where I used to go with Pim. Where the jonquils and the crocuses and the violets grow down the slopes. You know the most wonderful part about *thinking* yourself out? You can have it any way you like. You can have roses and violets and chrysanthemums all blooming at the same time. . . . It's funny . . . I used to take it all for granted . . . and now I've gone crazy about everything to do with nature. Haven't you?

Peter. I've just gone crazy. I think if something doesn't happen soon . . . if we don't get out of here . . . I can't stand much more of it!

Anne (*softly*). I wish you had a religion, Peter.

Peter. No, thanks! Not me!

Anne. Oh, I don't mean you have to be Orthodox . . .[16] or believe in Heaven and Hell and Purgatory and things . . . I just mean some religion . . . it doesn't matter what. Just to believe in something! When I think of all that's out there . . . the trees . . . and flowers . . . and sea gulls . . . When I think of the dearness of you, Peter . . . and the goodness of the people we know . . . Mr. Kraler, Miep, Dirk, the vegetable man, all risking their lives for us every day . . . When I think of these good things, I'm not afraid anymore . . . I find myself, and God, and I . . .

[PETER *interrupts, getting up and walking away.*]

Peter. That's fine! But when I begin to think, I get mad! Look at us, hiding out for two years. Not able to move! Caught here like . . . waiting for them to come and get us . . . and all for what?

Anne. We're not the only people that've had to suffer. There've always been people that've had to . . . sometimes one race . . . sometimes another . . . and yet . . .

Peter. That doesn't make me feel any better!

Anne (*going to him*). I know it's terrible, trying to have any faith . . . when people are doing such horrible . . . But you know what I sometimes think? I think the world may be going through a phase, the way I was with Mother. It'll pass, maybe not for hundreds of years, but someday . . . I still believe, in spite of everything, that people are really good at heart.

Peter. I want to see something now . . . not a thousand years from now! (*He goes over, sitting down again on the cot.*)

Anne. But, Peter, if you'd only look at it as part of a great pattern . . . that we're just a little minute in the life . . . (*She breaks off.*) Listen to us, going at each other like a couple of stupid grown-ups! Look at the sky now. Isn't it lovely? (*She holds out her hand to him.* PETER *takes it and rises, standing with her at the window looking out, his arms around her.*) Someday, when we're outside again, I'm going to . . .

[*She breaks off as she hears the sound of a car, its brakes squealing as it comes to a sudden stop. The people in the other rooms also become aware of the sound. They listen tensely. Another car roars up to a screeching stop.* ANNE *and* PETER *come from* PETER'S *room.* MR. *and* MRS. VAN DAAN *creep down the stairs.* DUSSEL *comes out from his room. Everyone is listening, hardly breathing. A doorbell clangs again and again in the building below.* MR. FRANK *starts quietly down the steps to the door.* DUSSEL *and* PETER *follow him. The others stand rigid, waiting, terrified.*

In a few seconds DUSSEL *comes stumbling back up the steps. He shakes off* PETER'S *help and goes to his room.* MR. FRANK *bolts the door below and comes slowly back up the steps. Their eyes are all on him as he stands there*

16. **Orthodox:** Orthodox Jews strictly observe Jewish traditions.

Assessing Learning

Check Test: Short Answers

1. Why do Mr. and Mrs. Van Daan argue about her coat? [Mr. Van Daan wants to sell it.]
2. Who does Dussel think the thief was? [Carl, the employee who is asking for a raise]
3. What news gives the occupants renewed hope? [news of the D-day invasion]
4. Why does Mrs. Frank want the Van Daans to leave the Annex? [Mr. Van Daan is caught stealing food.]
5. What happens to the attic inhabitants at the end of the play? [Their hiding place is discovered and they are taken away.]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, pp. 50, 52, 54

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparencies 17, 18

for a minute. They realize that what they feared has happened. MRS. VAN DAAN *starts to whimper.* MR. VAN DAAN *puts her gently in a chair and then hurries off up the stairs to their room to collect their things.* PETER *goes to comfort his mother. There is a sound of violent pounding on a door below.*]

Mr. Frank (*quietly*). For the past two years we have lived in fear. Now we can live in hope.

[*The pounding below becomes more insistent. There are muffled sounds of voices, shouting commands.*]

Men's Voices. Aufmachen! Da drinnen! Aufmachen! Schnell! Schnell! Schnell![17] (*Etc., etc.*)

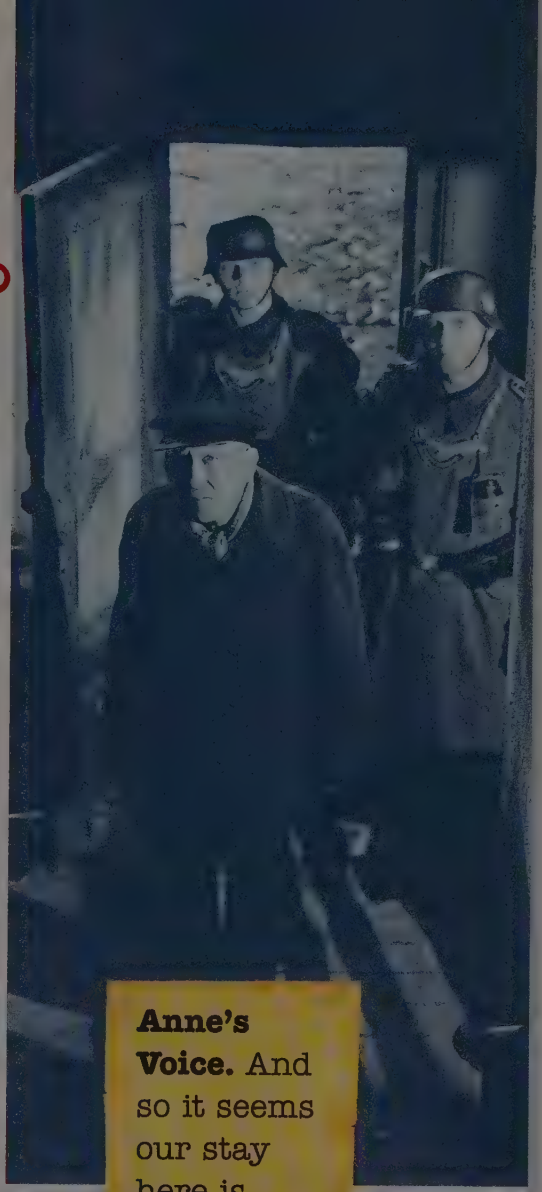
[*The street door below is forced open. We hear the heavy tread of footsteps coming up.* MR. FRANK *gets two school bags from the shelves and gives one to* ANNE *and the other to* MARGOT. *He goes to get a bag for* MRS. FRANK. *The sound of feet coming up grows louder.* PETER *comes to* ANNE, *kissing her goodbye; then he goes to his room to collect his things. The buzzer of their door starts to ring.* MR. FRANK *brings* MRS. FRANK *a bag. They stand together, waiting. We hear the thud of gun butts on the door, trying to break it down.*

ANNE *stands, holding her school satchel, looking over at her father and mother with a soft, reassuring smile. She is no longer a child, but a woman with courage to meet whatever lies ahead.*

The lights dim out. The curtain falls on the scene. We hear a mighty crash as the door is shattered. After a second ANNE*'s voice is heard.*]

Anne's Voice. And so it seems our stay here is over. They are waiting for us now. They've allowed us five minutes to get our things. We can each take a bag and whatever it will hold of

17. **Aufmachen! . . . Schnell!:** German for "Open up! You in there! Open up! Quickly! Quickly! Quickly!"



Anne's Voice. And so it seems our stay here is over.

Critical Thinking

Interpreting the Text

? What does Mr. Frank mean by this statement? [Their lives will no longer be ruled by fear. Up until now the "family" has imagined the worst. Now they can hope that they will be freed.]

Making the Connections

Connecting to the Theme: "I Still Believe"

To help students understand what Anne meant when she wrote, "I still believe that people are really good at heart," encourage class members to read the diary entry (p. 411, col. 2) in which this passage appears. How could Anne have held this belief while hiding from people who wanted to murder her? [Students might take into account the devotion of Miep, Kraler, and others who risked their lives to protect the Jews from Nazi tyranny; students might also consider Anne's need not to let the evil around her destroy her optimism and idealism. Anne also is young; she has not yet faced the horror that awaits her. How would she have felt then? We do not know.]

clothing. Nothing else. So, dear Diary, that means I must leave you behind. Goodbye for a while. P.S. Please, please, Miep, or Mr. Kraler, or anyone else. If you should find this diary, will you please keep it safe for me, because someday I hope . . .

[*Her voice stops abruptly. There is silence. After a second the curtain rises.*]

SCENE 5

It is again the afternoon in November 1945. The rooms are as we saw them in the first scene. MR. KRALER *has joined* MIEP *and* MR. FRANK. *There are coffee cups on the table. We see a great change in* MR. FRANK. *He is calm now. His bitterness is gone. He slowly turns a few pages of the diary. They are blank.*

Mr. Frank. No more. (*He closes the diary and puts it down on the couch beside him.*)

Miep. I'd gone to the country to find food. When I got back, the block was surrounded by police . . .

Mr. Kraler. We made it our business to learn how they knew. It was the thief . . . the thief who told them.

[MIEP *goes up to the gas burner, bringing back a pot of coffee.*]

Mr. Frank (*after a pause*). It seems strange to say this, that anyone could be happy in a concentration camp. But Anne was happy in the camp in Holland where they first took us. After two years of being shut up in these rooms, she could be out . . . out in the sunshine and the fresh air that she loved.

Miep (*offering the coffee to* MR. FRANK). A little more?

Mr. Frank (*holding out his cup to her*). The news of the war was good. The British and Americans were sweeping through France. We felt sure that they would get to us in time. In September we were told that we were to be shipped to Poland. . . . The men to one camp. The women to another. I was sent to Auschwitz. They went to Belsen. In January we were freed, the few of us who were left. The war wasn't yet over, so it took us a long time to get home. We'd be sent here and there behind the lines where we'd be safe. Each time our train would stop . . . at a siding or a crossing . . . we'd all get out and go from group to group . . . Where were you? Were you at Belsen? At Buchenwald? At Mauthausen? Is it possible that you knew my wife? Did you ever see my husband? My son? My daughter? That's how I found out about my wife's death . . . of Margot, the Van Daans . . . Dussel. But Anne . . . I still hoped . . . Yesterday I went to Rotterdam. I'd heard of a woman there . . . She'd been in Belsen with Anne . . . I know now.

[*He picks up the diary again and turns the pages back to find a certain passage. As he finds it, we hear* ANNE'S *voice.*]

Anne's Voice. In spite of everything, I still believe that people are really good at heart.

[MR. FRANK *slowly closes the diary.*]

Mr. Frank. She puts me to shame.

[*They are silent.*]

Curtain



A Struggling Readers

Finding Details

? According to the play, why did Anne leave her diary behind when she was captured by the Germans? [The occupants were allowed to take only clothing—no papers or books.]

B Elements of Literature

Flashback

? How do we know that the flashback has ended? [The stage directions explain that it is November 1945, as in Act One, Scene 1.] Why are only Miep, Mr. Frank, and Kraler onstage? [All the occupants of the Annex died in the camps; only Mr. Frank came home.] How much time has passed since Scene 4? (Students can consult the time line if they are unsure.) [about 5 months—since August 4, 1944] Explain to students that the acting-out of the diary events corresponds to Mr. Frank's reading of the diary in 1945.

C Cultural Connections

Belsen, Buchenwald, Mauthausen, and Auschwitz are a few of the many concentration camps that the Nazis operated in Europe during World War II.

D Reading Skills and Strategies

Drawing Conclusions

? According to Mr. Frank, who were asking these questions, and who were answering them? [Jews who had survived the concentration camps and been freed by Allied soldiers were asking one another these questions.] Why were they asking the questions? [Men and women were usually sent to different concentration camps, so family members were often separated. The survivors wanted to locate living relatives or to learn what had happened to those who had died.]

E Critical Thinking

Evaluating

? What does Mr. Frank mean by this statement? [Mr. Frank, who has lost his wife and children, does not share Anne's faith.]

Comparing and Contrasting Print and Performance

Students should be encouraged to see a live performance of *Anne Frank* or to obtain a video of the movie. Have them take notes during the performance (or as they watch the video) and meet in groups later to discuss their notes. They should consider these questions: How does the performance compare with the printed version? Is the direction true to the printed version? Do the characters look and behave the way you thought they should look and behave based on the printed version? Does the performance omit any scenes? Does the performance give special importance to any scene, and do you agree that this is a key scene? Does the performance end the same way the printed version ends? What about sets—do they match the sets described in the printed version, or has the set designer taken liberties with the stage directions?

Meet the Writers

The Making of a Masterpiece

Frances Goodrich (1890–1984) and **Albert Hackett** (1900–1995) both started out as actors. They began writing plays and screenplays together in the 1920s and were married soon after. Working at desks facing in opposite directions in the same room, they would each write a version of a scene, then read and comment on the other's version before revising. In this way, Goodrich and Hackett created the scripts for many hit movies, including *Easter Parade, Father of the Bride,* and *It's a Wonderful Life.*

The Diary of Anne Frank is considered their masterpiece. Before they wrote the play, the playwrights spent ten days in Amsterdam visiting the Secret Annex, studying the neighborhood, and questioning Otto Frank (who came from Switzerland to help) on his memories and impressions. It took them two years and eight drafts to complete the play, which opened on Broadway in 1955 to great acclaim. The play won a Pulitzer Prize in 1956 and has since been performed countless times in countries around the world.

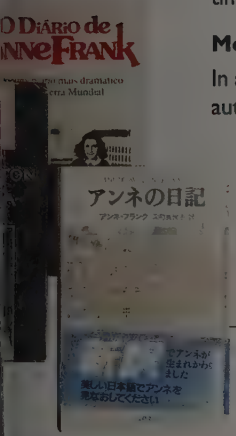


The cast of *The Diary of Anne Frank* on Broadway, in a 1997 adaptation by Wendy Kesselman. Anne (center, on table) is smiling at Mr. Frank.

More About Anne Frank

In addition to her diary, Anne wrote many short stories and autobiographical sketches during her time in hiding. You'll find a selection of these in *Anne Frank's Tales from the Secret Annex* (Bantam).

Anne Frank Remembered (Simon & Schuster) is the story of Anne and the other occupants of the Secret Annex as told by their helper and protector Miep Gies.



Browsing in the Files

About the Authors. Well known for their comedies and musicals, Goodrich and Hackett began writing *The Diary of Anne Frank* in late 1953. The play was one of their first dramatic works, premiering in 1955 and winning the Pulitzer Prize in drama. In 1959, they adapted their play for the film version. Goodrich and Hackett described for interviewer Mark Rowland the elaborate preparations they made in writing *The Diary of Anne Frank.* They visited Otto Frank, toured the Secret Annex in Amsterdam, consulted war records, and even studied other teenage diaries to better understand Anne's mind. According to Goodrich, *The Diary of Anne Frank* "was a tremendously moving and interesting" project. "I cried for two solid years while we did it," Goodrich continued. "And then we never had another offer for a comedy or musical ever again."

Connections

In the first diary entry, shown on pp. 410–411, Anne laments the war and questions the motivations of the "big men" and "little man" who are behind it. Despite Anne's anger and dismay at the human race for allowing this atrocity to occur, she remains hopeful about her future. She views her hiding as an adventure and is determined to have faith in herself and be thankful for what she has.

In the second entry, Anne explains her persistent optimism by saying that she still believes people are good despite all the evil in the world, and that one day she hopes to carry out her ideals. In the meantime, however, she must face the hardships of living in the Annex—hardships that she believes are more difficult for the young people to bear than for the older people because young adults are not equipped to handle the kinds of problems the residents of the Annex face.

A Elements of Literature

Verbal Irony

? In **verbal irony,** there is a contrast between what is said or written and what is really meant. How are Anne's words "it's a delicious combination!" an example of verbal irony? [Anne's description of the food suggests that it was horrible, not delicious.]

B Critical Thinking

Speculating

? What experiences has Anne had (according to the play) that may have led her to believe that the ordinary person is as guilty as the influential person? [Possible responses: Before the Franks moved into the Annex, Anne may have observed ordinary people reacting with indifference, or even enthusiasm, to the Nazi persecution of the Jews.]

Connections A DIARY EXCERPT

from The Diary of a Young Girl

Anne Frank

Wednesday, 3 May, 1944

. . . Since Saturday we've changed over, and have lunch at half past eleven in the mornings, so we have to last out with one cupful of porridge; this saves us a meal. Vegetables are still very difficult to obtain; we had rotten boiled lettuce this afternoon. Ordinary lettuce, spinach, and boiled lettuce, there's nothing else. With these we eat rotten potatoes, so it's a delicious combination!



Anne in 1940.

As you can easily imagine, we often ask ourselves here despairingly: "What, oh, what is the use of the war? Why can't people live peacefully together? Why all this destruction?"

The question is very understandable, but no one has found a satisfactory answer to it so far. Yes, why do they make still more gigantic planes, still heavier bombs, and, at the same time, prefabricated houses for reconstruction? Why should millions be spent daily on the war and yet there's not a penny available for medical services, artists, or poor people?

Why do some people have to starve while there are surpluses rotting in other parts of the world? Oh, why are people so crazy?

I don't believe that the big men, the politicians and the capitalists alone, are guilty of the war. Oh no, the little man is just as guilty; otherwise the peoples of the world would have risen in revolt long ago! There's in people simply an urge to destroy, an urge to kill, to murder and rage, and until all mankind, without exception, undergoes a great change, wars will be waged, everything that has been built up, cultivated, and grown will be destroyed and disfigured, after which mankind will have to begin all over again.

I have often been downcast, but never in despair; I regard our hiding as a dangerous adventure, romantic and interesting at the same time. In my diary I treat all the privations° as amusing. I have made up my mind now to lead a different life from other girls and, later on, different from ordinary housewives. My start has been so very full of

° **privations** (prī·vā'shənz): hardships.

Connecting Across Texts

Connecting with *The Diary of Anne Frank*

By July 1944, two years have passed since the Franks went into hiding in the Annex. In the diary entries of May and July 1944, Anne expresses both negative and positive thoughts. She observes how unfair the situation is, especially to young people. Despite the courage that Miep, Mr. Kraler, and other helpers have shown, Anne blames the "little man" as well as the "big men" for the war. On the positive side, she imagines that she is living a great adventure, and she continues to believe in humanity's goodness. Have students discuss why Anne's feelings might have wavered so much, even in a few weeks. [Possible responses: Teenagers often experience shifting moods; the situation was so difficult that Anne might often have felt miserable, but at times she tried to cheer herself up; Anne's stated belief in ultimate human goodness may have been an attempt to make some sense of the disastrous events in Europe, to create something positive to cling to.]

interest, and that is the sole reason why I have to laugh at the humorous side of the most dangerous moments.

I am young and I possess many buried qualities; I am young and strong and am living a great adventure; I am still in the midst of it and can't grumble the whole day long. I have been given a lot: a happy nature, a great deal of cheerfulness and strength. Every day I feel that I am developing inwardly, that the liberation is drawing nearer, and how beautiful nature is, how good the people are about me, how interesting this adventure is! Why, then, should I be in despair?

Yours,

Anne

Saturday, 15 July, 1944

. . . "For in its innermost depths youth is lonelier than old age." I read this saying in some book and I've always remembered it, and found it to be true. Is it true, then, that grown-ups have a more difficult time here than we do? No. I know it isn't. Older people have formed their opinions about everything and don't waver before they act. It's twice as hard for us young ones to hold our ground and maintain our opinions in a time when all ideals are being shattered and destroyed, when people are showing their worst side and do not know whether to believe in truth and right and God.

Anyone who claims that the older ones have a more difficult time here certainly doesn't realize to what extent our problems weigh down on us, problems for which we are probably much too young but which thrust themselves upon us continually, until, after a long time, we think we've found a solution, but the solution doesn't seem able to resist the facts which reduce it to nothing again. That's the difficulty in these times: Ideals, dreams, and cherished hopes rise within us, only to meet the horrible truth and be shattered.

It's really a wonder that I haven't dropped all my ideals, because they seem so absurd and impossible to carry out. Yet I keep them, because in spite of everything I still believe that people are really good at heart. I simply can't build up my hopes on a foundation consisting of confusion, misery, and death. I see the world gradually being turned into a wilderness, I hear the ever approaching thunder, which will destroy us too, I can feel the sufferings of millions, and yet, if I look up into the heavens, I think that it will all come right, that this cruelty too will end, and that peace and tranquility will return again.

In the meantime, I must uphold my ideals, for perhaps the time will come when I shall be able to carry them out.

Yours,

Anne

C Struggling Readers

Finding Details

? How does Anne view herself and her situation? [She says she views her situation as an adventure, and she recognizes her youth and her strength.] **Does her statement about the situation seem realistic? Explain.** [Students may say that Anne's statement is too optimistic. Anne may be trying to convince herself that the situation is bearable.]

D Critical Thinking

Challenging the Text

? Is Anne's interpretation of this quotation correct, in your opinion? Explain. [Some students may agree with Anne that older people can cope with difficulty more easily than young people, because older people have had more experience in dealing with life. Other students may say that young people cannot really evaluate the quotation, because they have not experienced old age. Still other students may say that the Holocaust was not like any other experience and that no one, young or old, could know how to deal with it.]

E Reading Skills and Strategies

Responding to the Text

? What may Anne have been thinking about when she says that someday she may be able to carry out her ideals? [She may imagine herself as a writer who discusses important issues of right and wrong; as a human-rights advocate who works to prevent war; as a lawyer or political leader who seeks to improve her society; or as a teacher or a parent who helps children grow up in a peace-loving world.]

MAKING MEANINGS

Act Two

First Thoughts

1. Students who agree may cite the following evidence: the bravery of the people in the Annex despite their difficulties; the courage shown by Miep and others who helped the Jews; Anne's diary itself. Other students may feel, however, that Anne's view is naive and could not have held up over time, particularly once she was captured by the Nazis.

Shaping Interpretations

2. Some students may think that Mrs. Frank's request is justified because Mr. Van Daan's stealing was an immoral act of betrayal. Others may think that although Mrs. Frank's anger is justified, her demand is unrealistic and extreme. If Miep had not arrived with the good news, it's possible that tensions in the Annex would have continued to rise, and the Van Daans would have had to leave.
3. The climax occurs when the Nazi police discover the secret door and enter the Annex.
4. Yes, Anne is mature, thoughtful, and intelligent. She recognizes the danger and horror of her situation but does not allow it to defeat her.
5. Yes, through her diary Anne has influenced the lives of people everywhere, in all generations. Anne continues to live after her death.
6. The main external conflict is between the Nazis and all their enemies—the Jews in Europe and particularly the Annex occupants, everyone else the Nazis persecuted, and people around the world who condemned Hitler. Lesser conflicts occur in the Annex because of the crowded conditions, lack of food, terror, and personality clashes.

Extending the Text

7. Students may say that the time line and excerpts from Anne's diary were the most helpful. Other resources that could have been included might be newspaper accounts written at the time, to show attitudes toward the Nazis, and poems by young people in concentration camps.
8. Possible responses: Mr. Frank could be seen as a hero because he shows great patience, kindness, and resourcefulness in the midst of a horrible situation. He smooths out the conflicts that arise between the others and encourages Anne to become her own person. Anne, of course, is a heroine, one who struggles to do the right thing, to understand others and herself. Qualities that make someone a hero might include courage, selflessness, and fairness.

Challenging the Text

9. This is an important question and there is no correct answer. Some students will say it is unfair of the playwrights to cast Mr. Van Daan, a real person, as doing something dishonorable that there is no evidence he did. Others may point out that Anne herself made up the names of the people who shared the Secret Annex with the Franks. Anne made up the name of Dussel (*dussel* means "idiot" in German). In fact, long after the war ended, in a documentary film on Anne Frank, Miep Gies meets "Dussel's" son, who was sent to England as a little boy to escape the war. In a moving moment in the film, Miep, correcting the impression left by the diary, tells the now-grown son that his father was a good man. The son weeps.

MAKING MEANINGS (ACT TWO)

First Thoughts

[extend] 1. Do you agree with Anne that "people are really good at heart"? Does the play offer any evidence to support this statement?

Shaping Interpretations

[evaluate] 2. In your opinion, is Mrs. Frank justified in demanding that the Van Daans leave the Secret Annex? (Why or why not?) What do you think would have happened if Miep hadn't come in with news of the invasion?

[identify] 3. The **climax** of a play is its moment of greatest tension. What is this play's climax?

[evaluate] 4. In Act One, Scene 4, Mr. Frank tells Anne, "You must build your own character" (page 376). Do you think she has succeeded in doing this by the end of the play? Explain.

[extend] 5. On page 404, Anne says, "I want to go on living even after my death." Do you think her wish has come true? Explain.

[extend] 6. What do you think is the main **conflict** in the play? Is it the conflict between the occupants of the Secret Annex and the Nazis, or is it something else?

Reading Check

a. Miep and Mr. Kraler's visit in Act Two, Scene 1, sets off two **conflicts:** one over a cake, the other over a coat. Describe each conflict.

b. How does Anne and Peter's relationship change in Act Two, Scene 1? In Scene 2, how do Mrs. Frank and Mrs. Van Daan respond to this change?

c. At the beginning of Act Two, Scene 4, what is causing tension and fear in the household?

Extending the Text

[evaluate] 7. Now that you have finished the play, think about the resources that accompany it—for example, Anne's diary entries, the historical photographs, the time line. Which resources did you find most helpful? Are there other resources you wish had been included? Explain your answers.

[identify] 8. Before *The Diary of Anne Frank* was first performed, Otto Frank wrote in a letter to the actor who would portray him, "Please don't play me as a 'hero.' . . . Nothing happened to me that did not happen to thousands upon thousands of other people." Do you see anyone in the play as a hero? What qualities or actions make someone a hero?

Challenging the Text

[challenge] 9. There is no evidence in Anne's diary that Mr. Van Daan stole food; the playwrights may have invented this incident for dramatic effect. What do you think of such changes in fiction or drama that is based on real events?



Students visiting the Treblinka death camp.

CHOICES: Building Your Portfolio

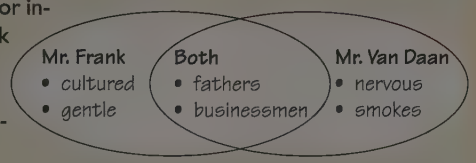


Writer's Notebook

1. Collecting Ideas for a Comparison-Contrast Essay



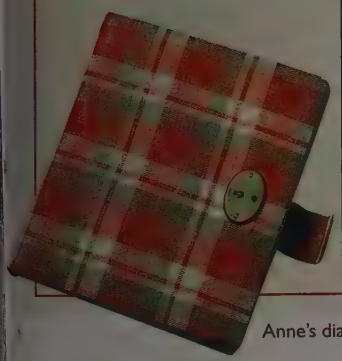
Whenever you **compare** two people or things, you tell how they're alike. When you **contrast** them, you point out their differences. Choose any two characters in this play who have at least one thing in common (the two sisters, for instance, or the two mothers or fathers). Think about how they're alike and different, and jot down your ideas in a Venn diagram like the one begun at right. List the ways your characters are alike where the circles overlap.



Art

2. Setting the Stage

The stage set shown on page 341 is just one possible design. Using the **stage directions** on page 348, make a diorama of a **stage set** for the play. Remember that all action taking place onstage must be visible from every point in the audience.



Anne's diary.

Creative Writing

3. "I Am" Anne

Write an "I Am" **poem** for Anne Frank, using this framework:

I am . . .
I hear . . .
I see . . .
I say . . .
I cry . . .
I am . . .

I am . . .
I feel . . .
I try . . .
I dream . . .
I am . . .

Analyzing a Play

4. Is It a Tragedy?

A **tragedy** is a serious play in which the main character meets with failure or death. The main character in a tragedy, however, is admirable and very self aware. When this character is defeated, we feel horror and sadness, but we also feel triumphant because something good has appeared in our world.

There are several types of tragedy. One type involves "the destruction of innocence." In this kind of tragedy the hero is not responsible for his or her disaster. We feel great pity at the loss of this hero because an innocent person is destroyed by cruel outside forces. Does this play about Anne Frank meet these criteria for a tragedy? Write your answer in a brief essay. Be sure to cite details from the play in your response.

(continued on next page)

Reading Check

a. Dussel and Mr. Van Daan argue about the cake. Dussel asks that Mrs. Frank cut the cake because he feels that Mrs. Van Daan will give her husband a bigger slice. Mr. Van Daan wants to sell his wife's fur coat against her wishes. He asks Miep to sell the coat and buy cigarettes for him.

b. The relationship between Anne and Peter is becoming romantic. Mrs. Frank feels that Anne is spending too much time in Peter's room; Mrs. Van Daan insinuates that Anne and Peter's relationship is improper.

c. Miep has not been to the Annex in three days, and the workers have not reported to work. The occupants fear they may have been discovered and will be captured.

Grading Timesaver



Rubrics for each Choices assignment appear on p. 146 of the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Remind students to save their work; they may use it as prewriting for the Writer's Workshop on p. 442.
2. **Art** Discuss with students the materials they need for the diorama. Encourage them to sketch the stage set first, to make sure the action onstage will be visible to the audience.
3. **Creative Writing** Before students begin writing, have the class create an "I Am" poem based on one of the other characters. As volunteers fill in each blank, write their responses on the chalkboard to serve as a model.
4. **Analyzing a Play** Students should jot down their answers to the question *Does this play meet the criteria for a tragedy?* They should then list details that support their opinion. Be sure students refer to the characteristics of a tragedy in their answer.

5. **Role-Play** Ask students to role-play dialogues of various lengths, beginning with brief excerpts and progressing to more extended dialogues. Remind students not to stray from the topic of the dialogue.
6. **Creative Writing** To help students assume the point of view of one of the occupants, ask three students to assume the identity of a favorite character in the play. Invite other students to ask questions about each character. Students should respond as they think the character would.
7. **Art** Before the activity, brainstorm important events to help students get started. Allow students time to discuss and display their storyboards for the class.
8. **Supporting an Opinion** Before they begin writing, encourage students to take notes on their impression of Anne as they are reading the diary entries. Then ask them to look for passages in the play that either confirm or contradict their impressions.
9. **Performance** Before this activity, do several warm-up readings of scenes in which several characters interact.
10. **Research/Social Studies** Suggest that students narrow their research topics. For instance, they might identify and discuss the work done by the Anne Frank Foundation and choose one aspect to research, or they might identify several exhibits in the United States Holocaust Memorial and choose one for further study.

CHOICES: Building Your Portfolio

(continued from previous page)

Role-Play

5. Issues and Answers

How do you think Anne would feel about the fact that her diary has been read by millions of strangers? What influence has the diary had that might justify Mr. Frank's decision to have it published? With a partner, role-play a **dialogue** between Anne and her father about the publication of the diary.

Creative Writing

6. Points of View

Much of the play is based on accounts of conversations and events that Anne Frank recorded in her diary. As a result, the play reflects her **point of view.** From the point of view of one of the other occupants of the Secret Annex, write a **diary entry** describing an event in the play as that character saw it. (In fact, Margot Frank also kept a diary during their time in hiding, but it was lost.)

Art

7. What's the Story?

Make a **storyboard** of the play. Divide a large sheet of paper into six equal sections by drawing two lines down and one across. Choose what you think are the six most important events in the play. In each section of the paper, draw an illustration of one of the events on your list. Share your storyboard with your classmates, explaining why you chose the six events you did.

Supporting an Opinion

8. The Real Anne?

Reread the excerpts from Anne Frank's diary (see pages 342–343 and ***Connections*** on pages 410–411). Based on these entries, do you feel that the play captures the "real Anne," or do you think important aspects of her personality are missing from the character in the play? Write one or two paragraphs in which you clearly state your opinion on the question. Cite evidence from the play or the diary entries to support your opinion.

Performance

9. The Play's the Thing

With a group of classmates, rehearse and perform a **scene** or part of a scene from the play. Here are some questions to consider:

- How many **characters** appear in this scene?
- What **props** will you need? (Read the **dialogue** and **stage directions** closely to find out.)
- What offstage **sound effects** will be heard, and how will you produce them?

Research/Social Studies

10. Past and Present

How does the Holocaust continue to affect the world today? Using the Internet and print sources in a library, research one of the following topics or another topic of your choice:

- the work of the Anne Frank Foundation
- the creation of the United States Holocaust Memorial Museum in Washington, D.C.

Present what you have learned to your class.

GRAMMAR LINK MINI-LESSON

Dangling and Misplaced Modifiers



Language Handbook HELP

See Placement of Modifiers, pages 768-769.

A modifying phrase or clause that doesn't clearly modify a word in a sentence is called a **dangling modifier.**

DANGLING Peeking out the window, the church tower could be seen.

The church tower isn't peeking out the window. Rearranging and adding or changing words in the sentence can make the meaning clear.

CLEAR Peeking out the window, Anne could see the church tower.

A **misplaced modifier** causes confusion because it seems to modify the wrong word in a sentence.

MISPLACED My grandmother told me about her experiences in Nazi-occupied Europe last week.

CLEAR My grandmother told me last week about her experiences in Nazi-occupied Europe.

The best way to catch dangling and misplaced modifiers, as with any error that causes confusion for readers, is to ask other people to read your drafts.



Technology HELP

See Language Workshop CD-ROM. *Key word entry: dangling modifiers.*

Try It Out

Each of the following sentences contains a dangling or misplaced modifier. Rewrite each sentence so that it makes sense.

1. Anne watched the canal boats hiding in the Secret Annex.
2. Coughing and sneezing, Peter's cat was a problem for Dussel.
3. Hoping for a better future, the cake read "Peace in 1944."
4. Miep discovered the diary in the Secret Annex, which had been thrown on the floor.

VOCABULARY HOW TO OWN A WORD

WORD BANK

conspicuous	*ostentatiously*
unabashed	*appalled*
loathe	*disgruntled*
indignantly	*inarticulate*
fortify	*forlorn*
zeal	*animation*
tyranny	*remorse*
gingerly	

Dear Diary

Divide the list of words in the Word Bank with two classmates. Write down your five words; then, match each one with the name of a character or an event you think Anne might apply the word to in her diary. Read your list of characters and events to your partners, and have them guess which of your vocabulary words goes with each item on the list.

GRAMMAR LINK

Ask students to select writing assignments they have worked on recently. Have them read carefully and correct any dangling or misplaced modifiers.

Try It Out

Possible Answers

1. Hiding in the Secret Annex, Anne watched the canal boats.
2. Peter's cat was a problem for Dussel, who was coughing and sneezing.
3. Expressing hope for a better future, the cake read "Peace in 1944."
4. In the Secret Annex, Miep discovered the diary, which had been thrown on the floor.

VOCABULARY

Possible Answers

Tell students they can use other forms of the words:

conspicuous: Anne's happiness after Peter kisses her
unabashed: Anne
loathing: Anne's feeling about being treated like a child
indignant: how Mrs. Van Daan feels when her fur coat might be sold
fortify: what food does for the fugitives
zeal: something the Maccabees had
tyranny: the Nazi regime
gingerly: how the Secret Annex people must walk during the day
ostentatiously: how Mrs. Van Daan behaves
appalled: how everyone felt about the theft of food
disgruntled: Dussel
inarticulate: Peter
forlorn: how Anne feels when she can't see her friends
animation: something Anne has
remorse: what Mrs. Frank feels after being angry at the Van Daans

Resources

Grammar

- *Grammar and Language Links,* p. 31

Vocabulary

- *Words to Own,* pp. 13, 14, 15

Grammar Link Quick Check

Identify and correct the dangling modifiers and misplaced modifiers in these sentences, and then rewrite them correctly.

1. **Newspapers carried the stories of the Nazi war-crimes trials in the United States.** [misplaced; Newspapers in the United States carried the stories of the Nazi war-crimes trials.]
2. **Baking a cake, the last bit of the family's sugar ration was used.** [dangling; Baking a cake, the family used the last bit of their sugar ration.]
3. **Spending so much time alone with her diary, were Anne's parents concerned?** [dangling; Were Anne's parents concerned about her spending so much time alone with her diary?]
4. **Searching the house, the family's hiding place was discovered.** [dangling; When the house was searched, the family's hiding place was discovered.]
5. **The thief heard Peter falling from the office downstairs.** [misplaced; From the office downstairs, the thief heard Peter falling.]

OBJECTIVE
Use prior knowledge to draw inferences from a text

Reading Skills and Strategies

This feature focuses on the skill of using prior knowledge. It explains to students how prior knowledge can help them draw inferences when they read. Several tips are included to help students access information they already possess about a specific topic.

Mini-Lesson:
Using Prior Knowledge

Have volunteers read aloud the text on p. 416. Then ask students to discuss what they already know about the Holocaust. Point out that even the most general prior knowledge about a topic can give them insights into a text. For example, if students know that criminals sometimes get lesser sentences by giving the police information, they might guess that if the thief in the play is arrested, he will tell the Green Police about the people hiding in the Annex. As you discuss the Holocaust, list students' prior knowledge on the board, using the questions in column 3 on p. 416. Use this brainstorming later to help students make inferences about "A Tragedy Revealed."



USING PRIOR KNOWLEDGE

You Already Know a Lot

When we read, we apply our knowledge of and beliefs about a topic. Without this prior knowledge, we could never create meaning from a text. Suppose you saw the item below on the front page of a newspaper.

INSIDE

Never Again. In Holocaust Remembrance Day speech, community leader urges students to help wipe out racial prejudice and violence.

You probably wouldn't have any trouble understanding this information. In fact, from your knowledge of history and your understanding of current events, you'd probably have some idea of what to expect in the article. If you could read the article, your knowledge would affect your interpretation of the words on the page.

Imagine what would happen, though, if someone who lived a hundred years ago hopped out of a time machine and picked up the paper. This visitor from the past would never have heard of the Holocaust and would probably find the article difficult to understand.

Drawing Inferences: Making the Connection

Prior knowledge allows you to draw **inferences**—conclusions based on information in the text combined with what you already know. An inference is an educated guess.

Drawing inferences when you read is important because writers don't always tell you everything they mean. For example, in the article you'll read next, "A Tragedy Revealed: A Heroine's Last Days," Ernst Schnabel writes, "Ironically enough, the occupants of the Secret Annex had grown optimistic in the last weeks of their self-imposed confinement" (page 423). Schnabel doesn't explain why this optimism is ironic. He expects us to connect his statement with our knowledge that the occupants would soon be captured by the Nazis and taken to death camps. From this connection we can infer that the irony lies in the contrast between their rising hopes and their actual fate.

Focusing on What You Know

The more you know about the topic of a text, of course, the easier it is to understand the text. You can sharpen your awareness of what you already know by thinking and writing about a topic before you read. You might ask yourself:

- What do I already know about this topic?
- When I think about this topic, what words and ideas come to mind?
- Do I expect to agree or disagree with the ideas expressed in this text? Why?

Apply the strategy on the next page.



Before You Read

A Tragedy Revealed: A Heroine's Last Days

Make the Connection

And Then What Happened?

The article you're about to read, which was published in *Life* magazine in 1958, starts where Anne Frank's diary and the play adaptation leave off—with the discovery of the Secret Annex and the arrest of its occupants.

go.hrw.com
LEO 8-5

Quickwrite

If you could interview survivors of the Holocaust who knew Anne Frank, what would you ask them? Jot down some of your questions.

Reading Skills and Strategies

Using Prior Knowledge

Make a **KWL chart** like the one that follows. In the K column, jot down what you already know about Anne Frank's life. In the W column, write down what you want to know about Anne's fate after the discovery of the Secret Annex.

Then, as you read, make a note in the L column of any new information that adds to or contradicts your **prior knowledge.** In your W column, check off any questions that are answered in the text.

K	W	L

Objectives

1. Read and interpret the article
2. Use prior knowledge
3. Express understanding through persuasive and evaluative writing, and through speaking and listening
4. Identify and correct double comparisons
5. Learn and use new words
6. Recognize shades of meaning in connotation
7. Form nouns by adding suffixes

Skills

Reading
- Use prior knowledge

Writing
- Collect ideas for a comparison-contrast essay
- Support an opinion
- Evaluate a book

Speaking/Listening
Role-play a dialogue

Grammar/Language
- Identify and correct double comparisons

Vocabulary
- Learn and use new words
- Recognize shades of meaning in connotations
- Form nouns by adding suffixes

Viewing/Representing
- Relate details of a statue to the article (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Preteaching Vocabulary

Words to Own

Have students read the Words to Own and their definitions at the bottom of the selection pages. Encourage students, with partners, to use each word in an original sentence. Then have them match each word with its antonym. Ask students to identify which two Words to Own have the same antonym. [gaunt; emaciated]

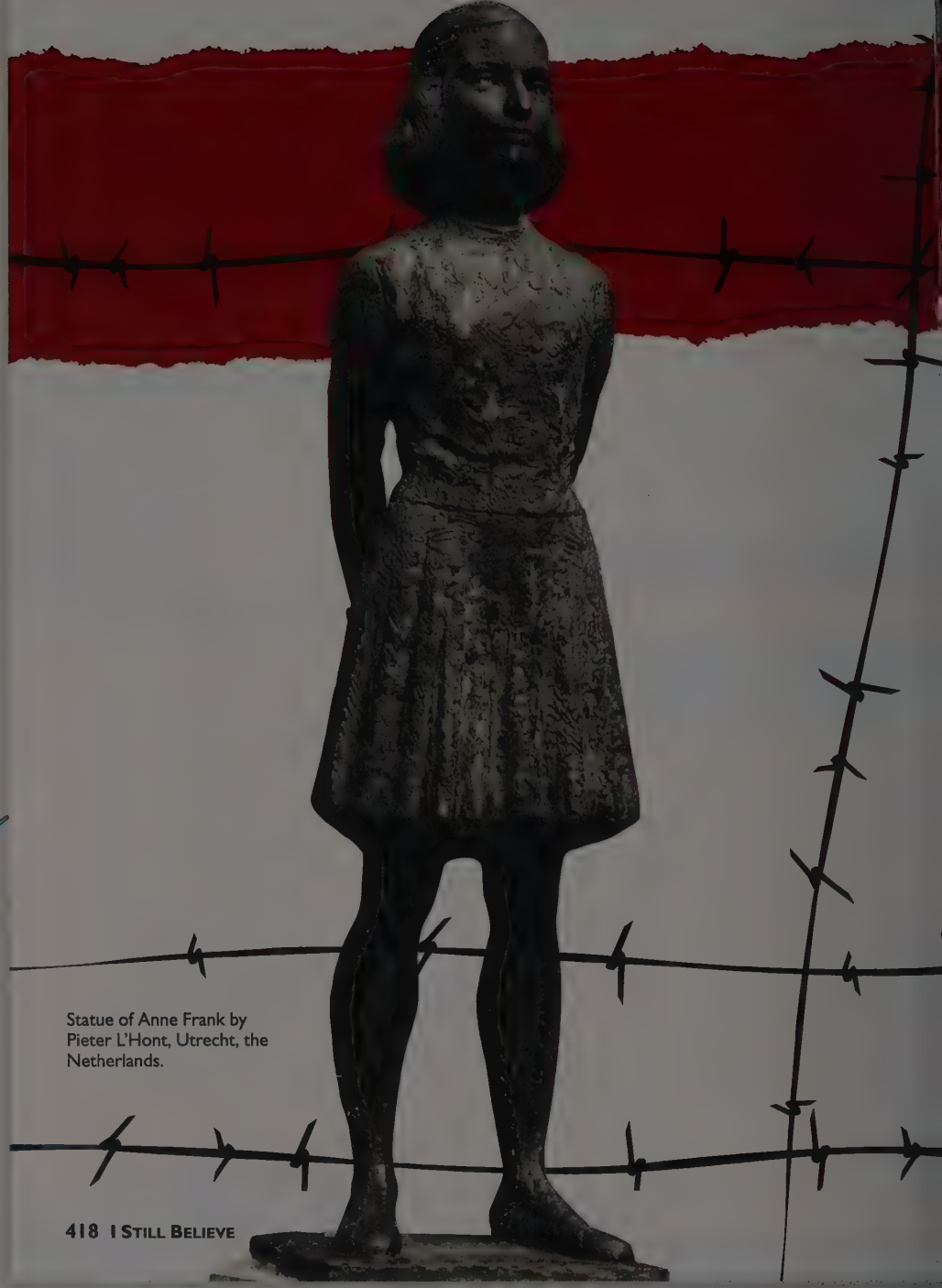
1. indomitable	[b]	a. quiet
2. annihilation	[d]	b. timid
3. refuge	[g]	c. lively
4. reconciliation	[h]	d. creation
5. gaunt	[e]	e. robust
6. inexplicable	[i]	f. cluelessness
7. dispirited	[c]	g. trap
8. premonition	[f]	h. separation
9. emaciated	[e]	i. obvious
10. raucous	[a]	

Summary

After seeing a brief accidental image of Anne Frank's face in a home movie, Schnabel is inspired to pursue the difficult task of creating a clear portrait of the girl from many "tiny shadows." To write this essay, Schnabel retraced Anne Frank's movements from the Secret Annex to Bergen-Belsen, where she died. He interviewed several people who knew her, including people who survived the concentration camps. Employing both narrative and quotations, Schnabel details the Gestapo's arrest of the fugitives, who were probably betrayed by a warehouse employee; Miep's discovery of Anne's diary, which the police had considered worthless; Anne and Peter at Westerbork, still hoping for liberation; a nightmarish arrival at Auschwitz; the inspection of the naked and bald Anne for work fitness (rather than gassing); the transfer of Anne, Margot, and Mrs. Van Daan to Bergen-Belsen, where all three died in a typhus epidemic. (Miep Gies believes that Mrs. Van Daan died in another camp.)

Responding to the Art

Activity. Ask students why the sculptor might have created the statue of Anne Frank. [Possible responses: to honor her, to keep her memory and spirit alive, to keep alive the memory of all the Holocaust victims.] Be sure students understand the significance of the barbed wire that appears throughout the selection. It represents the brutal imprisonment of the concentration camps, from which few escaped.



Statue of Anne Frank by Pieter L'Hont, Utrecht, the Netherlands.

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 MiniRead Skill Lesson, p. 169
 Selection Skill Lesson, p. 177
- *Graphic Organizers for Active Reading*, p. 26
- *Words to Own*, p. 16
- *Spelling and Decoding*
 Worksheet, p. 18
- *Audio CD Library*
 Disc 9, Track 3

Writing and Language

- *Daily Oral Grammar*
 Transparency 19
- *Grammar and Language Links*
 Worksheet, p. 33
- *Language Workshop CD-ROM*

Assessment

- *Formal Assessment*, p. 72
- *Portfolio Management System*, p. 149
- *Standardized Test Preparation*, pp. 56, 58
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-5)

A Tragedy Revealed: A Heroine's Last Days

Ernst Schnabel

Last year in Amsterdam I found an old reel of movie film on which Anne Frank appears. She is seen for only ten seconds and it is an accident that she is there at all.

The film was taken for a wedding in 1941, the year before Anne Frank and seven others went into hiding in their "Secret Annex." It has a flickering, Chaplinesque[1] quality, with people popping suddenly in and out of doorways, the nervous smiles and hurried waves of the departing bride and groom.

Then, for just a moment, the camera seems uncertain where to look. It darts to the right, then to the left, then whisks up a wall, and into view comes a window crowded with people waving after the departing automobiles. The camera swings farther to the left, to another window. There a girl stands alone, looking out into space. It is Anne Frank.

Just as the camera is about to pass on, the child moves her head a trifle. Her face flits more into focus, her hair shimmers in the sun. At this moment she discovers the camera, discovers the photographer, discovers us watching seventeen years later, and laughs at all of us, laughs with sudden

1. **Chaplinesque** (chap'lin·esk'): like the old silent movies starring Charlie Chaplin (1889–1977).

Last year I set out to follow the fading trail of this girl who has become a legend.

Studying Words Across Content Areas and in Current Events

Schnabel's informative article gives students an opportunity to learn words and terms relating to the Holocaust and World War II. Ask students to make a word list as they read this article. They might want to start with the pertinent words already footnoted.

A Elements of Literature

Point of View

? From whose point of view does the article begin? How do you know? [It begins from the writer's point of view. He writes in the first person—that is, he uses the pronoun *I*.] Why might the author begin the article, a nonfiction account of Anne Frank's last days, from his own point of view? [Possible responses: He wants to explain how he felt as he tracked down Anne's story. The author's experiences will be part of the article's narrative.]

B Reading Skills and Strategies



Using Prior Knowledge

? The author says that Anne laughs as she discovers "us" watching her seventeen years later. Who is "us"? [the filmmaker, author, and other people watching the movie] What does "seventeen years later" refer to? [Schnabel says the movie was made in 1941; he saw it in 1958, seventeen years later.]

Resources



Listening

Audio CD Library

A reading of this article is provided in the *Audio CD Library*:

- Disc 9, Track 3

Selection Assessment

Formal Assessment

- Selection Test, p. 72

Test Generator

- Selection Test

Reaching All Students

Struggling Readers

Using Prior Knowledge was introduced on p. 417. For a lesson directly tied to this article that teaches students to use prior knowledge through a strategy called Probable Passage, see the *Reading Skills and Strategies* binder:

- MiniRead Skill Lesson, p. 169
- Selection Skill Lesson, p. 177

English Language Learners

You might explain briefly how Schnabel has constructed the article—by combining a narrative of his experiences with quotations from people who knew Anne Frank. Students might paraphrase some of the quotations, or pretend they knew Anne and describe, conversationally, how they "remember" her. For additional strategies to supplement instruction, see

- *Lesson Plans Including Strategies for English-Language Learners*

Advanced Learners

This article was written in 1958, and in the intervening years much research has been done on Anne Frank and on the others in the Secret Annex. Miep Gies's book, *Anne Frank Remembered* (1987), has been published, and documentary films have been produced on the Holocaust in general and Anne in particular. Have students use the Internet to compile a list of printed material and films that might be referred to after they have read this collection.

A Reading Skills and Strategies



Using Prior Knowledge

? From your reading of the play *The Diary of Anne Frank*, what do you think Schnabel means by "national act of penance"? *Penance* means "the act of making up for evil one has done." [Possible response: Germans murdered millions of Jews during World War II, so many go to the play as one way of making up for their country's guilt.]

B Critical Thinking

Speculating

? Why would Anne's trail be "fading"? [Possible response: Information about her is hard to find, because the people who knew Anne may have moved or died.] Schnabel made this observation in the late 1950s. What information about Anne, and about the Holocaust in general, has become available in recent years? [Students may note that Holocaust survivors and their descendants have provided oral histories. In addition, computers help researchers today uncover and organize information that Schnabel probably wasn't aware of.]

C Struggling Readers

Finding Details

? What threats did the occupants of the Annex face? [Threats to their health because of crowded conditions and a shortage of food; the danger of fire from the bombing raids; the possibility of capture by the Nazis.]

merriment and surprise and embarrassment all at the same time.

I asked the projectionist to stop the film for a moment so that we could stand up to examine her face more closely. The smile stood still, just above our heads. But when I walked forward close to the screen, the smile ceased to be a smile. The face ceased to be a face, for the canvas screen was granular and the beam of light split into a multitude of tiny shadows, as if it had been scattered on a sandy plain.

Anne Frank, of course, is gone too, but her spirit has remained to stir the conscience of the world. Her remarkable diary has been read in almost every language. I have seen a letter from a teenaged girl in Japan who says she thinks of Anne's Secret Annex as her second home. And the play based on the diary has been a great success wherever it is produced. German audiences, who invariably greet the final curtain of *The Diary of Anne Frank* in stricken silence, have jammed the theaters in what seems almost a national act of penance.

Last year I set out to follow the fading trail of this girl who has become a legend. The trail led from Holland to Poland and back to Germany, where I visited the moss-grown site of the old Bergen-Belsen concentration camp at the village of Belsen and saw the common graves shared by Anne Frank and thirty thousand others. I interviewed forty-two people who knew Anne or who survived the ordeal that killed her. Some had known her intimately in those last tragic months. In the recollections of others she appears only for a moment. But even these fragments fulfill a promise. They make explicit a truth implied in the diary. As we somehow knew she must be, Anne Frank, even in the most frightful extremity, was indomitable.

The known story contained in the diary is a simple one of human relationships, of the poignant maturing of a perceptive girl who is thirteen when her diary begins and only fifteen when it ends. It is a story without violence, though its background is the most dreadful act of violence in the history of man, Hitler's annihilation of six million European Jews.

In the summer of 1942, Anne Frank, her father, her mother, her older sister, Margot, and four others were forced into hiding during the Nazi occupation of Holland. Their refuge was a tiny apartment they called the Secret Annex, in the back of an Amsterdam office building. For twenty-five months the Franks, the Van Daan family, and later a dentist, Albert Dussel,[2] lived in the Secret Annex, protected from the Gestapo[3] only by a swinging bookcase which masked the entrance to their hiding place and by the heroism of a few Christians who knew they were there. Anne Frank's diary recounts the daily pressures of their cramped existence: the hushed silences when strangers were in the building, the diminishing food supply, the fear of fire from the incessant Allied air raids, the hopes for an early invasion, above all the dread of capture by the pitiless men who were hunting Jews from house to house and sending them to concentration camps. Anne's diary also describes with sharp insight and youthful humor the bickerings, the wounded pride, the tearful reconciliations of the eight human beings in the Secret Annex. It tells of Anne's wishes for the understanding of her adored father, of her despair at the gulf between her mother and herself, of her tremulous and growing love for young Peter Van Daan.

2. In her diary, Anne made up names. The Van Daan family were really named Van Pels, and Albert Dussel was really Fritz Pfeffer.
3. **Gestapo** (gə·stä′pō): Nazi secret police force, known for its use of terror.

Words to Own

indomitable (in·däm′i·tə·bəl) *adj.*: unconquerable.
annihilation (ə·nī′ə·lā′shən) *n.*: destruction; killing.
refuge (ref′yōōj) *n.*: place of safety.
reconciliations (rek′ən·sil′ē·ā′shənz) *n.*: acts of making up after arguments or disagreements.

Skill Link

Decoding: Nouns with Suffixes

Point out the words *embarrassment* and *extremity* on this page. Explain that suffixes can make nouns out of adjectives, verbs, and even other nouns. Analyze these nouns with the class:

frailty	adj. *frail* + *-ty*
entry	v. *enter* + *-y*
embarrassment	v. *embarrass* + *-ment*
survivor	v. *survive* + *-or*
heroism	n. *hero* + *-ism*

To explore how identification of the base word in a word with a suffix can help with reading, write this sentence on the chalkboard: "*A truism is a statement that is known with certainty.*" Have students analyze the structure of the noun *truism* (adj. *true* + *-ism*), *statement* (v. *state* + *-ment*), and *certainty* (adj. *certain* + *-ty*). Then discuss how this analysis helps them understand the meaning of the sentence as a whole.

Activity

Write the following words on the board. Ask students to identify the base word and the suffix (underscored) and then use the word in a sentence that demonstrates its meaning.

1. tourism
2. loyalty
3. embodiment
4. terrorism
5. confinement
6. safety
7. patriotism
8. contentment
9. cruelty
10. symbolism

The actual diary ends with an entry for August 1, 1944, in which Anne Frank, addressing her imaginary friend Kitty, talks of her impatience with her own unpredictable personality. The stage version goes further: It attempts to reconstruct something of the events of August 4, 1944, the day the Secret Annex was violated and its occupants finally taken into a captivity from which only one returned.

What really happened on that August day fourteen years ago was far less dramatic than what is now depicted on the stage. The automobiles did not approach with howling sirens, did not stop with screaming brakes in front of the house on the Prinsengracht canal in Amsterdam. No rifle butt pounded against the door until it reverberated, as it now does in the theater every night somewhere in the world. The truth was, at first, that no one heard a sound.

It was midmorning on a bright summer day. In the hidden apartment behind the secret bookcase there was a scene of relaxed domesticity. The Franks, the Van Daans, and Mr. Dussel had finished a poor breakfast of ersatz coffee[4] and bread. Mrs. Frank and Mrs. Van Daan were about to clear the table. Mr. Van Daan, Margot Frank, and Mr. Dussel were resting or reading. Anne Frank was very likely at work on one of the short stories she often wrote when she was not busy with her diary or her novel. In Peter Van Daan's tiny attic room Otto Frank was chiding the eighteen-year-old boy for an error in his English lesson. "Why, Peter," Mr. Frank was saying, "you know that *double* is spelled with only one *b*."

In the main part of the building four other people, two men and two women, were working at their regular jobs. For more than two years these four had risked their lives to protect their friends in the hide-out, supplied them with food, and brought them news of a world from which they had disappeared. One of the women was Miep, who had just got married a few months earlier. The other was Elli, a pretty typist of twenty-three. The men were Kraler and Koophuis, middle-aged spice merchants who had been business associates of Otto Frank's before the occupation. Mr. Kraler was working in one office by himself. Koophuis and the two women were in another.

I spoke to Miep, Elli, and Mr. Koophuis in Amsterdam. The two women had not been arrested after the raid on the Secret Annex. Koophuis had been released in poor health after a few weeks in prison, and Kraler, who now lives in Canada, had eventually escaped from a forced labor camp.

Elli, now a mother, whose coloring and plump good looks are startlingly like those of the young women painted by the Dutch masters,[5] recalled: "I was posting entries in the receipts book when a car drove up in front of the house. But cars often stopped, after all. Then the front door opened, and someone came up the stairs. I wondered who it could be. We often had callers. Only this time I could hear that there were several men. . . ."

Miep, a delicate, intelligent, still young-looking woman, said: "The footsteps moved along the corridor. Then a door creaked, and a moment later the connecting door to Mr. Kraler's office opened, and a fat man thrust his head in and said in Dutch: 'Quiet. Stay in your seats.' I started and at first did not know what was happening. But then, suddenly, I knew."

Mr. Koophuis is now in very poor health, a gaunt, white-haired man in his sixties. He added: "I suppose I did not hear them because

4. **ersatz** (er′zäts′) **coffee:** artificial coffee. Regular coffee beans were unavailable because of severe wartime shortages.

5. **Dutch masters:** seventeenth-century painters including Rembrandt, Frans Hals (fräns häls), and Jan Vermeer (yän vər·mir′).

WORDS TO OWN

gaunt (gônt) *adj.*: thin and bony; hollow-eyed.

D Reading Skills and Strategies
Using Resources
Encourage students to locate the play's reference to August 4, 1944. [In Act Two, Scene 4, Dussel says "It's Friday, the fourth of August."] Suggest that students reread Scene 4.

E Reading Skills and Strategies
Making Predictions
? From this description, how do you think the occupants of the Secret Annex were captured? [Possible responses: The police came quietly into the building; there was probably not a struggle.]

F Critical Thinking
Speculating
? Why did these people risk their lives to protect the Annex occupants? [Possible responses: Many non-Jewish Europeans hated Hitler and his attempt to destroy the Jews. For these Europeans, helping Jews was a way to help friends in need, to do what was right, and to defeat Hitler.]

G Elements of Literature
Direct Quotations
? Why are direct quotations from interviews effective here? [Possible responses: Quoting people who knew Anne provides believability; it allows the reader to hear her story in the witnesses' own words.]

H Critical Thinking
Making Connections
? What differs here from the account of the capture given in the play? [Possible responses: In the actual capture, no sounds of screeching brakes were heard; the police came first to the office, rather than going directly to the Annex; the police spoke Dutch, not German.] Why might the playwrights have changed the event? [Possible responses: All the action of the play takes place in the Annex; the writers wanted to stress the brutality of the police.]

A Critical Thinking
Analyzing

? Kraler says that the police "knew everything" about the Franks' hiding place. Why, then, did the police force Kraler, at gunpoint, to go with them to the Annex? [Possible response: The police wanted to frighten and humiliate Kraler, as a way of punishing him for helping the Jews.]

B Reading Skills and Strategies



Using Prior Knowledge

? Does Schnabel's description of Otto Frank surprise you, or does it reinforce the impression you already had of him from reading the play? [Possible responses: This description reinforces the way he comes across in the play. He seems kind, generous, and compassionate. Some students may find the detail about his answering correspondence surprising considering all that has happened to him. They may have expected Mr. Frank to have wanted to be left alone.]

C Reading Skills and Strategies
Using Resources

? How does Schnabel's account of what happened to the diary differ from that in the play? [Near the end of Act Two, Scene 4 (pp. 407–408), Anne's voice says that the police allowed the group to take only clothes, so she had to leave the diary behind. Schnabel says the police didn't consider the diary a valuable item and dumped it on the floor.] Miep Gies says that around 5:00 P.M. on the day the Franks and the others were arrested, she found the diary in Mr. and Mrs. Frank's bedroom. Miep put the diary into her desk and did not touch it again until the day Otto Frank received a letter telling him that his wife and daughters had perished in the camps. On that day, Miep put the diary in his hands and said, "Here is your daughter Anne's legacy to you."

of the rumbling of the spice mills in the warehouse. The fat man's head was the first thing I knew. He came in and planted himself in front of us. 'You three stay here, understand?' he barked. So we stayed in the office and listened as someone else went upstairs, and doors rattled, and then there were footsteps everywhere. They searched the whole building."

Mr. Kraler wrote me this account from Toronto: "A uniformed staff sergeant of the Occupation Police[6] and three men in civilian clothes entered my office. They wanted to see the storerooms in the front part of the building. All will be well, I thought, if they don't want to see anything else. But after the sergeant had looked at everything, he went out into the corridor, ordering me again to come along. At the end of the corridor they drew their revolvers all at once and the sergeant ordered me to push aside the bookcase and open the door behind it. I said: 'But there's only a bookcase there!' At that he turned nasty, for he knew everything. He took hold of the bookcase and pulled. It yielded and the secret door was exposed. Perhaps the hooks had not been properly fastened. They opened the door and I had to precede them up the steps. The policemen followed me. I could feel their pistols in my back. I was the first to enter the Franks' room. Mrs. Frank was standing at the table. I made a great effort and managed to say: 'The Gestapo is here.'"

Otto Frank, now sixty-eight, has remarried and lives in Switzerland. Of the eight who lived in the Secret Annex, he is the only survivor. A handsome, soft-spoken man of obviously great intelligence, he regularly answers correspondence that comes to him about his daughter from all over the world. He recently went to Hollywood for consultation on the movie version of *The Diary of Anne Frank*. About the events of that August morning in 1944 Mr. Frank told me: "I was showing Peter Van Daan his spelling mistakes when suddenly someone came running up the stairs. The steps creaked, and I started to my feet, for it was morning, when everyone was supposed to be quiet. But then the door flew open and a man stood before us holding his pistol aimed at my chest.

"In the main room the others were already assembled. My wife and the children and Van Daans were standing there with raised hands. Then Albert Dussel came in, followed by another stranger. In the middle of the room stood a uniformed policeman. He stared into our faces.

"'Where are your valuables?' he asked. I pointed to the cupboard where my cash box was kept. The policeman took it out. Then he looked around and his eye fell on the leather briefcase where Anne kept her diary and all her papers. He opened it and shook everything out, dumped the contents on the floor so that Anne's papers and notebooks and loose sheets lay scattered at our feet. No one spoke, and the policeman didn't even glance at the mess on the floor as he put our valuables into the briefcase and closed it. He asked us whether we had any weapons. But we had none, of course. Then he said, 'Get ready.'"

Who betrayed the occupants of the Secret

"It yielded and the secret door was exposed."

6. **Occupation Police:** police organized by the German forces while they occupied the Netherlands.

Taking a Second Look

Review: Comparing and Contrasting

Remind students that when they *compare* two items, they look for ways in which the two items are the same. When they *contrast* two items, they note ways in which the items are different. For example, "A Tragedy Revealed" and *The Diary of Anne Frank* are alike in that both concern Hitler's efforts to destroy the Jews. However, the first is an article, the second is a play; the article is a work of nonfiction, the play contains actual as well as made-up events and dialogue.

Activity

Have students, in small groups, brainstorm additional similarities and differences between the two selections. Students can use two sheets of paper, one headed "Comparisons" and the other "Contrasts," and then divide each sheet into two vertical columns labeled "A Tragedy Revealed" and *The Diary of Anne Frank*. Suggest that students focus on characters, events, and methods of presentation. [Possible comparisons: In the two works, the Annex inhabitants are the same. Both works say that Anne was initially happy in the Dutch camp. Both works contain flashbacks to 1942. Possible contrasts: Schnabel interviews Mrs. de Wiek, who doesn't appear in the play. In the play, the thief might be the betrayer, but Schnabel suggests that the betrayer was M., a clerk. Information in the play comes through stage directions and dialogue; in the article, through narration and quotations.]





Bookcase hiding the entrance to the Secret Annex.

Annex? No one is sure, but some suspicion centers on a man I can only call M., whom the living remember as a crafty and disagreeable sneak. He was a warehouse clerk hired after the Franks moved into the building, and he was never told of their presence. M. used to come to work early in the mornings, and he once found a locked briefcase which Mr. Van Daan had carelessly left in the office, where he sometimes worked in the dead of night. Though Kraler claimed it was his own briefcase, it is possible the clerk suspected. Little signs lead to bigger conclusions. In the course of the months he had worked in the building, M. might have gathered many such signs: the dial on the office radio left at BBC[7] by nocturnal listeners, slight rearrangements in the office furniture, and, of course, small inexplicable sounds from the back of the building.

M. was tried later by a war crimes court, denied everything, and was acquitted. No one knows where he is now. I made no effort to find him. Neither did I search out Silberthaler, the German police sergeant who made the arrest. The betrayers would have told me nothing.

Ironically enough, the occupants of the Secret Annex had grown optimistic in the last weeks of their self-imposed confinement. The

WORDS TO OWN

inexplicable (in·eks′pli·kə·bəl) *adj.*: incapable of being explained.

7. **BBC:** British Broadcasting Corporation.

D Vocabulary Note

Using Context Clues

? What clues might help you figure out the meaning of *nocturnal*? [Possible response: A few lines earlier, Mr. Van Daan is described as working in the office "in the dead of night," and *nocturnal* sounds as if it's related to *night*, so it probably means "at night."]

E Critical Thinking

Speculating

? Why wouldn't the clerk and the arresting police sergeant talk to Schnabel? [Possible responses: After M. was found not guilty, he wouldn't want any damaging new information to come out; the police officer might have been afraid of legal problems, too.] **What might interviews with these two people have revealed?** [The interviews might have revealed nothing, or they might have brought up new evidence of M.'s betrayal.]

Getting Students Involved

Cooperative Learning

The Nuremberg Trials. Schnabel refers on this page to a war crimes court. After the war, the Nuremberg trials were held (in the city the Germans call Nürnberg) to bring war criminals to justice. Suggest that students, working in small groups, do research on this subject, in encyclopedias or other reference books or on the Internet. Groups might focus on a specific area of the topic, such as which countries conducted the trials and what punishments were handed down. Group members should identify and carry out specific tasks such as obtaining data, organizing the data, adding visuals, and presenting the data in the form of a written report, oral report, or multimedia presentation.

terrors of those first nights had largely faded. Even the German army communiqués[8] made clear that the war was approaching an end. The Russians were well into Poland. On the Western front Americans had broken through at Avranches and were pouring into the heart of France. Holland must be liberated soon. In her diary Anne Frank wrote that she thought she might be back in school by fall.

Now they were all packing. Of the capture Otto Frank recalled: "No one wept. Anne was very quiet and composed, only just as dispirited as the rest of us. Perhaps that was why she did not think to take along her notebooks, which lay scattered about on the floor. But maybe she too had the premonition that all was lost now, everything, and so she walked back and forth and did not even glance at her diary."

As the captives filed out of the building, Miep sat listening. "I heard them going," she said, "first in the corridor and then down the stairs. I could hear the heavy boots and the footsteps, and then the very light footsteps of Anne. Through the years she had taught herself to walk so softly that you could hear her only if you knew what to listen for. I did not see her, for the office door was closed as they all passed by."

At Gestapo headquarters the prisoners were interrogated only briefly. As Otto Frank pointed out to his questioners, it was unlikely, after twenty-five months in the Secret Annex, that he would know the whereabouts of any other Jews who were hiding in Amsterdam.

The Franks, the Van Daans, and Dussel were kept at police headquarters for several days, the men in one cell, the women in the other. They were relatively comfortable there. The food was better than the food they had had in the Secret Annex and the guards left them alone.

Suddenly, all eight were taken to the railroad station and put on a train. The guards named their destination: Westerbork, a concentration camp for Jews in Holland, about eighty miles from Amsterdam. Mr. Frank said: "We rode in a regular passenger train. The fact that the door was bolted did not matter very much. We were together and had been given a little food for the journey. We were actually cheerful. Cheerful, at least, when I compare that journey to our next. We had already anticipated the possibility that we might not remain in Westerbork to the end. We knew what was happening to Jews in Auschwitz. But weren't the Russians already deep into Poland? We hoped our luck would hold.

"As we rode, Anne would not move from the window. It was summer outside. Meadows, stubble fields, and villages flew by. The telephone wires along the right of way curved up and down along the windows. After two years it was like freedom for her. Can you understand that?"

Among the names given me of survivors who had known the Franks at Westerbork was that of a Mrs. de Wiek, who lives in Apeldoorn, Holland. I visited Mrs. de Wiek in her home. A lovely, gracious woman, she told me that her family, like the Franks, had been in hiding for months before their capture. She said: "We had been at Westerbork three or four weeks when the word went around that there were new arrivals. News of that kind ran like wildfire through the camp, and my daughter Judy came running to me, calling, 'New people are coming, Mama!'

"The newcomers were standing in a long

8. **communiqués** (kə·myo͞o′ni·kāz′): official bulletins.

WORDS TO OWN

dispirited (di·spir′i·tid) *v.* used as *adj.*: sad and discouraged.

premonition (prēm′ə·nish′ən) *n.*: feeling that something, especially something bad, will happen.

A Reading Skills and Strategies



Using Prior Knowledge

Schnabel does not name the specific event that raised the occupants' spirits. Students may remember it from the play (Act Two, Scene 3, p. 402, when it is announced by Miep) or from the time line on p. 345. Ask students to identify the event. [D-day, June 6, 1944]

B Critical Thinking

Speculating

? You know that the play's account of how Anne left her diary behind is different from what Otto Frank says here. Why do you think the playwrights changed what really happened? [Possible responses: to portray Anne as more hopeful than she apparently was; to make a more "dramatic moment."]

C Historical Connections

Auschwitz has come to symbolize the Holocaust, because four million Jews died in this concentration camp (refer students to the map on p. 417). Mr. Frank explains that the Nazis' victims hoped the Soviets would defeat Poland and liberate the camp. To emphasize the ironic timing of the liberation in relation to the deaths of Anne and Margot at Bergen-Belsen, refer students to the left column of the time line for 1945 (p. 345).

D Struggling Readers

Finding Sequence of Events

? Be sure you understand the transition from one time period to the next, and from one speaker to the next. Who is speaking in the "As we rode" paragraph? When, and about what? [Otto Frank is speaking to Schnabel in 1958; Mr. Frank is describing Anne in 1944, soon after the group was captured.] Whom do *me* and *I* refer to early in the next paragraph, and when is the person speaking? About what? [Schnabel is writing the article in 1958; he is describing his research.] Who said, "We had been at Westerbork . . ." later in the paragraph? When, and to whom? [Mrs. de Wiek, who is speaking to Schnabel in 1958] Who said, "New people are coming, Mama!"? Where, and when? [Judy de Wiek said this at Westerbork in 1944, when the Franks arrived.]

Crossing the Curriculum

Social Studies

The occupants of the Secret Annex knew about the advance of the Allies in Poland and France. Have students research specific facts about where Allied forces were between June 6, 1944 (D-day) and August 4, 1944. Was the optimism of the Franks, the Van Daans, and Dussel realistic? How close were the Allies to liberating Holland?

Art

Suggest that students prepare a storyboard of the events described in the last two paragraphs on this page. Students should conceive the project as if these scenes were going to be part of a movie or documentary. Ask students to indicate appropriate captions or narration for each frame.

row in the mustering square,[9] and one of the clerks was entering their names on a list. We looked at them, and Judy pressed close against me. Most of the people in the camp were adults, and I had often wished for a young friend for Judy, who was only fifteen. As I looked along the line, fearing I might see someone I knew, I suddenly exclaimed, 'Judy, see!' E

"In the long line stood eight people whose faces, white as paper, told you at once that they had been hiding and had not been in the open air for years. Among them was this girl. And I said to Judy, 'Look, there is a friend for you.'

"I saw Anne Frank and Peter Van Daan every day in Westerbork. They were always together, and I often said to my husband, 'Look at those two beautiful young people.'

"Anne was so radiant that her beauty flowed over into Peter. Her eyes glowed and her movements had a lilt to them. She was very pallid at first, but there was something so attractive about her frailty and her expressive face that at first Judy was too shy to make friends.

"Anne was happy there, incredible as it seems. Things were hard for us in the camp. We 'convict Jews' who had been arrested in hiding places had to wear blue overalls with a red bib and wooden shoes. Our men had their heads shaved. Three hundred people lived in each barracks. We were sent to work at five in the morning, the children to a cable workshop and the grown-ups to a shed where we had to break up old batteries and salvage the metal and the carbon rods. The food was bad, we were always kept on the run, and the guards all screamed 'Faster, faster!' But Anne was happy. It was as if she had been liberated. Now she could see new people and talk to them and could laugh. She could laugh while the rest of us thought nothing but: Will they send us to the camps in Poland? Will we live through it?

"Edith Frank, Anne's mother, seemed numbed by the experience. She could have been a mute. Anne's sister Margot spoke little and Otto Frank was quiet too, but his was a reassuring quietness that helped Anne and all of us. He lived in the men's barracks, but once when Anne was sick, he came over to visit her every evening and would stand beside her bed for hours, telling her stories. Anne was so like him. When another child, a twelve-year-old boy named David, fell ill, Anne stood by his bed and talked to him. David came from an Orthodox family, and he and Anne always talked about God." F

Anne Frank stayed at Westerbork only three weeks. Early in September a thousand of the "convict Jews" were put on a freight train, seventy-five people to a car. Brussels fell to the Allies, then Antwerp, then the Americans reached Aachen. But the victories were coming too late. The Franks and their friends were already on the way to Auschwitz, the camp in Poland where four million Jews died. G

"As we rode, Anne would not move from the window. After two years it was like freedom for her."

9. **mustering square:** place of assembly for inspection and roll call.

E Critical Thinking
Making Inferences

? Why did Mrs. de Wiek fear seeing the faces of someone she knew? [Possible response: She would have been unhappy that anyone else, especially someone she knew, had been sent to the concentration camp.]

F Cultural Connections

Orthodox here refers to Jews who obey the Jewish Law very strictly. Many Jews in Germany and the Netherlands, like the Franks, were not Orthodox.

G English Language Learners
Idioms

Explain that *fell to the Allies* means "were defeated by the Allies." The Allies liberated Brussels and Antwerp from the Germans, who had captured the two Belgian cities early in the war.

Mrs. de Wiek was in the same freight car as the Franks on that journey from Westerbork to Auschwitz. "Now and then when the train stopped," she told me, "the SS guards[10] came to the door and held out their caps and we had to toss our money and valuables into the caps. Anne and Judy sometimes pulled themselves up to the small barred window of the car and described the villages we were passing through. We made the children repeat the addresses where we could meet after the war if we became separated in the camp. I remember that the Franks chose a meeting place in Switzerland.

"I sat beside my husband on a small box. On the third day in the train, my husband suddenly took my hand and said, 'I want to thank you for the wonderful life we have had together.'

"I snatched my hand away from his, crying, 'What are you thinking about? It's not over!'

"But he calmly reached for my hand again and took it and repeated several times, 'Thank you. Thank you for the life we have had together.' Then I left my hand in his and did not try to draw it away."

On the third night, the train stopped, the doors of the car slid violently open, and the first the exhausted passengers saw of Auschwitz was the glaring searchlights fixed on the train. On the platform, kapos (criminal convicts who were assigned to positions of authority over the other prisoners) were running back and forth shouting orders. Behind them, seen distinctly against the light, stood the SS officers, trimly built and smartly uniformed, many of them with huge dogs at their sides. As the people poured out of the train, a loudspeaker roared, "Women to the left! Men to the right!"

Mrs. de Wiek went on calmly: "I saw them all as they went away, Mr. Van Daan and Mr. Dussel and Peter and Mr. Frank. But I saw no sign of my husband. He had vanished. I never saw him again.

"'Listen!' the loudspeaker bawled again. 'It is an hour's march to the women's camp. For the children and the sick there are trucks waiting at the end of the platform.'

"We could see the trucks," Mrs. de Wiek said. "They were painted with big red crosses. We all made a rush for them. Who among us was not sick after those days on the train? But we did not reach them. People were still hanging on to the backs of the trucks as they started off. Not one person who went along on that ride ever arrived at the women's camp, and no one has ever found any trace of them."

Mrs. de Wiek, her daughter, Mrs. Van Daan, Mrs. Frank, Margot, and Anne survived the brutal pace of the night march to the women's camp at Auschwitz. Next day their heads were shaved; they learned that the hair was useful as packing for pipe joints in U-boats.[11] Then the women were put to work digging sods of grass, which they placed in great piles. As they labored each day, thousands of others were dispatched with maniacal efficiency in the gas chambers, and smoke rising from the stacks of the huge crematoriums[12] blackened the sky.

Mrs. de Wiek saw Anne Frank every day at Auschwitz. "Anne seemed even more beautiful there," Mrs. de Wiek said, "than she had at Westerbork. Of course her long hair was gone, but now you could see that her beauty was in her eyes, which seemed to grow bigger as she grew thinner. Her gaiety had vanished, but she was still alert and sweet, and with her charm she sometimes secured things that the rest of us had long since given up hoping for.

"For example, we each had only a gray sack to wear. But when the weather turned cold, Anne came in one day wearing a suit of men's

10. **SS guards:** Nazi special police, who ran the concentration camps.

11. **U-boats:** submarines.
12. **crematoriums:** furnaces in which prisoners' bodies were cremated (burned to ashes).

A Reading Skills and Strategies
Making Inferences
What ideas and responses suggest that Mrs. de Wiek remained optimistic even though she and the Franks and many others were on their way to Auschwitz? [Possible responses: She had the children memorize addresses where they would meet after the war; she reacted with disbelief when her husband thanked her for their wonderful life, as if he thought their lives were over.]

B Reading Skills and Strategies
Using Prior Knowledge
Mrs. de Wiek changed her reaction to her husband's thanks. Based on what you know about people, why do you think she decided not to draw her hand away? [Possible response: She realized that he was sincere; she realized he was not just being pessimistic; she was moved by his expression of love.]

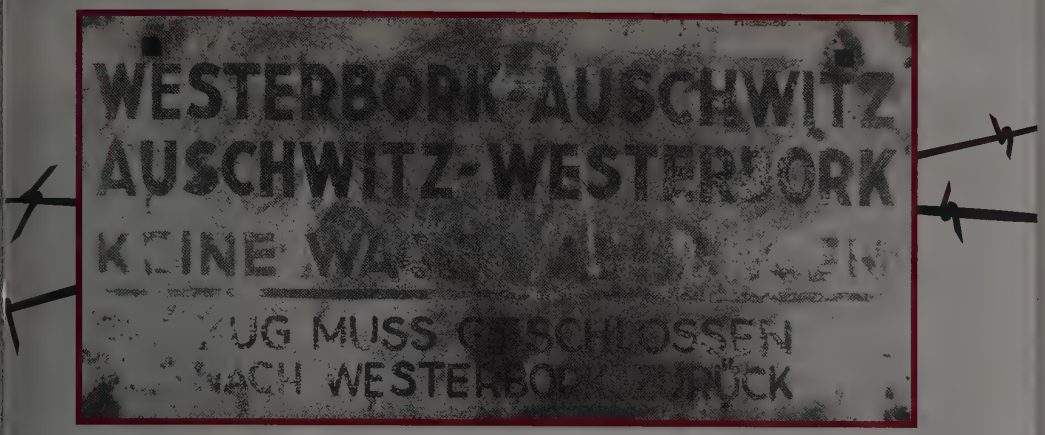
C Critical Thinking
Interpreting
What can you infer about the methods of the Nazis in dealing with the women and children who had just arrived at Auschwitz? [Possible response: They viciously tried to fool the women and children into thinking that the trucks were going to save them from walking.] **What happened to the women and children who boarded the trucks?** [They were never seen again.]

D Elements of Literature
Irony
What is ironic about Anne's appearance and behavior at Auschwitz, according to Mrs. de Wiek? [In the midst of the death camp, with her hair shaven, and having lost weight, Anne seemed even more radiant than she had been at Westerbork.]

Getting Students Involved

Cooperative Learning

Documentary. Assign students to groups to brainstorm ways in which "A Tragedy Revealed: A Heroine's Last Days" might be turned into a television documentary. Suggest that they begin by viewing excerpts from documentaries on videotape or television. Groups should divide responsibilities for the script, music, lighting, filming, or special effects. Students should discuss how they would like their documentary to begin and end, and how they would make other major decisions. To reinforce students' sense of participation, ask them to write descriptions of their individual contributions to the project.



Train destination sign.

long underwear. She had begged it somewhere. She looked screamingly funny with those long white legs but somehow still delightful.

"Though she was the youngest, Anne was the leader in her group of five people. She also gave out the bread to everyone in the barracks and she did it so fairly there was none of the usual grumbling.

"We were always thirsty at Auschwitz, so thirsty that at roll call we would stick out our tongues if it happened to be raining or snowing, and many became sick from bad water. Once, when I was almost dead because there was nothing to drink, Anne suddenly came to me with a cup of coffee. To this day I don't know where she got it.

"In the barracks many people were dying, some of starvation, others of weakness and despair. It was almost impossible not to give up hope, and when a person gave up, his face became empty and dead. The Polish woman doctor who had been caring for the sick said to me, 'You will pull through. You still have your face.'

"Anne Frank, too, still had her face, up to the very last. To the last also she was moved by the dreadful things the rest of us had somehow become hardened to. Who bothered to look when the flames shot up into the sky at night from the crematoriums? Who was troubled that every day new people were being selected and gassed? Most of us were beyond feeling. But not Anne. I can still see her standing at the door and looking down the camp street as a group of naked Gypsy girls were driven by on their way to the crematorium. Anne watched them going and cried. And she also cried when we marched past the Hungarian children who had been waiting half a day in the rain in front of the gas chambers. And Anne nudged me and said, 'Look, look! Their eyes!' Anne cried. And you cannot imagine how soon most of us came to the end of our tears."

Late in October the SS selected the healthiest of the women prisoners for work in a munitions factory in Czechoslovakia. Judy de Wiek was taken from her mother, but Anne and her sister Margot were rejected because they had contracted scabies.[13] A few days later there

13. **scabies:** skin disease that causes severe itching.

E Reading Skills and Strategies
Making Generalizations

? Based on the information in these two paragraphs and what you learned about Anne in the play, what generalizations can you make about her character? [Possible responses: She was a natural leader; she was fair and generous; she was amazingly resourceful.]

F English Language Learners
Paraphrasing

? How would you paraphrase the sentence, "Anne . . . still had her face"? [Possible response: She was still hopeful.]

G Appreciating Language
Parallelism

? Notice how Mrs. de Wiek begins these two sentences the same way. What effect does this use of parallel structure have? [Possible responses: It emphasizes the point she is making; because we know the answer—Anne—the questions seem more like emphatic statements.]

Crossing the Curriculum

Health
The text mentions that Anne and Margot were not sent to Czechoslovakia because they had scabies. Have students research information on this disease. Students should identify the organism that causes the disease and the symptoms of the disease.

Geography
"A Tragedy Revealed" and *The Diary of Anne Frank* both contain geographical references. Ask students to write brief summaries of events in the two selections and to attach their descriptions to the locations on a large wall map. They might include locations associated with the Franks or with the war: Frankfurt (original home of the Franks), Amsterdam (location of the Secret Annex), Westerbork, Poland (Auschwitz), Czechoslovakia, Hanover (Bergen-Belsen); Normandy, Brussels, Antwerp, and Russia. They may also include locations connected to the lives of survivors and to Anne's fans, such as Israel, Switzerland, the United States, and Japan.

Responding to the Art

Activity. Ask students what this tragic photograph reveals to them about the Holocaust. [They might start with the victims—many of these are children. Note the small girl at the left with no shoes. The boy in the center seems to use a cane, and he has a tin drinking cup tied to his ragged coat. The adults all seem to be women.] **One of the horrors of the Nazi operations is that they took photographs of their victims. Note the bewildered expressions on the little boys' faces.**



Prisoners arriving at Auschwitz.

was another selection for shipment from Auschwitz. Stripped, the women waited naked for hours on the mustering ground outside the barracks. Then, one by one, they filed into the barracks, where a battery of powerful lights had been set up and an SS doctor waited to check them over. Only those able to stand a trip and do hard work were being chosen for this new shipment, and many of the women lied about their age and condition in the hope that they would escape the almost certain death of Auschwitz. Mrs. de Wiek was rejected and so was Mrs. Frank. They waited, looking on.

"Next it was the turn of the two girls, Anne and Margot," Mrs. de Wiek recalled. "Even under the glare of that light Anne still had her face, and she encouraged Margot, and Margot walked erect into the light. There they stood for a moment, naked and shaven-headed, and Anne looked at us with her unclouded face, looked straight and stood straight, and then they were approved and passed along. We could not see what was on the other side of the light. Mrs. Frank screamed, 'The children! Oh, God!'"

The chronicle of most of the other occupants of the Secret Annex ends at Auschwitz. Mrs. Frank died there of malnutrition two months later. Mr. Frank saw Mr. Van Daan marched to the gas chambers. When the SS fled Auschwitz before the approaching Russians in January 1945, they took Peter Van Daan with them. It was bitter cold and the roads were covered with ice and Peter Van Daan, Anne Frank's shy beloved, was never heard of again.

From Auschwitz, Mr. Dussel, the dentist, was shipped to a camp in Germany, where he died. Only Otto Frank remained there alive until liberation. Anne Frank and Mrs. Van Daan and Margot had been selected for shipment to Bergen-Belsen.

Last year I drove the 225 miles from Amsterdam to Belsen and spent a day there walking over the heath.[14] The site of the old camp is near the city of Hannover, in the state of Lower Saxony. It was June when I arrived, and lupine was in flower in the scrubland.

My guide first showed me the cemetery where fifty thousand Russian prisoners of war, captured in one of Hitler's great early offensives, were buried in 1941. Next to them is a cemetery for Italians. No one knows exactly whether there are three hundred or three thousand in that mass grave.

"Even under the glare of that light Anne still had her face . . ."

About a mile farther we came to the main site of the Bergen-Belsen camp. Amid the low growth of pine and birches many large rectangular patches can be seen on the heath. The barracks stood on these, and between them the worn tracks of thousands of bare feet are still visible. There are more mass graves nearby, low mounds overgrown with heath grass or new-planted dwarf pines. Boards bearing the numbers of the dead stand beside some mounds, but others are unmarked and barely discernible. Anne Frank lies there.

The train that carried Anne from Auschwitz to Belsen stopped at every second station

14. **heath** (hēth): area of open wasteland covered with low-growing plants.

A Critical Thinking
Determining the Author's Purpose

? The separation of women at Auschwitz is a critical and dramatic moment in the story. Why do you think the author chose not to describe the reactions of Mrs. de Wiek and Mrs. Frank when they were rejected for the new shipment to go out of the camp and, therefore, were likely to be killed? [Possible response: Saying nothing underscores the hopelessness they probably felt.]

B Reading Skills and Strategies
Using Prior Knowledge

? In view of what you've read and know about Mrs. de Wiek, what seems odd about these two sentences? [Students should note that Mrs. de Wiek indeed survived Auschwitz, but the author does not describe how she escaped.]

C Struggling Readers
Using Context Clues

? What does *lupine* mean? What context clue helps you guess the meaning? [It's a plant. Clue: "was in flower."]

D Elements of Literature
Flashback

? Though usually a feature of fiction, flashback is sometimes used by nonfiction writers. What flashback occurs in this passage? [The author visits Belsen, where Anne Frank is buried, and then he goes back in time to tell how she was sent from Auschwitz to Belsen before she died.]

Skill Link

Comparisons

Students will learn what double comparisons are and how to avoid them in the Grammar Link on p. 438. To assess students' familiarity with comparisons at this point, draw their attention to the word *farther* in the first sentence of the paragraph after the boldfaced quote. Ask students to paraphrase this sentence. [Possible paraphrase: The Bergen-Belsen camp is a mile farther from the Italian mass grave.] Ask students to express the same idea using the word *distance*. [Possible response: The Belsen camp is at a distance of a mile from the Italian cemetery.] Point out that sometimes the word *more* or *most* is used in a comparison, but students should avoid double comparisons such as *more farther* or nonstandard comparisons such as *distanter*. Ask students to use each of the following adjectives correctly as a comparison in a sentence: *near, soon, special, equal, cold, straight.*

A Reading Skills and Strategies
Comparing/Contrasting
? How does the situation at Bergen-Belsen differ from that at Auschwitz? Describe the camp itself and the mood of the prisoners. [Possible response: Auschwitz was very organized, with SS troops everywhere; although people were being killed, many prisoners remained hopeful. The camp at Bergen-Belsen was not well organized, few SS officers were seen, and the prisoners had little hope. Many prisoners died each day in both camps.]

B Struggling Readers
Finding Details
? The play *The Diary of Anne Frank* also describes a holiday party (Act One, Scene 5). What characteristic do you notice about Anne in both scenes? [Possible response: She is very resourceful and imaginative in finding ways to celebrate.]

C Reading Skills and Strategies
Using Prior Knowledge
? Lies says that she and Anne had "no longer any difference in our fates" at Bergen-Belsen. How did that turn out not to be true? [Anne died, but Lies survived.]

D Reading Skills and Strategies
Drawing Conclusions
? What conclusion can you draw about behavior among prisoners in the camps? [Possible response: Some prisoners were desperate and resorted to stealing from other prisoners.]

A because of air raids. At Bergen-Belsen there were no roll calls, no organization, almost no sign of the SS. Prisoners lived on the heath without hope. The fact that the Allies had reached the Rhine encouraged no one. Prisoners died daily—of hunger, thirst, sickness.

The Auschwitz group had at first been assigned to tents on the Bergen-Belsen heath, tents which, one survivor recalls, gave an oddly gay, carnival aspect to the camp. One night that fall a great windstorm brought the tents crashing down, and their occupants were then put in wooden barracks. Mrs. B. of Amsterdam remembered about Anne: "We lived in B the same block and saw each other often. In fact, we had a party together at Christmastime. We had saved up some stale bread, and we cut this up and put onions and boiled cabbage on the pieces. Over our feast we nearly forgot our misery for a few hours. We were almost happy. I know that it sounds ghastly now, but we really were a little happy in spite of everything."

One of Anne Frank's dearest childhood friends in Amsterdam was a girl named Lies Goosens.[15] Lies is repeatedly mentioned in the diary. She was captured before the Franks were found in the Secret Annex, and Anne wrote of her great fears for the safety of her friend. Now the slim and attractive wife of an Israeli army officer, Lies lives in Jerusalem. But she was in Bergen-Belsen in February 1945, when she heard that a group of Dutch Jews had been moved into the next compound.

Lies said, "I waited until night. Then I stole out of the barracks and went over to the barbed wire which separated us from the newcomers. I called softly into the darkness, 'Is anyone there?'

"A voice answered, 'I am here. I am Mrs. Van Daan.'

"We had known the Van Daans in Amsterdam. I told her who I was and asked whether Margot or Anne could come to the fence. Mrs. Van Daan answered in a breathless voice that Margot was sick but that Anne could probably come and that she would go look for her.

"I waited, shivering in the darkness. It took a long time. But suddenly I heard a voice: 'Lies? Lies? Where are you?'

"I ran in the direction of the voice, and then I saw Anne beyond the barbed wire. She was in rags. I saw her emaciated, sunken face in the C darkness. Her eyes were very large. We cried and cried as we told each other our sad news, for now there was only the barbed wire between us, nothing more, and no longer any difference in our fates.

"But there was a difference after all. My block still had food and clothing. Anne had nothing. She was freezing and starving. I called to her in a whisper, 'Come back tomorrow. I'll bring you something.'

"And Anne called across, 'Yes, tomorrow. I'll come.'

"I saw Anne again when she came to the fence on the following night," Lies continued. "I had packed up a woolen jacket and some zwieback[16] and sugar and a tin of sardines for her. I called out, 'Anne, watch now!' Then I threw the bundle across the barbed wire.

"But I heard only screams and Anne crying. I shouted, 'What's happened?' And she called back, weeping, 'A woman caught it and won't D give it to me.' Then I heard rapid footsteps as the woman ran away. Next night I had only a pair of stockings and zwieback, but this time Anne caught it."

In the last weeks at Bergen-Belsen, as Ger-

15. **Lies Goosens** (lēs khō'sins).

16. **zwieback** (tsvē'bäk'): sweetened bread that is sliced and toasted after it is baked.

WORDS TO OWN
emaciated (ē·mā'shē·ā'tid) *v.* used as *adj.*: extremely thin, as from starvation or illness. *Emaciated* and *gaunt* are synonyms.

Making the Connections

Cultural Connections: Gypsies

On p. 427 there is a reference to "Gypsy girls." The people called Gypsies belong to a distinct ethnic group that migrated from India to the Middle East by the eleventh century, and then to Europe in the fourteenth and fifteenth centuries. They refer to themselves as Rom, speak a language called Romany, and live in autonomous communities governed by their own social and religious laws. They follow strict community laws, avoiding anything more than superficial contact with other populations. A long history of persecution culminated in the Nazis' extermination of about 400,000 of the Rom. Today, two to three million Rom live in Europe, North and South America, and Australia.



Anne in 1942. This may be the last photograph ever taken of her.

many was strangled between the Russians and the Western Allies, there was almost no food at all. The roads were blocked, the railroads had been bombed, and the SS commander of the camp drove around the district trying unsuccessfully to requisition supplies. Still, the crematoriums worked night and day. And in the midst of the starvation and the murder there was a great epidemic of typhus.

Both Anne and Margot Frank contracted the disease in late February or early March of 1945. Margot lay in a coma for several days. Then, while unconscious, she somehow rolled from her bed and died. Mrs. Van Daan also died in the epidemic.

The death of Anne Frank passed almost without notice. For Anne, as for millions of others, it was only the final anonymity, and I met no one who remembers being with her in that moment. So many were dying. One woman said, "I feel certain she died because of her sister's death. Dying is easy for anyone left alone in a concentration camp." Mrs. B., who had shared the pitiful Christmastide feast with Anne, knows a little more: "Anne, who was very sick at the time, was not informed of her sister's death. But a few days later she sensed it and soon afterward she died, peacefully."

Three weeks later British troops liberated Bergen-Belsen.

Miep and Elli, the heroic young women who had shielded the Franks for two years, found

E Critical Thinking

Speculation

? Why do you think the SS commander was trying to get food and supplies when he must have known the allies were close? Why wouldn't he try to escape? [Possible responses: As an SS officer he was probably so committed to carrying out his duty that he didn't see the folly of getting food and supplies to maintain a camp that was killing its prisoners anyway; it was a last effort at survival for himself and other SS officers; he was still hopeful that Germany would win.]

F Reading Skills and Strategies

Responding to the Text

? What is your reaction to the phrase "final anonymity"? In what way is it both true and not true of Anne Frank? [Possible responses: Some students may find it appropriate but disturbing, perhaps reminiscent of the phrase "Final Solution." Students should note that at the time she died, hardly anyone knew Anne—as was true for millions of others who were killed—but because of her diary, she became perhaps the most famous victim of the Holocaust.]

G Struggling Readers

Finding Sequence of Events

? What switch in time is happening between these two paragraphs? [The author goes from Anne's death seven months after she was discovered in the Secret Annex to a week after the discovery, when Miep finds Anne's diary.] **In her own book, Miep says she found the diary the day the Franks and the others were arrested.**

Making the Connections

Connecting to the Theme: "I Still Believe"

"A Tragedy Revealed" focuses on the strength of human character and spirit in defiance of enormous odds, linking it with the theme "I Still Believe." Schnabel reveals much about the Franks' ordeal and about those who knew and assisted them. To develop the chronicle, the writer includes speculation, factual detail, and material from interviews about the arrest and imprisonment of those hiding in the Secret Annex.

A Critical Thinking

Speculating

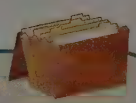
? Based on what Schnabel said about M. earlier in the article, do you think this event makes M. seem more likely to have been the one who betrayed the occupants of the Secret Annex? Why? [Possible response: Students may speculate that he was snooping around in the annex after the occupants were caught, just as he was snooping around before they were caught, and that he probably was the informer.] What do you think he's trying to do by giving Miep the papers? [Possible responses: He's gloating over the fact that he has power now—he has the keys and he's been in the Annex; he's telling Miep, in effect, that he betrayed the occupants, knowing there's nothing she can do about it; he's showing Miep that he's sorry for what he did without admitting that he did anything.]

B Reading Skills and Strategies



Using Prior Knowledge

? You know that the diary of Anne Frank was given to her father and that he later had it printed. What might have happened if Mr. Frank hadn't survived? [Possible responses: If he had not survived, the diary might have disappeared, or perhaps Miep or Elli would have read the diary and had it published.]



BROWSING IN THE FILES

About the Author. Ernst Schnabel, a writer of novels, short fiction, and articles, served in the German marines during World War II and simultaneously wrote and published several works inspired by his travels. After the war he became a well-known figure in radio, writing scripts for a number of feature presentations. "A Tragedy Revealed: A Heroine's Last Days" adapts and consolidates material from his book *Anne Frank: A Portrait in Courage*, a work that has appeared in twenty different languages.

Anne's papers during the week after the police raid on the Secret Annex. "It was terrible when I went up there," Miep recalled. "Everything had been turned upside down. On the floor lay clothes, papers, letters, and school notebooks. Anne's little wrapper hung from a hook on the wall. And among the clutter on the floor lay a notebook with a red-checked cover. I picked it up, looked at the pages, and recognized Anne's handwriting."

Elli wept as she spoke to me: "The table was still set. There were plates, cups, and spoons, but the plates were empty, and I was so frightened I scarcely dared take a step. We sat down on the floor and leafed through all the papers. They were all Anne's, the notebooks and the colored duplicate paper from the office too. We gathered all of them and locked them up in the main office.

A "A few days later M. came into the office, M. who now had the keys to the building. He said to me, 'I found some more stuff upstairs,' and he handed me another sheaf of Anne's papers. How strange, I thought, that *he* should be the one to give these to me. But I took them and locked them up with the others."

Miep and Elli did not read the papers they had saved. The red-checked diary, the office account books into which it overflowed, the 312 tissue-thin sheets of colored paper filled with Anne's short stories and the beginnings of a novel about a young girl who was to live in freedom—all these were kept in the safe until Otto Frank finally returned to Amsterdam alone. Thus Anne Frank's voice was preserved out of the millions that were silenced. No B louder than a child's whisper, it speaks for those millions and has outlasted the raucous shouts of the murderers, soaring above the clamorous voices of passing time.

WORDS TO OWN

raucous (rô'kəs) *adj.*: harsh sounding; loud.

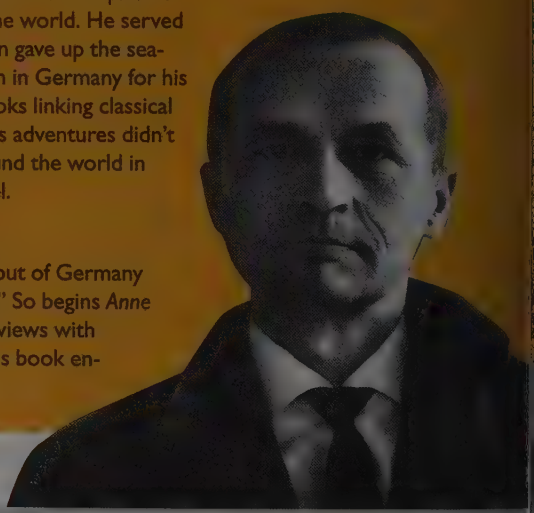
MEET THE WRITER

Following the Trail

As a young man, **Ernst Schnabel** (1913–1986) left his birthplace of Zittau, Germany, to become a sailor and travel the world. He served in the German Marines during World War II, then gave up the seafaring life for a writing career. He was well-known in Germany for his radio plays, tales of his adventures at sea, and books linking classical mythology with modern-day situations. Schnabel's adventures didn't end when he began writing: In 1951, he flew around the world in nine days, then turned his experience into a novel.

More by Ernst Schnabel

"I have followed the trail of Anne Frank. It leads out of Germany and back into Germany, for there was no escape." So begins *Anne Frank: A Portrait in Courage* (1958). Based on interviews with forty-two people whose lives touched Anne's, this book enlarges on the story told in the article.



Assessing Learning

Check Test: Short Answers

1. Who of the eight occupants of the Secret Annex survived? [Mr. Frank]
2. What is Anne's initial reaction to coming out of hiding? [She seems glad to see the outdoors.]
3. Whom does Anne meet after arriving at Bergen-Belsen? [her school friend Lies Goosens]
4. How did Anne die in Belsen? [She died of typhus.]
5. How did Anne's diary come to be published? [Miep and Elli gave it and other papers of Anne's to her father. He chose to publish it.]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, pp. 56, 58

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 19

Student to Student

Walking with Living Feet

I had a very unusual fifteenth birthday. During my birthday week, at the end of April, I was traveling with five thousand high school students from around the world, visiting concentration camps in Poland. I learned more there than I learned during my entire life in school; once I stepped out of a gas chamber, I became a different person. When I turned fifteen, I discovered that no matter how much you read about the Holocaust, nothing can ever be like seeing it with your own eyes. The day after my fifteenth birthday was the turning point of my life. I was at Majdanek, one of the largest Nazi concentration camps. And I will never forget it.

Majdanek has been left exactly as it was when it was in use, so intact that if it were to be "plugged in," it could start gassing people tomorrow.

I stood in a gas chamber there, at Majdanek. I saw the blue stains of Zyklon B streaking the ceilings and walls, the poison used to kill the people who were crushed into this tiny, gray cement room. I could see how their fingers had scraped off the white paint, trying to escape. The cement floor that I sat on was cold and clammy; the air in the room seemed made of chills. When I first sat down, I did not notice, but soon those chilling waves were seeping into my skin, like so many tiny fingers trying to pull at my nerves and make my bones quiver. All around me, kids were crying hysterically, yet the chills that rankled the air around me hadn't reached my mind, and I could not feel. I hated myself for it. Anger, fear, pain, and shock—I could have felt all of those and more, but instead I felt nothing. That void was far worse: All the other emotions around me showed the presence of human hearts, but I was almost not there at all. I wanted to feel; I hated the guilt I had at my lack of reaction as much as I hated what happened there. Only my squirming skin could attest to my surroundings, and the crawling air made my lungs tighten. I wished I could cry, but I couldn't break down my mental blockade. Why?

The camp of Majdanek extends for miles, but one of the worst things about it is that it's right in a town, almost a city, called Lublin. There are actually houses right next to the barbed wire, the fence with its thorns that stabbed my frightened eyes, enough to separate a universe. The people of that city would have had to be dead not to notice the death

Student to Student

The narrator of this student piece remembers her trip to concentration camps in Poland when she was fifteen years old. She recounts, in vivid detail, the scene of a camp that had been left virtually intact since its use. Despite the horror of her surroundings, however, the narrator feels emotionally numb. It is not until she sees a room filled with the shoes of people who were killed (850,000 pairs) that the narrator breaks down in tears. She realizes that the shoes in that pile are not unlike her own and that the number of shoes represents real people who died. She continues her tour of the camp and is jolted into "a stark and chilling reality" as she sees the crematorium where so many bodies were burned.

The narrator plants a tree in Israel with the soil and human ash she collected from the camps. Her experience is one she will never forget.

C Critical Thinking

Making Connections

? What connection with Anne Frank does the writer have? [The writer celebrated her fifteenth birthday by visiting a concentration camp; Anne Frank died in a concentration camp eight months after celebrating her fifteenth birthday.]

D Critical Thinking

Challenging the Text

? The writer says "... nothing can ever be like seeing [the Holocaust] with your own eyes." Do you think she really saw the Holocaust? Explain. [Some students may say yes, she was at one of the camps and it made a vivid impression on her; others may say she saw only one camp many years later and no one who did not suffer through it could ever "see" this tragedy personally.]

E Critical Thinking

Speculating

? Why do you think the writer is unable to feel anything? [Possible responses: The experience may be so horrifying that she mentally blocks out her reaction to it or goes into a state of denial about the evidence of the human cruelty she witnesses.]

F Elements of Literature

Irony

The fence is a divider between two different worlds: On one side is an ordinary Polish village; on the other is a concentration camp where nearly a million people were murdered.

Connecting Across Texts

Connecting with "A Tragedy Revealed"

Ask students to identify and comment on similarities between the two selections. [Students may notice that both works are written in the first person and use vivid imagery to describe what the narrators saw. Horn's descriptions of the shoes and of the trails and paths on which the prisoners walked may remind students of Schnabel's reference to a "fading trail" of information about Anne Frank and to the "worn tracks of thousands of bare feet" that he saw between the patches of grass where the barracks at Bergen-Belsen had been.]

A Critical Thinking

Challenging the Text

? The writer says that "Nobody in Lublin noticed" the concentration camp and what was going on there. **Do you think this is true? Explain.** [Some students may agree that the people were ignorant of what was happening; others may say that the enormous numbers of people killed there and the effects of the killing—the smell of incinerated human flesh and waste, for example—could not have been ignored.]

B Reading Skills and Strategies

Visualizing

? **How many pairs of shoes are there on the feet of the students in your class? Imagine how much space these shoes would take up in your classroom; then, imagine how much room 850,000 shoes would take up. Would they fill your classroom? Your entire school?** [Answers will vary. Help students come up with an estimate.]

C Reading Skills and Strategies

Cause and Effect

? **Why is the writer able to cry at this point in her experience of the camp?** [Possible response: As she studies the "ocean" of shoes, she realizes that they once belonged to real people who were not so different from her.]

which struck daily, right behind their back yards, where I saw children playing. People marched through Lublin from the train station, entered through the same barbed wire gate that I did, and left through the chimney. Nobody in Lublin noticed, because if they had, their fate would have been the same. And today the camp's long gray, barnlike barracks still extend forever, in endless rows, the sky a leaden weight blocking the colors that grace free life. Gray is the color of hell.

Inside each of the barracks is a new horror. Some are museum exhibits, with collections of people's toothbrushes (they were told that they were being "relocated" and to bring one suitcase, the contents of which were confiscated) and people's hair. All of the walls in one barracks are covered with people's hats, hanging in rows. But the worst were the shoes.

About five of the barracks are filled with nothing but the shoes of some of the people who were killed there—over 850,000 pairs. In one barracks, I sat on a platform about five feet off the ground, and surrounding it was an ocean of shoes, five feet deep. In the gas chamber I could not feel, but in that room filled with shoes, my mental blockade cracked. The photographs meant nothing to me, the history lessons and names and numbers were never strong enough. But here each shoe is different, a different size and shape: a high heel, a sandal, a baby's shoe so tiny that its owner couldn't have been old enough to walk, and shoes like mine. Each pair of those shoes walked a path all its own, guided its owner through his or her life and to all of their deaths. Thousands and thousands of shoes, each pair different, each pair silently screaming someone's murdered dreams. No book can teach me what I saw there with my own eyes!

I glanced at my own shoe, expecting it to be far different from those in that ocean of death, and my breath caught in my throat as I saw that my shoe seemed to be almost the same style as one, no, two, three, of the shoes I saw; it seemed as if every shoe there was my shoe. I touched the toe of one nearby and felt its dusty texture, certain that mine would be different. But as I touched my own toe, tears welled in my eyes as my fingers traced the edges of my dusty, living shoes. Eight hundred and fifty thousand pairs of shoes, but now I understood: They weren't numbers; they were people.

Soon I was crying, but for someone else: for the child whose mother's sandals rested on that pile, for the woman whose husband's shoes swam motionless in that sea, like the tears that streaked my face, for the girl whose best friend's slippers were buried in that ocean of grayness and silence. I was lost to the shoes there. I wished I could throw my shoes

into that pile, to grasp and feel each shoe, to jump into the sea of shoes, to become a part of it, to take it with me. I wanted to add my own shoes to that ocean, but all I could leave there were my salty tears. My feet clumped on the wooden platform as I left, and I had never been more conscious of how my shoes fit my living feet. D

At the very end of the camp was another gas chamber and the crematorium, its smokestack jutting through the leaden sky. This gas chamber did not have the blue poison stains that streaked the walls in the one I saw first, or maybe it did: The only light in that cement room was from dozens of memorial candles. It was too dark to see. The air inside was damp and suffocating, like a burial cave, and yet the air was savagely alive. It crawled down my neck and compressed me as the walls and ceiling seemed to move closer. No words can express how it felt to step out of that gas chamber alive, wearing my living shoes. E

And I saw the crematorium where the corpses were burned, ovens shaped to fit a person. As I touched the brick furnaces with trembling fingers, my tears froze in my eyes and I could not cry. It was here that I felt my soul go up in flames, leaving me an empty shell.

Majdanek reeks of death everywhere. Even the reminders and signs of life that exist in a cemetery, like a footprint or rustling leaves, are absent here, every image of life erased. Even the wind does not ruffle the grass, which never used to grow here because the prisoners would eat it. But in the crematorium, I felt something I cannot express. No words exist to describe how I felt. It was someone else's nightmare, a nightmare that turned real before I even noticed it. It was a stark and chilling reality that struck me there, standing where people were slaughtered and burned, and my mind simply stopped. Have you ever been to Planet Hell? My people are numbers here, struck from a list and sent out the chimney, their children's bodies roasting. And I was there. You cannot visit this planet through any film or book; photographs cannot bring you here. Planet Hell is beyond the realm of tears. This is why I could not cry. F

I left the camp. How many people, who had walked in those 850,000 pairs of shoes, once dreamed of doing what I had just done? And did they, too, forget how to cry?

In Israel I planted a tree with soil I had taken from concentration camps. In the soil were white specks, human bone ash. I am fifteen years old, and I know I can never forget. G

—Dara Horn
Millburn High School
Millburn, New Jersey

First appeared in *Merlyn's Pen: The National Magazines of Student Writing.*

D Reading Skills and Strategies

Responding to the Text

? Dara Horn's experience of seeing the shoes makes her aware of something she once took for granted—the way her shoes fit on her feet. Have you ever had the experience of becoming newly aware of something you took for granted? [Answers will vary. Advise students to describe experiences they would not mind sharing with others.]

E Elements of Literature

Personification

? To what does Dara Horn compare the air in the cement room? [to something alive—possibly an insect or an animal]

F Struggling Readers

Rereading

Have students reread this part of the paragraph to recognize how the writer shifts from describing her experience at the camp to presenting a metaphor for the camp called "Planet Hell."

G Critical Thinking

Extending the Text

? Why is planting the tree with soil from the concentration camp an appropriate tribute? [Possible response: The human ash—from the victims of the camps—will nourish the tree, which will grow and remain for many years as a reminder of the lives that were lost.]

Making Meanings

First Thoughts

[respond]

1. Did reading the pieces by Ernst Schnabel and Dara Horn change your feelings about Anne Frank's story or help you understand the events in the play? Explain.

Reading Check

Fill in the L column of your **KWL chart.** Then, choose one or two interesting or surprising items, and share them with a partner. Discuss your reactions.

Shaping Interpretations

[evaluate]

2. Which description of the concentration camps did you find more effective, Schnabel's or Horn's? Why?

[identify]

3. Schnabel says that Anne Frank was indomitable. Find three examples of her behavior that Schnabel uses to support this characterization.

[compare]

4. How closely does the Anne that Mrs. de Wiek describes resemble the character of Anne in the play? Explain.

[interpret]

5. Reread Otto Frank's comments on Anne's mood and actions during the final moments in the Secret Annex (page 424). What do *you* think was Anne's reason for leaving her diary behind?

[analyze]

6. Choose two quotations from the people Schnabel interviewed, and write the question you think he asked to get each response. Are any of these questions similar to ones you wrote in your Quickwrite notes?

Connecting with the Text

[connect]

7. Now that you've read Schnabel's article, how do you feel about Anne's statement that "people are really good at heart"? Explain whether your reading of the article tends to support or contradict Anne's belief.

Extending the Text

[extend]

8. Who else do you know of whose "spirit has remained to stir the conscience of the world"? Describe the lasting influence this person has had.

Challenging the Text

[evaluate]

9. Do you agree that the discovery of the Secret Annex as described by Schnabel is "far less dramatic" than the play's version? Why or why not?

Making Meanings

First Thoughts

1. Based on details provided by one or both of the selections, some students may feel that the play alters too many facts. Some will like knowing what happened after the occupants were arrested. Other students may feel that the nonfiction selections simply reinforce impressions gained from the play. Some students may feel the nonfiction selections are more dramatic than the play.

Shaping Interpretations

2. Students may have differing opinions about the two selections. Encourage them to cite specific examples to support their opinions.
3. Students may cite Mrs. de Wiek's description of her as "radiant"; the way she helped the boy David; the way she fairly gave out bread to her group of five at Auschwitz; the way she brought coffee to Mrs. de Wiek.
4. The two Annes are very similar in that they are both natural leaders, generous, fair, good-humored, resourceful, and compassionate.
5. Responses will vary due to lack of specific evidence in the text. Encourage students to reread Mr. Frank's comments and to consider Anne's attachment to the diary and the bleakness of the moment as they speculate about her motives.
6. Possible responses: Quote—"Even under the glare of that light Anne still had her face, and she encouraged Margot, and Margot walked into the light" (p. 429). Question—Mrs. de Wiek, what happened the time you last saw the Frank sisters? Quote—"The table was still set. There were plates, cups, and spoons, but the plates were empty, and I was so frightened I scarcely dared take a step." Question—Elli, what did the Annex look like when you went there after the occupants were arrested?

Connecting with the Text

7. Responses will vary. As a starting point of discussion, remind students that Anne's belief is stated before she suffers the ordeal of the journeys and the camps.

Extending the Text

8. Suggestions will vary. Help students brainstorm by offering a few examples: Martin Luther King, Jr. led the civil rights movement for African Americans; Eleanor Roosevelt opened up roles for women in politics and social services through her involvement in the New Deal; Mohandas K. Gandhi left a legacy of an independent India and the principles of nonviolent protest.

Challenging the Text

9. Some students may agree that the play adds dramatic emphasis that the narrative lacks, but they might also recognize that, either way, the moment remains chilling in its impact on the occupants and on readers.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Comparison-Contrast Essay

Use a chart like the one on the right to compare Schnabel's description of the final moments in the Secret Annex (pages 421–424) with the corresponding scene in the play *The Diary of Anne Frank* (pages 404–408). List three ways in which the two versions differ; then, jot down your thoughts on the comparison. How do you account for the differences? Which version do you think you will remember longer? (Save your notes for the Writer's Workshop on page 442.)

Article	Play
1. *no one hears anything at first*	1. *squealing brakes, loud pounding*
2.	2.
3.	3.

Supporting an Opinion

2. Cutting Copy

Imagine that you are a textbook editor working on the next edition of this textbook. Unfortunately, you don't have room for both *The Diary of Anne Frank* and "A Tragedy Revealed: A Heroine's Last Days." Which do you keep? Write a **memo** to your boss to persuade him or her that you have chosen the better piece.

Speaking and Listening

3. Talking with Anne

What if Anne Frank had survived the Holocaust? Where would she be today? What would she have done with her life? With a partner, **role-play** a **dialogue** between Anne Frank and a TV interviewer. You may want to prepare a script in question-and-answer format, or you could perform your role-play impromptu.

Writing an Evaluation

4. Dear Author

Pick one of the books about the Holocaust or World War II from the Read On list on page 439. After you've read the book, write a letter to the author giving your evaluation of it. Be specific about what you did and did not like. Be sure to take into account the **prior knowledge** you now have about the Holocaust from reading about Anne Frank. If you like, do this assignment with one or two partners, giving the author your combined reactions.

Reading Check

Students might fill in specific details about conditions in the camps, how the prisoners were treated, and the specific cause of Anne's death.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 149 in the *Portfolio Management System*.

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Encourage students to reread sections of both selections to find as many points of contrast as possible. Encourage students to keep in mind the difference in genre and audience for each selection and to speculate on why the author or authors might have described events a certain way.
2. **Supporting an Opinion** Remind students that a memo (short for memorandum) is a formal communication between people in an office or organization. Advise students to include the heading "Memo," as well as the date, the name of the person to whom the memo is addressed, the student's name (as the sender of the memo), and the subject. Point out that the content of memos may be in the form of numbered paragraphs or key points.
3. **Speaking and Listening** To help students understand the interview format, show them videotapes of interviews with well-known people.
4. **Writing an Evaluation** Point out that a letter to an author should be respectful, show a thorough knowledge of the work being commented on, and provide reasons, evidence, and examples to support an evaluation.

GRAMMAR LINK

Try it Out

Suggest that students work with a partner to check each other's corrections.

VOCABULARY

Possible Answers

1.	indomitable	(+)	strong
2.	annihilation	(+)	ruin
3.	refuge	(+)	shelter
4.	reconciliations	(+)	agreements
5.	gaunt	(+)	thin
6.	inexplicable	(+)	mysterious
7.	dispirited	(–)	hopeless
8.	premonition	(–)	dread
9.	emaciated	(+)	skinny
10.	raucous	(+)	noisy

Resources

Grammar

- *Grammar and Language Links*, p. 33

Vocabulary

- *Words to Own*, p. 16

GRAMMAR LINK MINI-LESSON

Language Handbook HELP

See Comparison of Modifiers, pages 766–768.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: double comparisons.*

Avoiding Double Comparisons

In general, one-syllable modifiers add *-er* and *-est* to form their comparative and superlative degrees. Modifiers of three or more syllables add *more* and *most*. Comparisons of some two-syllable modifiers are formed by adding *-er* or *-est*. Other two-syllable modifiers are formed by adding *more* or *most*.

A **double comparison** is incorrect because it contains both *-er* and *more* or both *-est* and *most*. A comparison should be formed in one of these ways, not both.

NONSTANDARD	I think Schnabel's article stays more closer to the facts than the play does.
STANDARD	I think Schnabel's article stays closer to the facts than the play does.
NONSTANDARD	Anne Frank's diary is the most movingest book I ever read.
STANDARD	Anne Frank's diary is the most moving book I ever read.

Try It Out

Take out a piece of your writing, and underline the words *more* and *most* and the suffixes *-er* and *-est*. If you find any double comparisons, circle the correct form and cross out the unneeded part.

VOCABULARY HOW TO OWN A WORD

WORD BANK

indomitable
annihilation
refuge
reconciliations
gaunt
inexplicable
dispirited
premonition
emaciated
raucous

Word Ratings: Connotations

Connotations are the feelings associated with a word, feelings that go beyond its strict dictionary definition, or **denotation.** Often, connotations show shades of meaning or intensity. Use the symbols + or – to show how the words in each of the following pairs compare in intensity. Use + if the word on the left seems stronger and – if it seems weaker. Use a dictionary for help. (Try this exercise with a partner. You may not agree!)

1.	indomitable	()	strong
2.	annihilation	()	ruin
3.	refuge	()	shelter
4.	reconciliations	()	agreements
5.	gaunt	()	thin
6.	inexplicable	()	mysterious
7.	dispirited	()	hopeless
8.	premonition	()	dread
9.	emaciated	()	skinny
10.	raucous	()	noisy

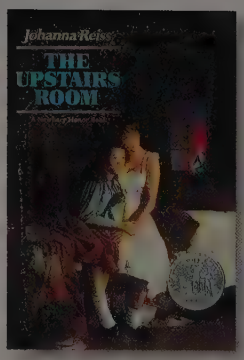
Grammar Link Quick Check

Have students use the standard form of the underlined comparison in the following sentences.

1. People who knew the family thought that Mr. Frank was the most quietest of them all. [quietest]
2. Mrs. de Wiek thought that Anne was the hopefuller of the two Frank sisters. [more hopeful]
3. Lies Goosens was Anne's most dearest childhood friend. [dearest]
4. The SS officers chose only the most healthiest of the prisoners to send to another camp. [healthiest]

READ ON

Under Cover



The Netherlands, World War II. Anne and Margot Frank go into hiding with their parents. Meanwhile, another pair of Jewish sisters escape to the country to live through the war with a Dutch family in their farmhouse. *The Upstairs Room* (HarperCollins) and its sequel, *The Journey Back* (HarperCollins), tell Johanna Reiss's true story.



Real-Life Heroes

Under Nazi rule, even to be seen talking to a Jew was dangerous—yet all over Europe, non-Jews risked their lives to save neighbors and friends from the death camps. In *Rescue: The Story of How Gentiles Saved Jews in the Holocaust* (HarperCollins), Milton Meltzer tells of their heroism.

Perilous Mission



How far would you go to save a friend's life? In *Number the Stars* by Lois Lowry (Dell), Annemarie Johansen and Ellen Rosen, best friends living in peaceful Copenhagen, Denmark, don't concern themselves with questions like this—until the Nazis come for Ellen.

Other Picks

- Jane Yolen, *The Devil's Arithmetic* (Puffin). In this novel a contemporary Jewish girl opens the door one day to find herself facing Nazi soldiers in a Polish village of the 1940s.
- Steven Spielberg, *Survivors: Testimonies of the Holocaust.* This CD-ROM contains annotated excerpts from interviews of Holocaust survivors filmed by Spielberg. The disk is narrated by Leonardo DiCaprio and Winona Ryder.
- Hanna Volavková, ed., *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp, 1942–1944* (Schocken).

READ ON

Portfolio Assessment Options

The following projects can help you assess your students' reading accomplishments outside the class. Videotapes or audiotapes of completed projects may be included in students' portfolios.

- **Write a Scene for a Play** Ask students to dramatize one scene from a Holocaust novel they have read. Have them focus on a single scene, using characters and events from *The Upstairs Room, Number the Stars,* or *The Devil's Arithmetic.* They might, for example, write the scene from *The Upstairs Room* in which the two sisters meet the Dutch family who will be their hosts. Have students perform their scenes in class.
- **Create an Exhibit** Suggest that students create an exhibit about the Holocaust. Students who read Milton Meltzer's book (*Rescue: The Story of How Gentiles Saved Jews in the Holocaust*) or view Steven Spielberg's CD-ROM (*Survivors: Testimonies of the Holocaust*) might choose one real-life survivor or rescuer as the subject of their exhibit. To tell each person's story, ask students to assemble or create artifacts, letters, journals, and maps. They should also include a one-page summary of each person's story and explain what the objects and documents represent.
- **Direct a Documentary** Ask students to work as a group to plan and videotape a documentary about the Holocaust. Students may base characters and events solely on Milton Meltzer's book *Rescue* and Steven Spielberg's CD-ROM *Survivors,* or they may develop characters from other sources.
- **Illustrate the Holocaust** In the medium of their choice, students might create one or more illustrations or portraits based on details from a book they have read about the Holocaust. Ask students to attach to each work a written summary of what the work represents and a reference to the book they used as a source. Display their work in class.

OBJECTIVES

1. Recognize persuasive techniques
2. Use persuasive techniques to create a convincing argument
3. Evaluate persuasive communication
4. Analyze and evaluate advertisements and TV commercials

Resources

Performance Rubric

- *Portfolio Management System*, p. 150

Introducing the Speaking and Listening Workshop

Discuss with students situations in which they have been the target of persuasive communication. (They may mention discussions with family members and friends; advertisements, editorials, billboards, posters, and speeches.)

- Ask students to remember times when they changed their minds because of what people said. Have them try to identify the techniques that convinced them to change their minds.
- Ask students to mention some of the products they have bought because of particularly effective advertisements. What was it that convinced them to buy the products?

Try It Out

In addition to movies, give student critics the option of choosing to argue opposing views on current television shows, popular novels, or magazines. Before students present their skits to the whole class, have them get together in small groups. After each team rehearses its skit, everyone should have a chance to comment on the critics' arguments.

Determining Purpose

Before students listen to a speech, they should identify their purpose:
1. Will they listen critically because they think the speaker is not to be trusted?
2. Will they listen to gain information on a topic?
3. Will they listen to solve a particular problem?
4. Will they listen just to enjoy themselves?

BUILDING YOUR PORTFOLIO

Speaking and Listening Workshop

PERSUASIVE COMMUNICATION

Why Should I?

Persuasive communication is the use of words or images to get people to believe something or to do something. Different people respond to different approaches. You can increase your chances of success by using the right persuasive technique for your audience.

Persuasive Techniques

1. **Appeals to logic** are arguments that emphasize reason and clear thinking. Evidence such as statistics, examples, and anecdotes (short true stories) is used in logical appeals.

 "You should do your homework because Department of Labor statistics show that well-educated people earn more than less-educated people."

2. **Appeals to emotion** are arguments that stir an audience's feelings and cause a gut-level response.

 "How will you feel when you watch all your friends go on to high school and you've been held back a year?"

3. **Appeals to credibility** ask an audience to believe in *you* (and therefore in what you say).

 "I know that teacher, and she won't pass you if you haven't done your work. I'm only thinking of you."

Consider Your Audience

Knowing your listeners' opinions on your topic before you begin speaking will help you choose an effective approach.

- Do they agree with you already and just need to be prodded into action?
- Do they oppose your point of view and need to be persuaded even to listen to you?
- Are they uninformed or uninterested? Do they need to be presented with basic facts and persuaded that the subject is important?

Try It Out

Try this movie-critics skit with a partner. Choose a movie that one of you liked and the other didn't. Take turns presenting to each other three arguments supporting your position: one logical appeal, one appeal to credibility, and one emotional appeal.

- Perform your skit for the class. Ask whose arguments they find more persuasive, and why.
- Then, ask the class to analyze each argument to identify the three different appeals.

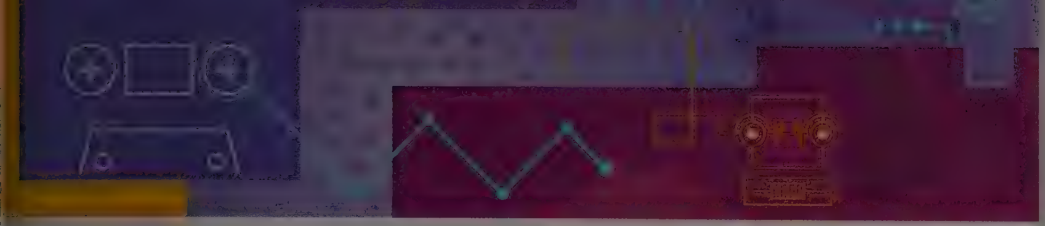
Using Students' Strengths

Auditory Learners

These students might become class experts on radio commercials. Suggest that they tape-record six or seven commercials on stations geared to different audiences (for example, a classical music station, a golden-oldie music station, a hip-hop station). Have them play the commercials in class and lead a discussion on ways in which the ads seem to target specific audiences.

Visual Learners

Students might draw or photograph store signs, billboard posters, and other types of visual advertising in the community. Working as a group, students might create a photo essay, slide show, or multimedia presentation to share their findings with the class.



Critical Listening

People are constantly trying to persuade us to do things—to go somewhere, to buy something, to think a certain way. You need to evaluate these messages carefully and decide for yourself in each case whether you should be persuaded. Ask yourself:

1. Is the evidence presented **believable**? Does it contain **facts**? Don't accept a statement as fact simply because someone says it's so. Numbers, words, and pictures can be altered, taken out of context, or used in other misleading ways. If in doubt, check it out—with a reliable neutral source. Is the evidence **opinions** rather than facts?
2. Is the evidence presented **relevant** to the argument and to you? An advertiser may say that a pair of sneakers has soles made of the most durable rubber available—but does that matter if you outgrow your shoes long before they wear out?
3. Does the argument rely on **faulty reasoning**, such as false assumptions, generalizations based on too little evidence, or far-fetched comparisons?
4. Does the argument use **loaded words** (word or phrases with strong positive or negative connotations) to appeal to your emotions? For example, a politician who calls herself *cautious* may be described by her opponent as *wishy-washy*. Be aware of who is using the loaded words and what they want their listeners to do or think.
5. Are you being swayed by **propaganda**—persuasive techniques that deliberately discourage people from thinking for themselves? Look for these common, often hidden messages:
 - **Bandwagon:** "Everybody's doing it."
 - **Transfer:** "Buy this product and you'll be beautiful, popular, happy, rich . . ."
 - **Testimonial:** "I'm a glamorous celebrity, and I use this product. Don't you want to be just like me?"
 - **Card stacking:** "I'll just tell you half the truth—the half that supports what I want you to believe."

Try It Out

If you can, videotape a television commercial you think is particularly effective, and show the videotape in class. If that's not possible, find a print advertisement, and read it aloud to a group of classmates. Show them the visuals, too. With your classmates, evaluate the message and effectiveness of the commercial or ad.

- Which **persuasive techniques** are used?
- How **believable** is the content?
- Which statements are **facts** that can be verified? Which are **opinions**?

Reaching All Students

Struggling Speakers

If students have difficulty speaking before the class, arrange opportunities for them to do very brief presentations as part of a team or group. For the Try It Out activity on this page, for example, you might pair struggling speakers with relaxed, confident ones, and have them present their examples together.

Advanced Learners

Students might work individually or in groups to create a schoolwide poster campaign that conveys a public service message (for example, smoking cigarettes isn't cool; stay in school; don't litter). Arrange to have the posters displayed in school and in the community.

Teaching the Speaking and Listening Workshop

Discuss with students how important critical listening is in evaluating persuasive communication. Review the questions and examples listed under Critical Listening on p. 441.

- To give students additional practice in analyzing persuasive arguments, have them work in pairs or small groups to make up new examples for the Critical Listening criteria. You might ask them, for instance, to write paragraphs giving examples of faulty reasoning and loaded words in an advertisement or persuasive speech. Have students share their examples with the class.
- How do students make decisions about buying products? Have them brainstorm sources of product information, such as newspapers, television, magazines, buyers' guides, and word-of-mouth testimonials. Which sources are likely to be most accurate? Which are likely to use emotional appeals?

Try It Out

After students have finished analyzing persuasive techniques in TV commercials and print ads, have them consider:

- What makes some ads more believable than others?
- Which ads are most effective, and why?

From among the ads presented, students might vote for the ads they think deserve Cleos, the awards given by the advertising industry to the year's best advertisements.

Comparing Perceptions

After listening to a speech and taking notes on it, students should compare their perceptions of the speech and speaker with those of other listeners. Do they agree on the speaker's message? Do they agree on how the speaker used the techniques of propaganda, whether effectively or not? How did the speaker affect each listener?

MAIN OBJECTIVE
Write a comparison-contrast essay

PROCESS OBJECTIVES
1. Use appropriate prewriting techniques to identify and develop details about two subjects
2. Create a first draft
3. Use evaluation criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- and peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guides
- **One-Stop Planner**
 CD-ROM with Test Generator

BUILDING YOUR PORTFOLIO

Writer's Workshop

EXPOSITORY WRITING

COMPARISON-CONTRAST ESSAY

You do it all the time. You meet someone who reminds you of someone else, or you realize that the latest disaster movie is a lot like last summer's disaster movie. What you're doing is **comparing** (seeing similarities) and **contrasting** (seeing differences). In this workshop you'll compare and contrast two characters, literary works, or movies.

ASSIGNMENT
Write an essay comparing and contrasting two characters, literary works, or movies.

AIM
To inform.

AUDIENCE
Your teacher, your classmates, and other students in your school.

Watch the Wording

Compare means "to point out similarities." ***Contrast*** means "to point out differences." Sometimes, the word *compare* is used to mean *both* to compare and to contrast. Whenever you see just the word *compare* in a test question or essay assignment, find out if you're expected to do both: compare *and* contrast.

Professional Model

This paragraph is from a review of Parallel Journeys *by Eleanor H. Ayer, a book of personal narratives.*

They grew up a few miles apart in Nazi Germany. Helen Waterford was Jewish; Alfons Heck was an ardent member of the Hitler Youth. . . . While she was crammed in a cattle car bound for Auschwitz, he was a teenage commander of front line troops, ready to fight and die for the glory of Hitler and the Fatherland. Their postwar experiences in the U.S. are just as compelling: Helen trying to pick up the pieces of her shattered self; Alfons awakening to what he'd been part of, determined now to warn the world about it. . . . Both Germans speak quietly and honestly, without hand wringing, cover-up, or self-pity.

Similarity #1.
Difference #1.
Difference #2.
Difference #3.
Similarity #2.

—Hazel Rochman, *Booklist*

Resources: Print and Media

Writing and Language
- *Portfolio Management System*
 Prewriting, p. 151
 Peer Editing, p. 152
 Assessment Rubric, p. 153
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 23
 Revision Strategy Transparencies 12, 13, 14

Assessment
- *Standardized Test Preparation*, p. 132



Prewriting

1. Choosing a Topic



Check your Writer's Notebook for notes about possible subjects that have at least one thing in common. Sometimes the most interesting comparison-contrast essays show how two subjects that seem to be similar are in fact quite different; or how two subjects that seem to be different are really similar.

A good way to find stories with a common **subject** or **theme** is to choose two selections from any one of the collections in this book. For example, all the selections in Collection Four are about the relationship between humans and animals. The works you choose do not have to be in the same form. You can, for instance, compare and contrast two works such as the following:

- Anne Frank's diary and the play version you just read
- a memoir (or a movie) and a novel about the same subject

2. Finding Similarities and Differences

Your next step is to decide which **features,** or **qualities,** to compare and contrast. For example, suppose you were writing an article for the school newspaper about pizzerias in your town. You might compare and contrast any of these features: overall taste (highly subjective!), freshness, type of crust, variety of toppings, price, and service. When you compare and contrast two short stories, you'll probably discuss the elements of fiction (plot, conflict, character, point of view, setting, and so on). If you're comparing and contrasting characters, you might discuss each character's appearance, traits, motivation, and actions.

Use a **Venn diagram** (see page 444) to collect ideas about how your subjects are alike and different. In the overlapping part of the circles, jot down your ideas about the features they share—their similarities. Note their differences in the outer part of each circle.

Strategies for Elaboration

Exercises in Observation and Description

Carefully observe two objects that are similar but not identical: a pen and a pencil, for example, or two trees. Draw a line down the middle of a blank sheet of paper. On the left side, list every similarity you see between the two objects; on the right side, list their differences. Circle the details that you think would be the most significant in a comparison-contrast essay of these two objects.

Introducing the Writer's Workshop

Read aloud the Professional Model on p. 442 as students follow along. Make sure they understand that the model, which is an excerpt from a book review, introduces the book's two subjects, a German man and woman who lived through World War II.

- Have students summarize in their own words the similarities and differences identified in the side-margin comments. Ask if they can detect any other similarities and differences. (Both came to the U.S. after World War II; both talk about their experiences during the war, but they have different motivations.)
- Have students do the Strategies for Elaboration exercise (p. 443). They might do this exercise in class (two pencils, two coins, two books) or as a homework assignment.

Teaching the Writer's Workshop

Prewriting

- The text gives many suggestions for topics for a comparison-contrast essay. You might check to make sure that students have chosen workable topics before they go further.
- Students may have trouble choosing features or qualities to analyze. Have them review the features they identified in the Strategies for Elaboration exercise (p. 443).
- Go over the Venn diagram on p. 444. Volunteers might do a Venn diagram on the board for the Professional Model (p. 442) or for their Strategies for Elaboration exercise.

Reaching All Students

Struggling Writers

Encourage students to try out their ideas for topics and features with a partner or small group. Other students' questions will help students choose workable topics and features. As a graphic organizer for collecting similarities and differences, give students the option of making either a Venn diagram (see p. 444) or a chart like the one they did for the Strategies for Elaboration exercise.

English Language Learners

Encourage students to write about subjects they know well and can observe directly. They will probably feel more comfortable writing about concrete objects than comparing or contrasting abstract ideas. The whole class—and these students especially—will benefit from a mini-lesson on using a thesaurus to find replacements for vague and overused words, such as *big, little,* and *great.*

Prewriting (continued)

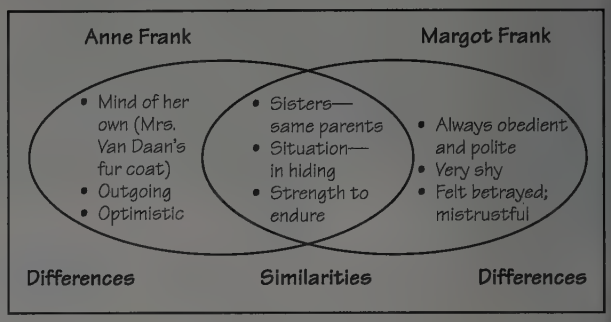
- Stress the importance of backing up general statements with specific details, examples, quotations and references to the work. Students should realize that when teachers grade essays on standardized tests, elaboration of ideas makes the difference between a high grade and a low grade. When students read the Student Model (p. 445), plan to focus on the kinds of elaboration the writer uses.
- Organization is much more important in comparison-contrast essays than in other kinds of writing students do. They must juggle everything they have to say about two different subjects, which can get confusing. Make sure students understand how the block and point-by-point methods differ. Stress that either method works; students just need to choose one method and use it consistently.

Drafting

- Because the introduction should be attention-grabbing, caution students to avoid dull, vague openers, such as "I am going to write about two movies. They are similar but they are different, too." You might use overhead transparencies to show one or two weak introductions and ask for ideas on how they might be improved.

Block Method	
Subject 1:	Anne Frank
Feature 1:	Behavior
Feature 2:	Personality
Feature 3:	Feelings
Subject 2:	Margot Frank
Feature 1:	Behavior
Feature 2:	Personality
Feature 3:	Feelings

Point-by-Point Method	
Feature 1:	Behavior
Subject 1:	Anne
Subject 2:	Margot
Feature 2:	Personality
Subject 1:	Anne
Subject 2:	Margot
Feature 3:	Feelings
Subject 1:	Anne
Subject 2:	Margot



3. Elaborating with Supporting Details

Try to provide **specific details** and **examples** to back up your general statements. The Student Model writer, for instance, refers to a specific incident in the play to support a statement about Anne's behavior. Search for passages to quote and specific incidents to elaborate the statements you make.

4. Organizing Your Information

There are two basic ways to organize a comparison-contrast essay (see the two charts at the left).

- **Block Method.** Discuss all of the features of Subject 1 first; then, all of the features of Subject 2. For each subject, discuss the same features in the same order.
- **Point-by-Point Method.** Discuss one feature at a time. First talk about Subject 1; then discuss the same feature in Subject 2. Both the Professional and Student Models use this method.

Drafting

Think of your essay as having these three parts:

- **Introduction:** Briefly describe the two subjects. (If they are characters or stories, identify them by author and title.) Add a sentence that **summarizes** your **main idea** about the subjects' similarities and differences.
- **Body:** Discuss the two or three most important similarities and differences. Use either the block method or the point-by-point method.
- **Conclusion:** Leave your readers with a sense of completeness by restating your main ideas. You might also add a personal response or comment, as in the Student Model.

Student Model

Thirteen-year-old Anne Frank and eighteen-year-old Margot Frank are sisters growing up in Amsterdam during World War II. Anne and Margot are alike and different in many ways, and in the play version of *The Diary of Anne Frank*, they are often compared to each other.	*Identifies characters.* *States main idea.* *Identifies title.*
Margot is a mature, beautiful young lady. Even through the hardest times in the war, she would keep quiet. She was always obedient and polite; she did everything that she was told, like helping with supper and setting the table. Anne, on the other hand, had a mind of her own. She did not need people to tell her what to do. She was often active, loud, and curious. Anne was a daydreamer, and sometimes her dreams caused people to see her as a troublemaker. A perfect example is when Anne tried on Mrs. Van Daan's fur coat. While pretending she was a young Mrs. Van Daan, Anne spilled milk all over the coat.	*Paragraph elaborates difference #1: their behavior.* *Uses transition and point-by-point method.* *Cites specific example.*
Mrs. Frank would always compare Anne and Margot, which sometimes made Anne feel insecure. Margot was always known as the ladylike one, whereas Anne was known as the childish one. I do not think that Anne was treated like other girls her age because of Margot's maturity.	*Summarizes a character's views of two girls.*
Anne was always outgoing. She had many school friends and grew to be Peter Van Daan's good friend. Margot was charming and polite, but very shy, so it was hard for her	*Paragraph elaborates difference #2: their personalities.*

(continued on next page)

Transition Words

Words that show similarities: also, both, similarly, like, in addition, too, another, just as, in the same way

Words that show differences: but, although, however, yet, still, instead, unlike, in contrast, in spite of, on the other hand

■ ***Evaluation Criteria***

A good comparison-contrast essay

1. *has an introduction that identifies the subjects and states the essay's main idea*
2. *has a body that discusses at least two similarities or differences*
3. *is clearly organized, using either the block method or the point-by-point method*
4. *includes specific details and examples to support general statements*
5. *concludes with a summary of the main ideas*

Drafting (continued)

- Go over the Student Model before students begin writing their drafts.
- Remind students to double space when they write their drafts so they will have room to revise. They should also leave an extra-wide right margin for peer editors' comments and questions and for their self-evaluation notes.

Using the Model

As class members read and discuss the Student Model, be sure they understand the side notes. You can extend the discussion by having students focus on questions like these:

- ? What organization does the student writer use: point-by-point or block?
- ? What kinds of support does the model writer give to general statements? What different kinds of elaboration does she use?
- ? Try making a summary chart or a Venn diagram of the similarities and differences the student writer mentions. What other features or qualities might she have discussed?
- ? Find examples of the writer's personal responses and comments. Do you think these add to the essay or detract from it? Why?
- ? How effective do you think the introduction and the conclusion are? Can you think of any ways to improve the introduction? Try drafting a revision.

Evaluating and Revising

Last-minute writers need to be reminded that a first draft is never acceptable as a final piece of writing. Plan at least twenty minutes of class time for evaluating and revising. As students evaluate their own and classmates' papers, have them use the Evaluation Criteria on p. 445.

Proofreading

When students are satisfied with their revised drafts, have them proofread their work and then exchange papers with a partner to find and correct errors in spelling, capitalization, punctuation, and usage. Remind them to proofread their final copy, too.

Publishing

If students have reviewed recent books or movies, suggest that they submit their essays to school or local newspapers or to magazines of student writing.

Reflecting

Ask students to write a brief reflection on their experience writing this essay. What was easiest? most difficult? What will they do differently next time?

Resources

Peer Editing Forms and Rubrics

- *Portfolio Management System*, p. 152

Revision Strategy Transparencies

- *Workshop Resources*, p. 23

Grading Timesaver

Rubrics for this Writer's Workshop assignment appear on p. 153 of the *Portfolio Management System*.

Language/Grammar Link HELP

Modifiers: pages 415 and 438.

Proofreading Tip

Check your essay for dangling and misplaced modifiers. Also look for problems with comparative and superlative forms of modifiers, particularly double comparisons.

Sentence Workshop HELP

Stringy sentences: page 447.

Communications Handbook HELP

See Proofreaders' Marks.

Publishing Tip

Place copies of your essays in a binder to be filed in your school library or media center for other students' reference.

Student Model (continued)

to be sociable. When Anne went to see Peter, Margot would always stay in her room and read a book.

Throughout the play Anne was usually cheerful and peppy. It might have been her way of making the war less painful. Though she would never say it, I think that Margot felt like she had been betrayed and had trouble trusting people. I also think that she felt that she should keep quiet and let others sort things out. *Paragraph elaborates difference #3: their feelings.*

All in all, I believe that Anne and Margot are different, but they do share one thing: the strength to survive through the harsh times in the Secret Annex. I think they should have forgotten their petty differences and concentrated on what they believed in because they were all fighting for the same reasons. *Conclusion.* *Similarity.* *Personal response.*

—Hanna Jamal
United Nations International School
New York, New York

Evaluating and Revising

1. Self-Evaluation

Revise your draft to make sure your essay measures up to the Evaluation Criteria on page 445. To help your readers follow your ideas, look for places where you can insert transitions. (Review the box of transition words on page 445.) As you revise, check for stringy sentences that have too many independent clauses.

2. Peer Response

Trade essays with a partner, and answer these questions:

- Did I present enough specific examples to support what I wrote about the similarities and differences?
- Were you confused by anything? How could I be clearer?

Use your partner's comments to help revise your paper.

Crossing the Curriculum

Business/Computer Skills

Invite students to compare and contrast their two subjects through an advertising campaign. Ask them to prepare their campaign for the class, using graphs, posters, or charts, as they would in a business presentation. Students might use computer software to create graphs and charts.

BUILDING YOUR PORTFOLIO

Sentence Workshop

Stringy Sentences

Stringy sentences are sentences that just go on and on. They have too many independent clauses strung together with words like *and, but,* or *so.* (An **independent clause** is a group of words that expresses a complete thought and can stand alone as a sentence.)

STRINGY Jane Elliot was a third-grade teacher in Iowa, and she wanted her students to understand why prejudice is wrong, so she began treating blue-eyed students differently from brown-eyed students, and at first blue-eyed students got better treatment, but then brown-eyed students got better treatment, and when the experiment ended, all the third-graders knew how it felt to be discriminated against.

To fix a stringy sentence, you can break it into two or more sentences. You can also add words to make the relationships between ideas clearer.

REVISED Jane Elliot was a third-grade teacher in Iowa who wanted her students to understand why prejudice is wrong. She began treating blue-eyed students differently from brown-eyed students. At first blue-eyed students got better treatment; then brown-eyed students got better treatment. When the experiment ended, all the third-graders knew how it felt to be discriminated against.

Writer's Workshop Follow-up: Revising

To check your essay for stringy sentences, quietly read your paper aloud. If you find that a sentence goes on and on (maybe even making you run out of breath before you reach the end), you probably have a stringy sentence. Consider breaking it into shorter sentences to give your reader a chance to pause between ideas.

Language Handbook HELP

See Improving Sentence Style, page 791.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: stringy sentences.*

Try It Out

Revise the following sentences to eliminate stringiness.

The Wave is a TV movie, and it is based on real events in a high school class in California, and the story was also made into a book.

The movie is about a history teacher, and he wanted students to understand how something like the Holocaust could happen, so he invented a group called The Wave, and it had rules and slogans and a special salute, and he told the members they were better than everyone else.

The teacher said that The Wave was part of a national youth movement, and its leader would address the students at a rally, but when they arrived they were shocked to see a film of Adolf Hitler giving a speech.

OBJECTIVES

1. Identify stringy sentences
2. Revise stringy sentences by breaking them into two or more sentences

Resources

Workshop Resources

- Worksheet, p. 49

Language Workshop CD-ROM

- Stringy sentences

Try It Out

Possible Answer

The Wave is a TV movie based on real events that took place in a California high school class. The story was also made into a book.

The movie is about a history teacher who wanted students to understand how something like the Holocaust could have happened. He invented a group called The Wave, which had rules, slogans, and a special salute. The teacher told the members they were better than everyone else.

The teacher said that The Wave was part of a national youth movement and that its leader would address the students at a rally. When they arrived, they were shocked to see a film of Adolf Hitler giving a speech.

Assessing Learning

Quick Check: Revising Stringy Sentences

Revise each of the following stringy sentences. Answers will vary.

1. The Franks and the Van Daans arrive at the Secret Annex, and they immediately begin to unpack, and they remove their extra clothing, and then they discuss where each family will stay, but Mr. Frank already has a well-thought-out plan. [When the Franks and the Van Daans arrive at the Secret Annex, they begin to unpack and remove their extra clothing. Although they discuss where each family will stay, Mr. Frank already has a well-thought-out plan.]
2. Anne Frank never wrote anything in her diary about Mr. Van Daan's stealing food, and so many readers may feel that the accusation in the play is unfair, and that such an accusation could damage his reputation. [Since Anne Frank never wrote anything in her diary about Mr. Van Daan's stealing food, many readers may feel that the accusation in the play is unfair. Such an accusation could damage his reputation.]

OBJECTIVES

1. Locate information in a textbook by listing questions to be answered
2. Use the table of contents and index to determine coverage and to locate graphic organizers and special features
3. Preview a chapter to note headings, subheadings, and boldface terms

Using the Strategies

Possible Answers

1. World War II Begins; Mobilizing for War; The War in North Africa and Europe; War in the Pacific; Final Victory and Consequences
2. Mobilizing for War (American Arts); The War in North Africa and Europe (Biography; Global Connections); Final Victory and Consequences (Science and Technology); History Skills Workshop; History in Action Unit 9 Portfolio
3. Yes. Two Reading Focus questions are shown in the box.
4. Pages 771 and 772.

Reading for Life

Using Text Organizers

Situation

Suppose you want to learn more about World War II, now that you've read about Anne Frank. You can use these strategies when you read a history book on the subject.

Strategies

Focus your search.

- Write down the questions you want to answer.
- List the key words in your questions, such as names and places.

Skim the table of contents.

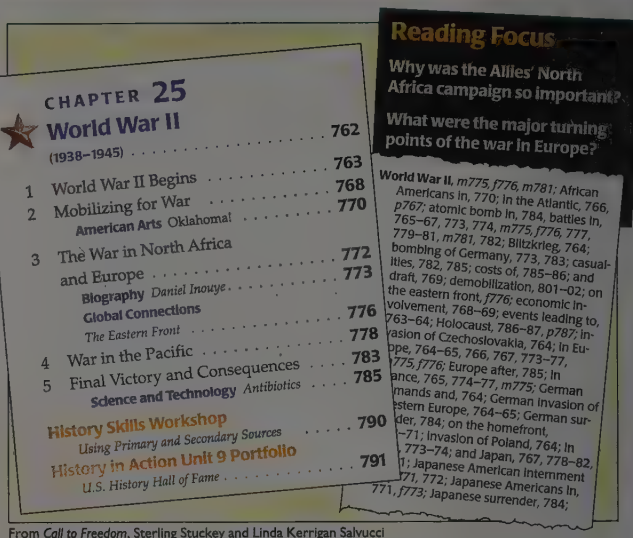
- Note what topics are covered and how they are organized. Is the book divided into **sections**? How are the **chapters** arranged—chronologically (in time order), by geographical region, or by another method? Do the chapters begin with an **overview** and end with a **summary**?
- Note any **special features** listed. For example, does the book include excerpts from **primary sources**, such as diaries, letters, and speeches? Does it include **graphic organizers** (such as **maps, charts, tables, time lines,** and **graphs**) or **photographs**? Is there a **glossary** or an **appendix**?

Scan the index.

- *Scanning* is rapidly searching for key words.
- Jot down the numbers of the pages where your subject is discussed.

Preview the presentation.

- **Skim** the chapter, noting the **headings** and **subheadings.**
- Notice how color or special type styles, such as **boldface** and *italic*, are used.



CHAPTER 25

World War II (1938–1945) 762

1 World War II Begins 763
2 Mobilizing for War 768
American Arts Oklahoma! 770
3 The War in North Africa and Europe 772
Biography Daniel Inouye 773
Global Connections The Eastern Front 776
4 War in the Pacific 778
5 Final Victory and Consequences 783
Science and Technology Antibiotics 785
History Skills Workshop Using Primary and Secondary Sources 790
History in Action Unit 9 Portfolio U.S. History Hall of Fame 791

Reading Focus

Why was the Allies' North Africa campaign so important?

What were the major turning points of the war in Europe?

World War II, *m775, f776, m781:* African Americans in, 770; in the Atlantic, 766, *p767;* atomic bomb in, 784, battles in, 765–67, 773, 774, *m775, f776,* 777, 779–81, *m781,* 782; Blitzkrieg, 764; bombing of Germany, 773, 783; casualities, 782, 785; costs of, 785–86; and draft, 769; demobilization, 801–02; on the eastern front, *f776;* economic involvement, 768–69; events leading to, 763–64; Holocaust, 786–87, *p787;* invasion of Czechoslovakia, 764; in Europe, 764–65, 766, 767, 773–77, *f775, f776;* Europe after, 785; in France, 765, 774–77, *m775;* German invasion of Western Europe, 764–65; German surrender, 784; on the homefront, 770–71; invasion of Poland, 764; in Italy, 773–74; and Japan, 767, 778–82, 781; Japanese American internment camps, 771, 772; Japanese Americans in, 771, *f773;* Japanese surrender, 784;

From *Call to Freedom*, Sterling Stuckey and Linda Kerrigan Salvucci (Holt, Rinehart and Winston, © 2000).

Using the Strategies

1. What are the five main sections of Chapter 25 (above)?
2. Which sections include special-interest material?
3. Does the book help you focus your reading?
4. Scan the index. What page covers the Blitzkrieg?

Extending the Strategies

Make up three questions about the text organizers in this book, *Elements of Literature.* Trade papers, and answer a partner's questions.

Reaching All Students

Struggling Readers

To reinforce students' understanding of each of the strategies, have them locate and talk about the purpose of this book's table of contents, glossary, index of authors and titles, and Language Handbook.

Advanced Learners

Challenge each student to make up trivia questions whose answers can be found easily by skillful use of an index. Students should base their questions on a textbook most classmates will have with them in class—perhaps a history or science textbook. Have students present their trivia questions, and let teams or small groups compete to find the answers.



Learning for Life

Media Literacy

Problem

TV, movies, radio, newspapers, and magazines don't just entertain and inform us. The media send messages about what we should believe and how we should live. How can we increase our awareness of the messages we receive, both positive and negative?

Project

Analyze and evaluate the mass media's content and messages.

Preparation

With a group of classmates, discuss how the mass media influence your lives.

1. How much TV do you watch in a day? a month?
2. Who is your favorite celebrity? What do you like or admire about him or her?
3. Have you ever bought a product because of an advertisement? Why?

Procedure

To analyze a product of the mass media, ask yourself:

1. Who created the product? Who is the intended audience?
2. What messages—intended or unintended—are being conveyed?
3. What's missing? What images, information, or points of view aren't included?

Presentation

Demonstrate what you have learned by completing one of the activities that follow.

1. Letter from Earth

Imagine that you are an alien circling Earth in your spaceship, picking up TV signals to learn about how Earth people live and about their customs and beliefs. Write a letter home about a TV program, explaining what you've learned about Earth people from it. Try these starters:

- Earth people care most about . . .
- A typical day on Earth includes . . .
- The strangest thing about Earth people is . . .

2. The Anti-Commercial

Choose an advertisement from TV, a newspaper, or a magazine, and analyze it. What product is it selling? What words and images does it use, and why were they chosen? Then, create an "anti-commercial" for the same product, using words and images to persuade people *not* to buy the product.

3. As Time Goes By

View two movies of the same genre—for example, adventure, romantic comedy, or horror—one made recently and one at least twenty years old. (You may find it interesting to watch a classic movie and a modern remake.) Write a short essay **comparing** and **contrasting** the values reflected in the two movies. Who are the heroes and the villains in each? How are men and women expected to behave? How violent is each movie?

Processing

Discuss with your classmates:

- Does everyone "hear" the same messages in a particular TV show, movie, song?
- Were the messages that you found mainly positive or negative? What messages surprised you?
- If you could influence the mass media, what changes would you make?

OBJECTIVES

1. Analyze the content and message of a mass media product (such as a TV program, advertisement, or movie)
2. Evaluate the content and messages of mass media products

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 154 of the *Portfolio Management System.*

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Working with others • Assessing and evaluating prior knowledge	• Processing and reviewing information • Interpreting and analyzing communication	• Thinking creatively • Communicating and organizing ideas and information • Monitoring communication • Analyzing persuasive communication • Comparing and contrasting • Analyzing performance

Collection Six

Sneaky Tricks and Whopping Lies

Theme

Twisty Trickster Truths *The trickster figure, who exists in most cultures, triumphs not by strength but by wit. Here are some of the famous tricksters in folklore—and a few of their contemporary counterparts.*

Reading the Anthology

Reaching Struggling Readers

The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T449C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas. Selection Skill Lessons provide reading instruction and practice specific to particular pieces of literature in Collection Six.

Reading Beyond the Anthology

Read On

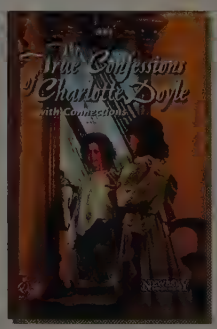
Collection Six includes an annotated bibliography of books suitable for extended reading. The suggested books are related to works in this collection by theme, by author, or by subject. To preview the Read On for Collection Six, please turn to p. T525.

HRW Library

The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. The Connections are magazine articles, poems, or other pieces of literature. Each book in the *HRW Library* is also accompanied by a Study Guide that provides teaching suggestions and worksheets. For Collection Six, the following titles are recommended.



THE ADVENTURES OF TOM SAWYER
Mark Twain
Tom Sawyer's limitless supply of tall tales and ingenious pranks provides much of the charm of this classic nineteenth-century novel.



THE TRUE CONFESSIONS OF CHARLOTTE DOYLE
Avi
A young girl in the 1830s disguises her proper manners in order to participate in—and survive—a ship's mutiny.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
Brer Possum's Dilemma (p. 452) Jackie Torrence	Paraphrase, pp. 452, 457	Dialect, p. 452 Fable, pp. 457, 458	Personal Pronouns, p. 459	Homonyms, p. 459 Spelling Checker, p. 459	Observational Writing, p. 458 Fable, p. 458	Role-Play a Scene, p. 458	
Elements of Literature: Folk Tales (p. 460)		Folk Tale, Fable, Myth, Legend, Tall Tale, p. 460 Motif, p. 461					
Coyote Steals the Sun and Moon (p. 463) Richard Erdoes and Alfonso Ortiz **Brer Rabbit and Brer Lion** (p. 466) Julius Lester	Compare Oral Traditions: The Trickster, pp. 462, 469	Trickster Tales, p. 462 Motif, pp. 462, 469, 470 Traits, p. 470 Sequel, p. 470 Creation Myth, p. 470	Pronoun Problems, p. 471 • Before an Appositive • Following a Preposition	Complete a Word Map, p. 462 Regional and Cultural Sayings, p. 471	Record Personal Traits, p. 470 Write a Sequel, p. 470 Write a Script, p. 470 Research and Summarize, p. 470	Stage a Puppet Show, p. 470	Use a Venn Diagram to Compare Characters, p. 469 Illustrate a Myth, p. 470
Charles (p. 472) Shirley Jackson	Compare the Trickster Motif, pp. 472, 478	Plot Twist, pp. 472, 478	Pronouns and Antecedents, p. 479	Synonyms and Antonyms, p. 479	Describe a Person, p. 478 Write a Recollection, p. 478 Write a Letter, p. 478		
Elements of Literature: Humor (p. 480)		Humor, p. 480					
The Ransom of Red Chief (p. 481) O. Henry	Draw Inferences, pp. 481, 493	Irony, pp. 481, 493 Foreshadow, p. 493 Inferences, p. 493 Comedy, p. 493	Pronoun-Antecedent Agreement, p. 495	Synonyms, p. 495	Take Notes, p. 494 Write a Thank-You Note, p. 494 Write a Name Poem, p. 494 Analyze a Comedy, p. 494		Design a Photo Album, p. 494
They Have Yarns (p. 496) Carl Sandburg		Tall Tales, pp. 496, 499			Freewrite, p. 499 Write an Extension of a Poem, p. 499	Present an Oral Interpretation of the Poem, p. 499	Draw a Cartoon, p. 499
Reading Skills and Strategies (p. 500)				Prefixes, p. 500 Suffixes, p. 500			
Pecos Bill and the Mustang (p. 501) Harold W. Felton **Paul Bunyan** (p. 506) Shel Silverstein	Understand Prefixes, Suffixes, pp. 501, 506, 510 Retell a Tale, p. 509	Tall Tale, pp. 501, 506 Protagonist, Antagonist, pp. 501, 509 Exaggeration, pp. 506, 509	Standard English, pp. 506, 510 Dialect, p. 506 Double Subjects, p. 511	Describe a Superhero, p. 510 Use New Words, p. 511 Use a Dictionary, p. 511	List Examples of Realistic Dialogue, p. 510 Write About a Superhero, p. 510	Debate a Question, p. 510	Make a Superhero Cartoon, p. 510 Draw a Super-animal, p. 510
The Cremation of Sam McGee (p. 512) Robert W. Service	Describe Mental Images, pp. 512, 520	Exaggeration, pp. 512, 520 Internal Rhymes, p. 520 Ballad, p. 520			Describe a Setting, p. 520 Write a Ballad, p. 520 Research, p. 520	Rehearse and Perform a Dramatic Reading, p. 520	Set a Ballad to Music, p. 520
No Questions Asked: Davy Is Born (p. 521)	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.						
Writer's Workshop: Observational Writing (p. 526)	Text Structures, p. 528 Scan, p. 530	Figure of Speech, p. 528			Write a Descriptive Essay, pp. 526–530		
Sentence Workshop: Varying Sentence Length (p. 531)			Vary Sentence Length, p. 531		Revise a Paragraph to Vary Sentence Length, p. 531		
Reading for Life: Reading for Different Purposes (p. 532)	Purpose, p. 532 Reading Rate, p. 532						
Learning for Life: Community Folklore (p. 533)		Folklore, p. 533			Write a Time-Capsule Report, p. 533	Record an Oral History of Folklore, p. 533	Make a "Flat Scrapbook," p. 533

Collection Six Sneaky Tricks and Whopping Lies

Resources for this Collection

Internet Resources
go.hrw.com LE0 8-6

Note: All resources for this collection are available for preview on the *One-Stop Planner CD-ROM 2 with Test Generator.* All worksheets and blackline masters may be printed from the CD-ROM.

Selection or Feature	Reading and Literary Skills	Language and Grammar
Brer Possum's Dilemma (p. 452) *retold by* Jackie Torrence	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 43 • *Graphic Organizers for Active Reading,* Worksheet p. 27 • *Literary Elements:* Transparency 7; Worksheet p. 22	• *Grammar and Language Links:* Personal Pronouns, Worksheet p. 35 • *Language Workshop CD-ROM,* Case • *Daily Oral Grammar,* Transparency 20
Elements of Literature: Folk Tales (p. 460)	• Literary Elements, Transparency 7	
Coyote Steals the Sun and Moon (p. 463) *retold by* Richard Erdoes and Alfonzo Ortiz **Brer Rabbit and Brer Lion** (p. 466) *retold by* Julius Lester	• *Graphic Organizers for Active Reading,* Worksheet p. 28 • *Literary Elements:* Transparency 7; Worksheet p. 22	• *Grammar and Language Links:* Pronoun Problems, Worksheet p. 37 • *Language Workshop CD-ROM,* Case • *Daily Oral Grammar,* Transparencies 21, 22
Charles (p. 472) Shirley Jackson	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 85 • *Graphic Organizers for Active Reading,* Worksheet p. 29 • *Literary Elements:* Transparency 8; Worksheet p. 25	• *Grammar and Language Links:* Pronoun Reference, Worksheet p. 39 • *Language Workshop CD-ROM,* Pronouns • *Daily Oral Grammar,* Transparency 23
Elements of Literature: Humor (p. 480)	• *Literary Elements,* Transparency 8	
The Ransom of Red Chief (p. 481) O. Henry	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 108 • *Graphic Organizers for Active Reading,* Worksheet p. 30	• *Grammar and Language Links:* Pronoun-Antecedent Agreement, Worksheet p. 41 • *Language Workshop CD-ROM,* Pronoun-Antecedent Agreement • *Daily Oral Grammar,* Transparency 24
They Have Yarns *from* **The People, Yes** (p. 496) Carl Sandburg	• *Graphic Organizers for Active Reading,* Worksheet p. 31	
Pecos Bill and the Mustang (p. 501) Harold W. Felton **Paul Bunyan** (p. 506) Shel Silverstein	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 71 • *Graphic Organizers for Active Reading,* Worksheet pp. 32, 33	• *Grammar and Language Links:* Subjects and Pronouns, Worksheet p. 43 • *Daily Oral Grammar,* Transparencies 25, 26
The Cremation of Sam McGee (p. 512) Robert W. Service	• *Graphic Organizers for Active Reading,* Worksheet p. 34	• *Daily Oral Grammar,* Transparency 27
No Questions Asked: Davy is Born *from* **Yankee Thunder: The Legendary Life of Davy Crockett** (p. 521) Irwin Shapiro	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.	
Writer's Workshop: Observational Writing (p. 526)		
Sentence Workshop: Varying Sentence Length (p. 531)		• *Workshop Resources,* p. 51
Learning for Life: Community Folklore (p. 533)		

Collection Resources

- *Cross-Curricular Activities*, p. 40
- *Portfolio Management System:* Introduction to Portfolio Assessment, p. 1; Parent/Guardian Letters, p. 97
- *Formal Assessment,* Reading Application Test, p. 97
- *Test Generator,* Collection Test

Vocabulary, Spelling, and Decoding	Writing	Listening and Speaking, Viewing and Representing	Assessment
• *Spelling and Decoding,* Worksheet p. 19	• *Portfolio Management System,* Rubrics for Choices, p. 155	• *Visual Connections,* Videocassette B, Segment 6 • *Audio CD Library,* Disc 10, Track 2 • *Portfolio Management System,* Rubrics for Choices, p. 155	• *Formal Assessment,* Selection Test, p. 81 • *Standardized Test Preparation,* p. 60 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Formal Assessment,* Literary Elements Test, p. 94
• *Spelling and Decoding,* Worksheet p. 20	• *Portfolio Management System,* Rubrics for Choices, p. 156	• *Audio CD Library,* Disc 10, Tracks 3, 4 • *Viewing and Representing:* Fine Art Transparency 13 Worksheet p. 52 • *Portfolio Management System,* p. 156	• *Formal Assessment,* Selection Test, p. 83 • *Standardized Test Preparation,* pp. 62, 64 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 17 • *Spelling and Decoding,* Worksheet p. 21	• *Portfolio Management System,* Rubrics for Choices, p. 157	• *Audio CD Library,* Disc 10, Track 5 • *Viewing and Representing:* Fine Art Transparency 14 Worksheet p. 56 • *Portfolio Management System,* p. 157	• *Formal Assessment,* Selection Test, p. 85 • *Standardized Test Preparation,* p. 66 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Formal Assessment,* Literary Elements Test, p. 96
• *Words to Own,* Worksheet p. 18 • *Spelling and Decoding,* Worksheet p. 22	• *Portfolio Management System,* Rubrics for Choices, p. 158	• *Audio CD Library,* Disc 10, Track 6 • *Portfolio Management System,* Rubrics for Choices, p. 158	• *Formal Assessment,* Selection Test, p. 87 • *Standardized Test Preparation,* pp. 68, 70 • *Test Generator (One-Stop Planner CD-ROM)*
	• *Portfolio Management System,* Rubrics for Choices, p. 160	• *Audio CD Library,* Disc 11, Track 2 • *Portfolio Management System,* Rubrics for Choices, p. 160	• *Formal Assessment,* Selection Test, p. 89 • *Standardized Test Preparation,* p. 72 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 19	• *Portfolio Management System,* Rubrics for Choices, p. 161	• *Audio CD Library,* Disc 11, Tracks 3, 4 • *Portfolio Management System,* Rubrics for Choices, p. 161	• *Formal Assessment,* Selection Test, p. 90 • *Standardized Test Preparation,* p. 74 • *Test Generator (One-Stop Planner CD-ROM)*
	• *Portfolio Management System,* Rubrics for Choices, p. 163	• *Audio CD Library,* Disc 11, Track 5 • *Viewing and Representing:* Fine Art Transparency 15 Worksheet p. 60 • *Portfolio Management System,* p. 163	• *Formal Assessment,* Selection Test, p. 92 • *Standardized Test Preparation,* p. 76 • *Test Generator (One-Stop Planner CD-ROM)*
		• *Audio CD Library,* Disc 11, Track 6	
	• *Workshop Resources,* p. 29 • *Writer's Workshop I CD-ROM,* Observational Writing		• *Portfolio Management System,* p. 164
			• *Portfolio Management System,* p. 167

OBJECTIVES

1. Read literature in different genres on the theme "Sneaky Tricks and Whopping Lies"
2. Interpret literary elements with special emphasis on folk tales and humor
3. Apply a variety of reading strategies, particularly understanding words that contain prefixes and suffixes
4. Respond to the literature in a variety of modes
5. Learn and use new words
6. Plan, draft, revise, proofread, and publish a descriptive, observational essay
7. Vary sentence length for variety
8. Demonstrate the ability to read for different purposes
9. Explore through a variety of projects the folklore of a local community

Introducing the Theme

This collection features stories, poems, folk tales, and tall tales that involve "sneaky tricks" or "whopping lies." Students will enjoy the humor, startling content, and sheer variety of the stories.

Before students read, ask them to comment on the difference between

- ordinary lies and whopping lies
- mean tricks and practical jokes

[Ordinary lies are falsehoods that serve oneself or harm others; whopping lies are extreme statements that most people recognize as humorously intended. Mean tricks hurt someone else, while practical jokes are harmless tricks that even the victim views as funny.] **As students read, ask them to watch for the vivid details and humorous exaggerations that bring to life each sneaky trick or whopping lie they encounter.**

Collection Six

It is true that you may fool all the people some of the time; you can even fool some of the people all the time; but you can't fool all of the people all the time.

—Abraham Lincoln

Sneaky Tricks and Whopping Lies



450

WORK IN PROGRESS

Writing Focus: Observational Writing

The following **Work in Progress** assignments in this collection build to a culminating **Writer's Workshop** at the end of Collection 6.

• Brer Possum's Dilemma	Describe a photograph in detail (p. 458)
• Coyote / Brer Rabbit	Jot down traits (p. 470)
• Charles	Describe a trickster (p. 478)
• The Ransom of Red Chief	Observe a child's activities (p. 494)
• They Have Yarns	Freewrite about something amazing (p. 499)
• Pecos Bill and the Mustang / Paul Bunyan	Record different speech patterns (p. 510)
• The Cremation of Sam McGee	Re-create details of a place or an event (p. 520)

Writer's Workshop: Descriptive Writing / Observational Writing (p. 526)



Chariots of Fur™ and © 1994 Warner Bros. All rights reserved.

Responding to the Quotation

? Remind students that Abraham Lincoln (1809–1865) is remembered not only as a great president but also as a clever storyteller and coiner of phrases. **Do you agree or disagree with this statement of Lincoln's?** [Most students will agree, although a few may feel that "all of the people" can be fooled "all the time."] **On what experience did you base your decision?** [Encourage students to respond either with examples drawn from media reporting or with humorous, harmless stories from their own experience.]

RESPONDING TO THE ART

The illustration is taken from a well-known cartoon series featuring two tricky characters, the Road Runner and Wile E. Coyote. **Activity.** Ask a volunteer who is familiar with the series to recount one episode briefly, and to generalize about how well the tricks of each character usually succeed. [The Road Runner's tricks work out; those of Wile E. Coyote backfire.] Note that Wile's very name suggests his trickster habits.

Writer's Notebook

WORK IN PROGRESS

Ask students to draw the outline of a human or an animal. Tell them that their character will tell whoppers and perpetrate sneaky tricks. Have them surround the figure with speech or thought balloons that contain whopping lies or sneaky tricks the character might dream up.

Selection Readability

This Annotated Teacher's Edition provides a summary of each selection in the student book. Following each Summary heading, you will find one, two, or three small icons. These icons indicate, in an approximate sense, the reading level of the selection.

- ■ One icon indicates that the selection is easy.
- ■■ Two icons indicate that the selection is on an intermediate reading level.
- ■■■ Three icons indicate that the selection is challenging.

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 97

Formal Assessment
- Reading Application Test, p. 97

Test Generator
- Collection Test

Cross-Curricular Activities
- Teaching Notes, p. 40

Objectives
1. Read and interpret the story
2. Analyze dialect
3. Paraphrase for understanding
4. Express understanding through writing, role-playing, or research/science
5. Identify personal pronouns and use such pronouns correctly
6. Use mnemonic aids to distinguish homonyms

Skills
Literary
- Analyze dialect

Reading
- Paraphrase for understanding

Writing
- List details in a photograph
- Write a short animal fable

Speaking/Listening
- Role-play a scene

Grammar/Language
- Identify personal pronouns and use such pronouns correctly

Vocabulary
- Use mnemonic aids to distinguish homonyms

Science
- Research snakes

Viewing/Representing
- Relate fine art to the story (ATE)

Before You Read

Brer Possum's Dilemma

Make the Connection

SNAKE!

Picture this: You're walking down a quiet country road when suddenly you look down and see at your feet—a hissing snake. What do you do? With your classmates, discuss your reactions and any experiences you've had with snakes.

Sketch to stretch. Draw a large outline of a snake on the chalkboard or on a sheet of paper. Fill it in with words and phrases that come to mind when you think of snakes.

Elements of Literature

Dialect

Jackie Torrence tells "Brer Possum's Dilemma" in the **dialect** spoken by her family and by other African Americans living in the South. ("Brer," for example, is a Southern way of saying "brother.") Dialect is often used in written versions of folk tales as a way of capturing on paper the voices of the people who first told the tales.

> A **dialect** is a way of speaking that is characteristic of a certain geographical area or a certain group of people.
>
> *For more on Dialect, see the Handbook of Literary Terms.*

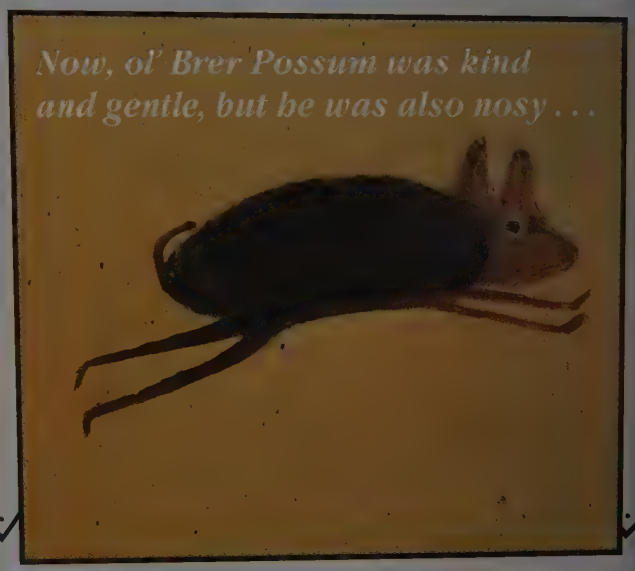
Reading Skills and Strategies

Dialogue with the Text: Paraphrasing (In Your Own Words)

Paraphrasing means restating a passage in your own words. Paraphrasing is a good way to see if you understand something you've read, especially if it's hard or uses unfamiliar language.

As you read this comical tale, jot down your thoughts, and try paraphrasing sections you have trouble understanding—perhaps the passages in dialect. Look at the example on the first page of the tale. It contains one student's comments.

go.hrw.com
LE0 8-6



Black and Tan (1939–1942) by Bill Traylor. Pencil, crayon, and gouache on paper.

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 43
- *Graphic Organizers for Active Reading*, p. 27
- *Spelling and Decoding*
 Worksheet, p. 19
- *Audio CD Library*
 Disc 10, Track 2

Elements of Literature
- *Literary Elements*
 Transparency 7
 Worksheet, p. 22

Writing and Language
- *Daily Oral Grammar*
 Transparency 20
- *Grammar and Language Links*
 Worksheet, p. 35
- *Language Workshop CD-ROM*

Viewing and Representing
- *Visual Connections*
 Videocassette B, Segment 6

Assessment
- *Formal Assessment*, p. 81
- *Portfolio Management System*, p. 155
- *Standardized Test Preparation*, p. 60
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-6)

Brer Possum's Dilemma

traditional African American, retold by **Jackie Torrence**

Back in the days when the animals could talk, there lived ol' Brer Possum. He was a fine feller. Why, he never liked to see no critters in trouble. He was always helpin' out, a-doin' somethin' for others.

Ever' night, ol' Brer Possum climbed into a persimmon tree, hung by his tail, and slept all night long. And each mornin', he climbed outa the tree and walked down the road to sun 'imself.

One mornin', as he walked, he come to a big hole in the middle of the road. Now, ol' Brer Possum was kind and gentle, but he was also nosy, so he went over to the hole and looked in. All at once, he stepped back, 'cause layin' in the bottom of that hole was ol' Brer Snake with a brick on his back.

Brer Possum said to 'imself, "I best git on outa here, 'cause ol' Brer Snake is mean and evil and lowdown, and if I git to stayin' around 'im, he jist might git to bitin' me."

So Brer Possum went on down the road.

But Brer Snake had seen Brer Possum, and he commenced to callin' for 'im.

"Help me, Brer Possum."

Brer Possum stopped and turned around. He said to 'imself, "That's ol' Brer Snake a-callin' me. What do you reckon he wants?"

Well, ol' Brer Possum was kindhearted, so he went back down the road to the hole, stood at the edge, and looked down at Brer Snake.

"Was that you a-callin' me? What do you want?"

Dialogue with the Text

He is so caring, kind, and gentle.

Sounds weird. Something bad is going to happen, I predict.

Curiosity killed the cat.

I knew something bad was going to happen.

Is everyone named Brer? Brer Possum said to himself, "I should leave because if I stick around here, Brer Snake might bite me." Good thinking.

Bad move. He should have kept on going.

—Enefiok Udi
Audubon Middle School
Los Angeles, California

Reaching All Students

Struggling Readers

Paraphrasing was introduced on p. 452. For a lesson directly tied to this selection that teaches students to paraphrase by using a strategy called Retelling, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 43

English Language Learners

Before students read the story, have them look at the first paragraph to locate some features of dialect. On the board, list examples in categories: contracted words (such as *brer* for *brother* and *ol'* for *old*), prefixes (*a-* on *a-doin'*), double negatives (*never . . . no*), and nonstandard spelling that echoes pronunciation (*feller* for *fellow*). Have students listen for other examples as you read the tale aloud or play it from the *Audio CD Library*.

Advanced Learners

Have students work together in groups of three to perform skits that paraphrase the tale. Tell them that they can use their own dialect or the dialect of the story.

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Summary

Brer Possum is tricked by Brer Snake in this African American folk tale. The kind-hearted but nosy possum finds the snake trapped under a brick in a deep hole. Brer Possum tells himself he should leave or risk being bitten by the "mean and evil and lowdown" reptile. But the snake calls for help three times and three times possum overcomes his internal conflict. He moves the brick with a stick, uses the stick to throw the snake out of the hole, and finally puts the weak, pitiful snake in his pocket to warm it. Brer Snake (who has responded only "Maybe not" to each of Brer Possum's three predictions that he'll bite) now announces that a bite is coming. To Brer Possum's "Why?" he answers, "You knowed I was a snake." Brer Snake gets his way by playing on a naive, kind nature: "Maybe not" isn't even a whopping lie—just a little one. The explicit moral is to leave trouble alone unless it threatens you.

Resources

Viewing and Representing

Videocassette B, Segment 6
The segment "A Trickster Tale" features storyteller Jackie Torrence. See the *Visual Connections Teacher's Manual.*

Listening

Audio CD Library
A recording of this folk tale is provided in the *Audio CD Library:*

- Disc 10, Track 2

Elements of Literature

For additional instruction on trickster tales, see *Literary Elements:*

- Transparency 7
- Worksheet, p. 22

From the Editor's Desk

Jackie Torrence was gracious enough to let us move an entire film crew with their equipment into her house for an interview. Taping her proved difficult. The camera men were so spellbound with her stories they kept forgetting what they were doing. See the results on the *Visual Connections* videotape.

A Reading Skills and Strategies

Paraphrasing

? How would Brer Possum's speech read in standard English? [Possible response: "Listen, Brother Snake, I know you. You're really mean, and if I were to lift that brick off your back, you'd bite me."] What is lost in the change? [the humor of the speech]

B Elements of Literature

Dialect

? What dialect phrases and words occur in this paragraph? [*thought high, thought low, jist, thinkin', a-hangin', ol', offa*]

C Reading Skills and Strategies

Making Predictions

? What pattern of events do you see developing in this passage? [Possible response: Whenever Brer Possum thinks he is safely finished with Brer Snake, the snake is going to come up with another appeal for help.]

D Appreciating Language

Adjectives

? Brer Possum keeps calling Brer Snake "mean and evil and lowdown." What three adjectives would you use to characterize Brer Possum? [Possible response: kind and good and warm-hearted.]



Brer Snake looked up and said, "I've been down here in this hole for a mighty long time with this brick on my back. Won't you help git it offa me?"

Brer Possum thought.

A "Now listen here, Brer Snake. I knows you. You's mean and evil and lowdown, and if'n I was to git down in that hole and git to liftin' that brick offa your back, you wouldn't do nothin' but bite me."

Ol' Brer Snake just hissed.

"Maybe not. Maybe not. Maaaaaaaybe not."

Brer Possum said, "I ain't sure 'bout you at all. I jist don't know. You're a-goin' to have to let me think about it."

B So ol' Brer Possum thought—he thought high, and he thought low—and jist as he was thinkin', he looked up into a tree and saw a dead limb a-hangin' down. He climbed into the tree, broke off the limb, and with that ol' stick, pushed that brick offa Brer Snake's back. Then he took off down the road.

C Brer Possum thought he was away from ol' Brer Snake when all at once he heard somethin'.

"Help me, Brer Possum."

Brer Possum said, "Oh, no, that's him agin."

But bein' so kindhearted, Brer Possum turned around, went back to the hole, and stood at the edge.

"Brer Snake, was that you a-callin' me? What do you want now?"

Ol' Brer Snake looked up outa the hole and hissed.

"I've been down here for a mighty long time, and I've gotten a little weak, and the sides of this ol' hole are too slick for me to climb. Do you think you can lift me outa here?"

Brer Possum thought.

"Now, you jist wait a minute. If'n I was to git down into that hole and lift you outa there, you wouldn't do nothin' but bite me."

Brer Snake hissed.

"Maybe not. Maybe not. Maaaaaaaybe not."

Brer Possum said, "I jist don't know. You're a-goin' to have to give me time to think about this."

So ol' Brer Possum thought.

And as he thought, he jist happened to look down there in that hole and see that ol' dead limb. So he pushed the limb underneath ol' Brer Snake and he lifted 'im outa the hole, way up into the air, and throwed 'im into the high grass.

Brer Possum took off a-runnin' down the road.

Well, he thought he was away from ol' Brer Snake when all at once he heard somethin'.

"Help me, Brer Possum."

Brer Possum thought, "That's him agin."

But bein' so kindhearted, he turned around, went back to the hole, and stood there a-lookin' for Brer Snake. Brer Snake crawled outa the high grass just as slow as he could, stretched 'imself out across the road, rared up, and looked at ol' Brer Possum.

Then he hissed. "I've been down there in that ol' hole for a mighty long time, and I've gotten a little cold 'cause the sun didn't shine. Do you think you could put me in your pocket and git me warm?"

D Brer Possum said, "Now you listen here, Brer Snake. I knows you. You's mean and evil and lowdown, and if'n I put you in my pocket you wouldn't do nothin' but bite me."

Brer Snake hissed.

Using Students' Strengths

Kinesthetic Learners

Have groups of three students create skits based on this folk tale. Assign one student to narrate, one to play Brer Possum, and one to play Brer Snake. Encourage students to use movements to give their characters personality. Afterward, ask them to discuss how their actions helped bring Brer Possum and Brer Snake to life.

Intrapersonal Learners

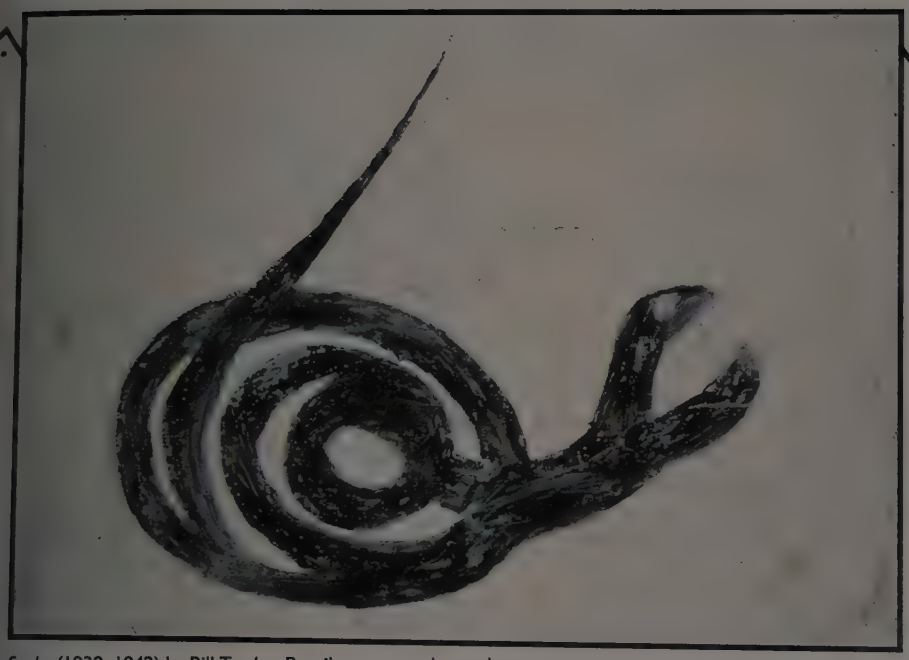
After students have read the story, ask them to write a journal entry that answers these questions:

- What would you have been saying to Brer Snake as you put him in your pocket? Would you have refused to do so?
- Which character would you rather have as a friend, Brer Possum or Brer Snake? Why?

Verbal/Linguistic Learners

Have students discuss in pairs or small groups how they think Brer Possum should have responded to each request from Brer Snake. Then ask them to work together to create

- three new dialogues
- an alternate ending for the tale
- an alternate moral for the tale



Snake (1939–1942) by Bill Traylor. Pencil, crayon, and gouache on paper.

"Maybe not. Maybe not. Maaaaaaaybe not."

"No, sireee, Brer Snake. I knows you. I jist ain't a-goin' to do it."

But jist as Brer Possum was talkin' to Brer Snake, he happened to git a real good look at 'im. He was a-layin' there lookin' so pitiful, and Brer Possum's great big heart began to feel sorry for ol' Brer Snake.

"All right," said Brer Possum. "You must be cold. So jist this once I'm a-goin' to put you in my pocket."

So ol' Brer Snake coiled up jist as little as he could, and Brer Possum picked 'im up and put 'im in his pocket.

Brer Snake laid quiet and still—so quiet and still that Brer Possum even forgot that he was a-carryin' 'im around. But all of a sudden, Brer Snake commenced to crawlin' out, and he turned and faced Brer Possum and hissed.

"I'm a-goin' to bite you."

But Brer Possum said, "Now wait a minute. Why are you a-goin' to bite me? I done took that brick offa your back, I got you outa that hole, and I put you in my pocket to git you warm. Why are you a-goin' to bite me?"

Brer Snake hissed.

"You knowed I was a snake before you put me in your pocket." E

And when you're mindin' your own business and you spot trouble, don't never trouble trouble 'til trouble troubles you. F



Responding to the Art

Bill Traylor (1854–1942) was born into slavery on an Alabama plantation and worked as a farm laborer into his eighties. Only then did he find time to sit on a street corner, watch life stream by, and begin to draw. The self-taught artist captured scenes from his long life, such as a possum hunt and a mule pulling a plow. Although he hadn't expected to earn money through his artwork, he began selling his drawings to passersby for less than a dime. He once said with amusement, "Sometimes they buys 'em when they don't even need 'em." It took till 1982 for his work to begin catching worldwide attention.

Activity. Traylor liked to draw with a stub of pencil on paper people had thrown away, using the wrinkles and smudges to help him decide what to draw. Encourage students to search the backgrounds of the drawings on pp. 452 and 455 for marks that could have inspired him and to try Traylor's technique in drawings of their own.

E Critical Thinking

Interpreting

? What does Brer Snake's comment mean? [Possible responses: Brer Snake can act only according to his nature, and it is natural for snakes to bite. Brer Possum should have listened to his fears about being bitten.]

F Elements of Literature

Folk Tale

? Folk tales often include a **moral**—a brief lesson about life. Sometimes the moral is implied, and sometimes it is stated directly, as in these lines. What morals do you remember, from Aesop's fables or expressions used by older adults you know? [Possible responses: "A bird in the hand is worth two in the bush." "Don't put all your eggs in one basket."]

Crossing the Curriculum

Health/Science

Invite a guest speaker, such as a zookeeper, farmer, or science teacher, to tell your students about snakes, especially those native to your region. Ask the speaker to cover such topics as the snakes' natural habitats and life spans and to use visual aids to help students distinguish between poisonous and nonpoisonous snakes. If possible, have the same speaker or your school nurse demonstrate techniques of first aid for venomous snake bites.

Social Studies

Have students work either individually or in small groups to research the way snakes are characterized in the folk tales, fables, and myths of various cultures. They may discover, for example, that while some cultures view snakes as tricksters, others view snakes as creatures of wisdom. Have students present their findings to the class in the form of a chart that shows the different views.

Browsing in the Files

About the Author. Jackie Torrence is not only a writer but also a storyteller. She has produced many sound recordings of her storytelling, including *Brer Rabbit Stories* (Weston Woods), *Legends from the Black Traditions* (Weston Woods), and *Tales for Scary Times* (Earwig Music).

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 81

Test Generator

- Selection Test

Meet the Writer

"She Told Me This Story"



A professional storyteller, **Jackie Torrence** (1944–) learned her art by telling Bible stories in church and entertaining small children at the public library where she worked. Many of her most popular stories are traditional African American tales she heard while growing up on a farm near Salisbury, North Carolina, with a family that loved storytelling. Torrence has her aunt Mildred to thank for "Brer Possum's Dilemma," as she explains:

"When I was in high school, my best friend promised for months to buy me a sweater. 'I'm goin' to git you that sweater for Christmas,' she told me. 'I've done laid it away.' Her mother was a teacher and her father was a professional band director, and I knew that she could afford to buy me the sweater.

Then she took me shopping downtown and showed me a bracelet and ring that she wanted. Since she had promised me the sweater, I knew that I had to give her something just as nice. The bracelet and ring cost $25, and I begged Aunt Mildred to help me buy it for my friend for Christmas. We were poor, and Aunt Mildred refused.

'I've got to get that bracelet for her!'

Aunt Mildred just said, 'I know her and I know her mama, and she's not goin' to git you that sweater. She's jist talkin'.'

I spent nights awake, wondering where I was going to get the money to buy that jewelry, and finally I persuaded my uncle Nesbit to give me $25. And I bought the bracelet and ring.

Christmas came, and I couldn't wait to get my sweater. Sure enough, my friend called.

'I'm comin' to see you with your Christmas present.'

I said, 'That's great, 'cause I've got your present too.'

But when she walked into my house, I didn't see a box. I looked at her, puzzled.

She said, 'I've got your gift right here.'

And from her purse, she pulled a little box and gave it to me. I ripped it open, and instead of the sweater, I found rocks glued to a piece of paper—something you could buy for fifty cents.

I gave her the bracelet and ring. And when she left, I cried. But Aunt Mildred took me in her arms and said, 'I warned you of her nature.' And she told me this story."

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

Ask students which character plays the sneaky trick in this tale. [Brer Snake] Does any character in the story tell a whopping lie? [Possible response: Brer Snake sort of lies three times by answering Brer Possum's question about biting with "Maybe not. Maybe not. Maaaaaaaybe not." But it's not really a whopper.]

Cultural Connections

In the early nineteenth century, German philologists Jakob and Wilhelm Grimm aroused interest in European folk tales by publishing their two famous volumes of *Household Tales* (1812–1815). Later nineteenth-century scholars continued to focus on Europe, remaining almost entirely unaware of the vast store of African, Asian, Native American, and Oceanic tales. Scholars of the twentieth century, however, collected and indexed lore from every part of the world, including tales like this one from the African American tradition.

Making Meanings

First Thoughts

[respond] 1. Go back to the notes you took as you read. Were you surprised when Brer Snake announced that he was going to bite Brer Possum? Do you think Brer Possum deserved to get bitten? Explain.

Reading Check

The number three often appears in folk literature—three little pigs, three blind mice, three wishes. What happens three times in this tale? What happens the third time to make it different from the first two?

Shaping Interpretations

[paraphrase] 2. **Paraphrase** (rewrite in your own words) the last sentence of "Brer Possum's Dilemma." Compare your paraphrase with that of one or more classmates. How are your paraphrases different?

[evaluate] 3. A **fable** is a brief story, usually about talking animals, that ends with a **moral,** or lesson about life. The moral of "Brer Possum's Dilemma" is in the last sentence. Do you think it is a good lesson for this fable? Do you think it is a good lesson at all? Why or why not?

[connect] 4. Reread Torrence's comments in Meet the Writer. Why do you think her aunt Mildred told her this particular story? (What is the connection between Brer Possum's dilemma and Jackie's problem with her friend?)

Connecting with the Text

[apply] 5. Describe an occasion when it would have been appropriate for you to tell someone this story—or for someone to tell it to you. (Make up an event or situation if you can't think of a real one you'd like to share.)

Extending the Text

[speculate] 6. What other stories do you know in which a snake is the bad guy? How do you think snakes got their bad reputation?



Making Meanings

First Thoughts

1. Possible answers: I was surprised that Brer Snake misled Brer Possum. I think that Brer Possum deserved to be bitten for ignoring Brer Snake's nature.

Shaping Interpretations

2. Possible response: When you are minding your own business and spot trouble, steer clear if you can. Some students may suggest a shorter, entirely different moral, such as "Use your head."
3. Opinions will vary. Some students may argue for helping anyone, even someone you have no reason to trust, while others will agree with the "don't get involved" attitude the moral implies. Ask students to give reasons for their responses.
4. Students may mention that in both cases the victim has enough information to avoid the problem but fails to do so. Aunt Mildred is passing on wisdom gained from experience and maturity.

Connecting with the Text

5. For example: My brother gave some money to a shabby-looking man who claimed that his wallet had just been stolen, but every day for a week the same man followed him home, asking for more money. Tell students they need not state whether their examples are fact or fiction.

Extending the Text

6. Answers will vary. Some students may mention the story of Adam and Eve in the Bible. One reason for snakes' bad reputation is that people are afraid of them.

Reading Check

Three times Brer Possum helps Brer Snake, against his better judgment. The third time Brer Possum doesn't run; he walks away with Brer Snake in his pocket. Students may also mention these threes:

- Brer Snake's "Help me"
- Brer Possum's "mean and evil and lowdown"
- Brer Possum's "you wouldn't do nothin' but bite me"
- Brer Snake's "Maybe not. Maybe not. Maaaaaaaybe not."

Assessing Learning

Check Test: Short Answers

1. Where is Brer Snake at the beginning of the story? [at the bottom of a hole]
2. How does Brer Possum get a brick off Brer Snake's back? [He uses a stick.]
3. What is Brer Possum's opinion of Brer Snake? [that he is mean and evil and lowdown]
4. What sound does Brer Snake make time after time? [a hiss]
5. What is Brer Snake about to do at the end of the story? [bite Brer Possum]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 60

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 20

Grading Timesaver

Rubrics for each Choices assignment appear on p. 155 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

WORK IN PROGRESS

1. **Writer's Notebook** Students' facts must fit the pictures. Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 526–530.
2. **Creative Writing** Encourage students to use morals from various cultures. To help students decide what animal to write about, have partners develop a chart like the one below that names animals and gives their characteristics.

Animal	Characteristics
[cat]	[smart, independent]

Then, have the partners tell each other stories they know or create new dialogue that combines details from their charts with the morals they have chosen.

3. **Role-Play** Remind students that different outcomes are possible, depending on how skillfully Brer Possum and Brer Snake use persuasive techniques, appealing both to logic and to emotion. Remind them that the judge must base the decision on the power of their arguments. Verbally adept students may wish to use dialect in their role-play.
4. **Research/Science** Consider structuring the research as a jigsaw cooperative learning activity for partners. Have each student specialize in one of the questions, conducting research with others who were assigned the same question. Then, have the original partners reconvene to share findings.

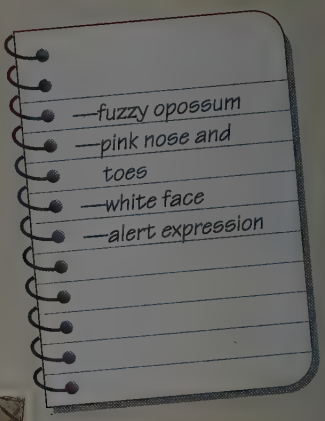
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for Observational Writing

WORK IN PROGRESS

Brer Snake and Brer Possum had real-life models—the animals found in the rural areas where the creators of the folk tales lived. Choose one of the two photographs below, and look at it closely. In your Writer's Notebook, write down what you see in the picture—colors, shapes, every detail you notice. (If you prefer, find another nature photograph to observe.)







Creative Writing

2. Learning a Lesson

"Brer Possum's Dilemma" illustrates the saying "Never trouble trouble 'til trouble troubles you." Write a short animal **fable** ending with one of the following sayings (or another that you know).

- "Nothing ventured, nothing gained."
- "Look before you leap."
- "Easy come, easy go."

If you like, write the fable in a local **dialect,** and use the kinds of animals that live in your area as characters. You might read your fable to your classmates and then ask them to guess what the lesson, or moral, is.

Role-Play

3. I'll See You in Court

Imagine that Brer Possum survives Brer Snake's bite and sues him for damages. With two classmates, act out a scene in which Brer Possum makes his complaint to a judge, Brer Snake defends his behavior, and the judge delivers a decision.

Research/Science

4. A Snake in the Grass

What are snakes really like? Using the Internet and the library, research snakes to find out whether they've earned their reputation for being mean and sneaky. Think of questions you have. Use the following ones to get started:

- How many species of snakes are poisonous?
- Are snakes ever useful to humans?

Share your findings, especially any interesting visuals.

GRAMMAR LINK MINI-LESSON

Personal Pronouns

Here are some rules for choosing between the personal pronoun forms *I* and *me*, *she* and *her*, *he* and *him*, *we* and *us*, and *they* and *them*.

1. When the pronoun is the **subject** of the verb in a sentence, use *I*, *she*, *he*, *we*, or *they*.

 EXAMPLES I don't like snakes.

 They can be poisonous.

 Also use *I*, *she*, *he*, *we*, or *they* when the pronoun follows a linking verb (such as *is*, *am*, *are*, *was*, or *were*) and refers to the subject.

 EXAMPLE The owner thinks I am she.

2. When the pronoun is the **object of the verb** (the receiver of an action) or the **object of a preposition** in a sentence, use *me*, *her*, *him*, *us*, or *them*.

 EXAMPLES Brer Snake wouldn't have fooled me.

 Will you read another story to us?

3. Most problems with personal pronouns come in sentences containing compound constructions, such as "The prize went to Dude and I/me." In such cases, it helps to try just the pronoun alone.

 EXAMPLES The prize went to me.

 The prize went to Dude and me.

Try It Out

For each of the following sentences, choose the correct pronoun from the underlined pair.

1. Gilda and she/her worked the crowd.
2. Gilda and I/me don't get along.
3. Everyone believed it was he/him.
4. I gave the books to Sue and she/her.
5. Sue and he/him are listening to CDs.

Language Handbook HELP

See Case, pages 762–764.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: case.*

SPELLING HOW TO OWN A WORD

Homonyms: Spelling Checkers Won't Help!

Homonyms are words that sound the same but are spelled differently, such as *to* and *too; hear* and *here;* and *their, there,* and *they're*. A computer spelling checker won't help you if you mistake one homonym for another. The word isn't misspelled; it just isn't the word you want. You can help yourself remember the difference between homonyms by making up and using *mnemonics*, or memory aids. For example:

- You hear with your ear.
- Where is the place—here or there? (All three place words are spelled with e-*r*-e.)
- *They're* is *they are* with an apostrophe instead of an *a*.

To make sure you've chosen the word you want, check in a dictionary.

Grammar Link Quick Check

Choose the correct pronoun to complete each sentence.

1. Jerry and I/me worked with Lynn to role-play the story of Brer Possum. [I]
2. They/them asked if I wanted to be the narrator. [They]
3. Jerry and Lynn could not agree who would play Brer Possum, so they drew straws and the winner was she/her. [she]
4. I was not happy that Lynn won, but she/her made a good possum. [she]
5. Jerry said he would like to work with Lynn and I/me again some time. [me]

GRAMMAR LINK

To practice using personal pronouns correctly, students may work with informal writing, such as journals, letters, or notes. Have them proofread to check that their pronouns are in the correct case.

Try It Out

Answers

1. she
2. I
3. he
4. her
5. he

SPELLING

Ask students to explain orally how the memory aids help them choose the correct homonym for each sentence.

1. Brer Possum was to/too trusting. [too; He trusted more than enough.]
2. I could almost hear/here Brer Snake hissing. [hear; It contains *ear*.]
3. Brer Possum went over there/they're to get the stick. [there; All of the place words contain *ere*.]
4. Brer Possum and Brer Snake? I'm pretty sure there/they're on the outs with each other. [they're; It means *they are*.]

Resources

Grammar

- *Grammar and Language Links* Worksheets, p. 35

Spelling

For related instruction, see

- *Spelling and Decoding*, p. 19

OBJECTIVES

1. Identify elements of literature in the collection genres
2. Distinguish among folk tale, fable, myth, legend, and tall tale
3. Recognize cross-cultural motifs

Resources

Elements of Literature

Folk Tales

For more information on comparing trickster tales, see *Literary Elements*:

- Transparency 7

Assessment

Formal Assessment

- Literary Elements Test, p. 94

Elements of Literature

This feature presents several types of stories that are created not by individuals, but by cultures: folk tales, fables, myths, legends, tall tales, and today's variation, the urban legend. What unites the genres is the cross-cultural recurrence of motifs, such as those of the trickster, the Cinderella figure, a great flood, or a heroic journey.

Mini-Lesson: Folk Tales

Before students read the feature, ask volunteers to name two or three myths or legends they already know, such as Greek legends of Hercules or Native American myths about how the world came to be. Remind them that all of these stories express the values, ideals, hopes, and fears of a culture. Explain, too, that the language of folk stories differs from that of history books. It is the language of gods and heroes; it is bigger than life and full of life; it is both serious and humorous. As students read the feature, work with them to clarify their understanding of each type of story and the meaning of *motif*.

Elements of Literature

FOLK TALES: Stories of a People

Telling Tales

Stories of all kinds have always been an important part of the American experience. Native American peoples began our storytelling tradition, using tales to teach as well as to entertain. When other groups of people came to America, they brought their own tales with them from their homelands. As these groups adapted to life in this country, the stories changed to reflect their new circumstances. The African trickster Hare became Brer Rabbit, the wily hero of the plantation.

Folk tales like these are traditionally passed along by word of mouth. Over time they have changed as tellers added, omitted, and altered details to suit their listeners. Folk tales have no single author; they are the creations of an entire culture and belong to everyone in it.

A **fable** is a kind of folk tale that usually uses talking animal characters to teach us practical lessons about life.

A Writer on Folk Tales

"The telling of black folk tales, and indeed tales of all cultures, was a social event bringing together adults and children. . . . Traditionally, tales were told by adults to adults. If the children were quiet, they might be allowed to listen."

—Julius Lester, author of "Brer Rabbit and Brer Lion" (page 466)

Myths: A Matter of Belief

Myths, a society's oldest stories, reflect some of its deep religious traditions and beliefs. Nearly every culture has **creation myths,** stories that explain how the world came to be or how human beings were created. Other myths explain different aspects of life and the natural world. For example, the Zuni myth "Coyote Steals the Sun and Moon" (page 463) explains the origin of winter.

Legends: The Historical Connection

Legends come from a society's more recent past; most were inspired by real people and real events. Pocahontas, Gregorio Cortez, Annie Oakley, and Davy Crockett did exist, like many other Americans whose names became legendary. Yet the abilities and achievements of the folk heroes often bear little resemblance to those of the people on whom they are based. Some of these legendary figures have been immortalized in **tall tales,** humorous, highly exaggerated stories that are not even meant to be believed.

"This Really Happened": Urban Legends

Folk tales aren't just stories from long ago, told by people to pass the time before TV was invented. Folk tales are being created all the time—and you may have participated in passing them on without even realizing it. Have you ever heard a story about

Reaching All Students

Struggling Readers and English Language Learners

To help students take notes as they read the feature, have them work in groups to complete a chart like the one shown here.

Topic	Details
Folk Tale	[word of mouth, many generations, many changes]
Fable	[talking animals, practical lesson about life]
Myth	[reflects religious beliefs]
Legend	[supposedly based on real people, events]
Tall Tale	[exaggerated story about real or fictitious people]
Urban Legend	[exaggerated story of today]
Motif	[element that crosses cultures, such as trickster character]

Advanced Learners

Have students work in groups to create a film version of their favorite folk story. Students will need to divide responsibilities for writing a script, choosing a cast, arranging for costumes, and videotaping the performance for the rest of the class. If a video camera is not available, students can present the performance as a play.



by David Adams Leeming

someone who found a rat in an order of fried chicken? How about stories about alligators in the sewers, or the tale of the hitchhiker who vanishes like a ghost?

These and other modern-day tales of the bizarre, horrible, spooky, or hilarious, many of which seem believable, are known as **urban legends.**

Motif: The Common Thread

Although a tale reflects the culture of the group of people that created it, certain elements, called **motifs** (mō·tēfs′), appear in stories from all over the world. Many folk tales, myths, and legends include such motifs as the perilous journey or the door or box that should not be opened.

How did these common threads come to run through so many different cultures? Actual events may have played a part. For example, many societies tell of a tremendous flood. Because this motif is so widespread, a number of scholars believe that a real flood caused damage to civilizations across the ancient world.



Peanuts reprinted by permission of UFS, Inc.

Some motifs may reflect universal ideas or patterns of thought that every human being is born with—clever, mischievous **trickster** characters, for example, seem to appear in every culture. Another explanation is that stories were shared when there was contact between cultures, such as through trade or migration. The tales may have spread in this way from one society to the next, with each new group of tellers adapting the tales to fit their own traditions and experiences. The story of Cinderella may have traveled this way; there are hundreds of versions of the story, each with a different name and with details reflecting the culture in which it is told.

Modern works of literature and popular culture often draw on traditional motifs. The sneaky, foolish cartoon character Wile E. Coyote is a trickster in the classic mold. With each voyage into space, the starship captains of *Star Trek* reenact the journey of the hero. These motifs are as effective today as they were centuries ago.

Applying the Element
After students have read the feature, have them create a list of folk stories they already know, grouping them on the board by category: folk tale, fable, myth, legend, or tall tale. Star the stories that all or most students know. Then assign these stories to small groups, and have each small group pantomime its story for the rest of the class to identify.

Using Students' Strengths

Visual Learners
Have students preview the selection titles and illustrations from the entire collection and make guesses about which stories involve trickster characters and which stories involve legendary heroes. Have them record their guesses in their writer's notebooks. As they read the selections, have them return to their notes and add comments about the accuracy of their predictions.

Auditory Learners
Ask these students to work together in pairs to retell a favorite folk story, complete with any dialectal variations of speech and sound effects that enhance the story. One student might do the actual retelling for the class, while the other provides the sound effects.

Verbal/Linguistic Learners
Ask these students to create either a large-print glossary or a chart for posting in the classroom as a memory aid. The glossary or chart should list the different types of folk stories defined in the feature, the characteristics of each, and examples from stories the class already knows for each category.

OBJECTIVES

"Coyote Steals . . . Moon" / "Brer Rabbit . . . Lion"

1. Read the trickster tales
2. Recognize the trickster motif
3. Compare oral traditions
4. Express understanding through writing, art, performance, or research
5. Identify and use pronouns followed by noun appositives
6. Compare vocabulary choices

SKILLS

Literary
- Recognize the trickster motif

Reading
- Compare oral traditions

Writing
- List traits of an individual
- Write or draw a sequel to a tale

Speaking/Listening
- Script a puppet show

Grammar/Language
- Identify and use pronouns followed by noun appositives

Vocabulary
- Compare vocabulary choices

Research
- Research a creation myth

Viewing/Representing
- Relate fine art to the tales (ATE)

Before You Read

COYOTE STEALS THE SUN AND MOON
BRER RABBIT AND BRER LION

Make the Connection

Trick or Treat?

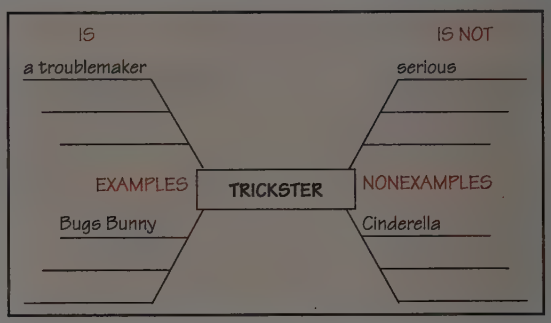
The tales you are about to read are both **trickster tales.** Below, Richard Erdoes and Alfonso Ortiz, the writers of "Coyote Steals the Sun and Moon," discuss the figure of the trickster:

"Stories about tricks and pranks, especially when played by the lowly, small, and poor on the proud, big, and rich, have delighted audiences from the dawn of storytelling. . . . The trickster is a rebel against authority and the breaker of all taboos. He is what the best-behaved person may secretly wish to be. He is, especially in the western areas of North America, at the same time imp and hero—the great culture bringer who can also make mischief beyond belief, turning quickly from clown to creator and back again."

Quickwrite



Using what you already know and what you've just read, work with a group of classmates to complete a "trickster" word map like the one above. Save your map—you'll refer to it later.



Elements of Literature

Motif

The figure of the **trickster** is a **motif** that has appeared in different forms throughout history and in oral traditions all over the world.

The sly Coyote is a familiar figure in Native American folklore. "Coyote Steals the Sun and Moon" is told by the Zuni people of the southwestern United States. Brer Rabbit, a mischievous underdog who often outwits bigger, stronger animals, is Coyote's counterpart in the African American tradition.

A **motif** is a character, event, image, or theme that appears in the literature of many cultures.

For more on Motif, see pages 460–461 and the Handbook of Literary Terms.

Reading Skills and Strategies



Comparing Oral Traditions: The Trickster

The next two tales come from different oral traditions: Native American and African American. Yet both use the trickster **motif.** As you read, think of how the tricksters Coyote (Native American) and Brer Rabbit (African American) are alike—and how they are different.



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LE0 8-6

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 28
- *Spelling and Decoding* Worksheet, p. 20
- *Audio CD Library* Disc 10, Tracks 3, 4

Elements of Literature
- *Literary Elements* Transparency 7 Worksheet, p. 22

Writing and Language
- *Daily Oral Grammar* Transparencies 21, 22
- *Grammar and Language Links* Worksheet, p. 37
- *Language Workshop CD-ROM*

Viewing and Representing
- *Viewing and Representing* Fine Art Transparency 13 Fine Art Worksheet, p. 52

Assessment
- *Formal Assessment,* p. 83
- *Portfolio Management System,* p. 156
- *Standardized Test Preparation,* pp. 62, 64
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-6)

"They have all the light we need. Let's steal it."



Coyotes Howling at the Moon (c. 1985) by Alonzo Jimenez. Cottonwood and latex house paint.

Coyote Steals the Sun and Moon

***traditional Zuni, retold by* Richard Erdoes and Alfonso Ortiz**

Coyote is a bad hunter who never kills anything. Once he watched Eagle hunting rabbits, catching one after another—more rabbits than he could eat. Coyote thought, "I'll team up with Eagle so I can have enough meat." Coyote is always up to something.

"Friend," Coyote said to Eagle, "we should hunt together. Two can catch more than one."

"Why not?" Eagle said, and so they began to hunt in partnership. Eagle caught many rabbits, but all Coyote caught was some little bugs.

Reaching All Students

Struggling Readers

Pair students for an Echo Reading. Ask one student to read a section aloud, and then ask the other student to repeat it. Have students continue the process, pausing to discuss any troublesome areas as needed, until they have read the entire story.

English Language Learners

Read the story aloud or play the CD to engage students with the plot and to help them hear the charm of the dialogue. Vary tone of voice to reveal the patience of the wise but gullible Eagle and the false sincerity of the sneaky Coyote.

Advanced Learners

Ask students to make a list of the characteristics of Coyote and Eagle and a list of the characteristics of Brer Rabbit and Brer Lion as they read the stories. When they have finished reading, they should compare and contrast the two sets of characters.

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Summary

This Zuni trickster tale is also an origin story explaining the seasons. At the opening, the world is still dark; the sun and moon are not in the sky. Coyote is a bad hunter who prefers to scheme rather than work at catching rabbits. Chief Eagle agrees first to help Coyote hunt and then to help him find light. Heading west, they discover people who keep the sun and moon in boxes, opening them as needed. Coyote convinces Eagle to steal the sun box but must struggle to follow the swift bird home. Coyote begs to carry the box. Eagle gives in to Coyote's request and makes him promise not to open the box. Curious Coyote peeks and finds that Eagle has also stolen the moon, which escapes. Suddenly plants shrivel, and it is winter. It grows even colder as the sun, too, escapes into the sky. Endless summer ends; now the sun and moon bring cold seasons.

RESPONDING TO THE ART

Alonzo Jimenez (1949–) used to help his grandfather herd goats near a small village in New Mexico. He remembers that there were no children to play with. The family didn't have a car or a TV. What he always had, however, was a pocket knife that he used for carving wood. Meeting Jimenez in the early 1970s, artist Felipe Archuleta recognized the young man's talent and put him to work carving animals. For a while, the two collaborated, with Jimenez doing the rough carving of large-scale animals and Archuleta adding the details. Then Jimenez began working on his own.

Activity. Encourage students to compare the art of Jimenez (pp. 463 and 470) and Archuleta (p. 468), noting similarities in style and materials.

Resources

Listening

Audio CD Library

Engaging recordings of these trickster tales are provided in the *Audio CD Library:*

- Disc 10, Tracks 3, 4

Selection Assessment

Formal Assessment

- Selection Test, p. 83

Test Generator

- Selection Test

Viewing and Representing

Fine Art Transparency

Yoshitoshi's *The Cry of the Fox* complements the tales.

- Transparency 13
- Worksheet, p. 52

Elements of Literature

For additional instruction on comparing trickster tales, see *Literary Elements:*

- Transparency 7
- Worksheet, p. 22

A Elements of Literature

Motif

? Ask students to pause here to consider which character—Coyote or Eagle—keeps taking the initiative. Which character keeps coming up with ideas to make his life easier? [Coyote] Which character keeps agreeing to the ideas? [Eagle] So far, who is getting the better of the bargain? How? [Coyote, because he benefits from Eagle's hunting skill] Which character is the tricky one? [Coyote]

B Reading Skills and Strategies

Comparing Oral Traditions

? How does this dialogue remind you of the story about Brer Possum and Brer Snake? [Possible response: The tricky character keeps after the kind-hearted character until that character does what the trickster wants.]

C Cultural Connections

Traditions of the Storyteller

In the first two sentences of the paragraph, the narrator speaks directly to the reader, as if the storyteller were speaking to listeners seated nearby. The storyteller was often an elder respected for wisdom.



Original art by Sergio Bustamante and Clint Clemens.

At this time the world was still dark; the sun and moon had not yet been put in the sky. "Friend," Coyote said to Eagle, "no wonder I can't catch anything; I can't see. Do you know where we can get some light?" A

"You're right, friend, there should be some light," Eagle said. "I think there's a little toward the west. Let's try and find it."

And so they went looking for the sun and moon. They came to a big river, which Eagle flew over. Coyote swam, and swallowed so much water that he almost drowned. He crawled out with his fur full of mud, and Eagle asked, "Why don't you fly like me?"

"You have wings; I just have hair," Coyote said. "I can't fly without feathers."

At last they came to a pueblo,[1] where the Kachinas[2] happened to be dancing. The people invited Eagle and Coyote to sit down and have something to eat while they watched the sacred dances. Seeing the power of the Kachinas, Eagle said, "I believe these are the people who have light."

Coyote, who had been looking all around, pointed out two boxes, one large and one small, that the people opened whenever they wanted light. To produce a lot of light, they opened the lid of the big box, which contained the sun. For less light they opened the small box, which held the moon.

Coyote nudged Eagle. "Friend, did you see that? They have all the light we need in the big box. Let's steal it."

"You always want to steal and rob. I say we should just borrow it."

"They won't lend it to us."

"You may be right," said Eagle. "Let's wait till they finish dancing and then steal it."

After a while the Kachinas went home to sleep, and Eagle scooped up the large box and flew off. Coyote ran along trying to keep up, panting, his tongue hanging out. Soon he yelled up to Eagle, "Ho, friend, let me carry the box a little way."

"No, no," said Eagle, "you never do anything right."

He flew on, and Coyote ran after him. After a while Coyote shouted again: "Friend, you're my chief, and it's not right for you to carry the box; people will call me lazy. Let me have it."

"No, no, you always mess everything up." And Eagle flew on and Coyote ran along. B

So it went for a stretch, and then Coyote started again. "Ho, friend, it isn't right for you to do this. What will people think of you and me?"

"I don't care what people think. I'm going to carry this box."

Again Eagle flew on and again Coyote ran after him. Finally Coyote begged for the fourth time: "Let me carry it. You're the chief, and I'm just Coyote. Let me carry it."

Eagle couldn't stand any more pestering. Also, Coyote had asked him four times, and if someone asks four times, you'd better give him C

1. **pueblo** (pweb'lō): Native American village in the southwestern United States.
2. **Kachinas** (kə·chē'nəz): gods or spirits of ancestors. In the Pueblo cultures of the southwestern United States, masked dancers imitate the Kachinas in sacred rituals.

Using Students' Strengths

Kinesthetic Learners

Ask pairs of students to prepare skits based on either "Coyote Steals the Sun and Moon" or "Brer Rabbit and Brer Lion." Point out that students may have to make up additional dialogue in order to communicate information provided by the narrator. If possible, have students perform their skits for young children.

Spatial Learners

Ask students to create charts that list the positive and negative qualities of the trickster characters in both stories—Coyote and Brer Rabbit. [Possible responses: Coyote is imaginative, persevering, and able to take the initiative (positive); he is lazy and sneaky (negative). Brer Rabbit is inventive and able to make the best of a situation (positive); he takes advantage of others (negative).]

what he wants. Eagle said, "Since you won't let up on me, go ahead and carry the box for a while. But promise not to open it."

"Oh, sure, oh yes, I promise." They went on as before, but now Coyote had the box. Soon Eagle was far ahead, and Coyote lagged behind a hill where Eagle couldn't see him. "I wonder what the light looks like, inside there," he said to himself. "Why shouldn't I take a peek? Probably there's something extra in the box, something good that Eagle wants to keep to himself."

And Coyote opened the lid. Now, not only was the sun inside, but the moon also. Eagle had put them both together, thinking that it would be easier to carry one box than two.

As soon as Coyote opened the lid, the moon escaped, flying high into the sky. At once all the plants shriveled up and turned brown. Just as quickly, all the leaves fell off the trees, and it was winter. Trying to catch the moon and put it back in the box, Coyote ran in pursuit as it skipped away from him. Meanwhile the sun flew out and rose into the sky. It drifted far away, and the peaches, squashes, and melons shriveled up with cold.

Eagle turned and flew back to see what had delayed Coyote. "You fool! Look what you've done!" he said. "You let the sun and moon escape, and now it's cold." Indeed, it began to snow, and Coyote shivered. "Now your teeth are chattering," Eagle said, "and it's your fault that cold has come into the world."

It's true. If it weren't for Coyote's curiosity and mischief making, we wouldn't have winter; we could enjoy summer all the time.

Meet the Writers

"Common Elements and Rich Diversity"





Richard Erdoes (1912–) was born in Vienna, Austria. **Alfonso Ortiz** (1939–1997) was born in San Juan, a Tewa pueblo in New Mexico. Having studied and written about Native American cultures, Erdoes and Ortiz together edited *American Indian Myths and Legends* (1984), from which "Coyote Steals the Sun and Moon" is taken. They asked readers to notice "both the common elements that run through stories told at opposite ends of the continent and the rich diversity of detail":

> "Legends, of course, vary according to a people's way of life, the geography and the climate in which they live, the food they eat and the way they obtain it. The nomadic buffalo hunters of the Plains tell stories very different from those of Eastern forest dwellers. To the Southwestern planters and harvesters, the coming of corn and the changing of seasons are of primal concern, while people of the Northwest who make their living from the sea fill their tales with ocean monsters, swift harpooners, and powerful boat builders. All tribes have spun narratives as well for the features of their landscape: how this river came to be, when these mountains were formed, how our coastline was carved."

Getting Students Involved

Cooperative Learning

Round Robin. Have students participate in a Round Robin in order to create an oral myth about two animals. Begin by brainstorming topics for a myth, the animals to be featured, and the personality traits of each. Next work with the class to create an opening sentence. [Possible response: Long ago, before anybody ever heard of hail or snow, a clever fox and a shy polar bear met on the road one day.] Finally, call on students at random to add one line at a time until all students have contributed. As necessary, ask questions that prompt students to add conflict and details. Tape-record the session, and invite interested students later to review the tape, transcribe the story, and polish it into a tale for oral storytelling.

D Reading Skills and Strategies

Making Predictions

? Do you think that Coyote will keep his promise? Why or why not? [Possible responses: Yes, because he will be loyal to Eagle for feeding him. No, because he always does what he shouldn't; he'll be too curious not to open the box.]

E Elements of Literature

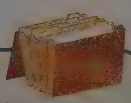
Origin Myth

? How do the details of this paragraph explain the origin of the seasons? [The details explain the different locations of the sun and moon, and it is their positions in relation to the earth that cause the seasons.]

F Critical Thinking

Challenging the Text

? Do you agree that Coyote alone is responsible for bringing cold into the world? [Possible responses: Yes, because he talked Eagle into doing the stealing and into giving him the box. No, Eagle is also responsible, because he could have just flown away; he didn't have to keep giving in to Coyote.]



Browsing in the Files

About the Authors. Despite very different backgrounds, the authors found common ground in their love of Native American peoples. **Ortiz,** an anthropologist and educator, first gained notice for explaining how the Tewa people of New Mexico view the world—as a pueblo surrounded by sacred mountains and mesas. He went on to a long teaching career at colleges in California, New Jersey, and New Mexico. **Erdoes** trained as an artist in Vienna and Berlin before beginning a thirty-year career as artist, muralist, photographer, illustrator, and occasional writer. He says that he turned seriously to writing by accident, after being befriended in 1970 by an old Sioux medicine man. He now finds writing so rewarding that he writes 90 percent of the time and reserves artwork and photography for projects that "tickle my fancy."

Summary

Brer Rabbit demonstrates the trickster motif in this African American folk tale. Fleeing from a strong wind, Brer Rabbit runs right into Brer Lion and warns him that a hurricane is coming. The lion is scared but rejects Brer Rabbit's first three safety suggestions—running, lying down, hugging a tree—as unworkable. He likes Rabbit's idea of tying him to the tree. Bound up, Brer Lion soon observes that there's no wind, but Brer Rabbit won't untie him. Lion's fearsome roars draw all the animals of the woods, who find Brer Rabbit strutting around his captive. Rabbit's sneaky trick makes him look so fearsome that no one "messes" with him until "the forty-eleventh of Octorerarry." The omniscient narrator speaks directly to readers and, with dialect and comic exaggeration, possesses a personality as distinct as those of his characters.

Responding to the Art

Jerry Pinkney (1939–), an African American artist, drew constantly as a boy—at school, at home, and on his job at a newspaper stand on a busy Philadelphia street. There an artist noticed the twelve-year-old and encouraged him by buying him art supplies. In the 1960s, after art school, Pinkney began illustrating books. He took as his personal mission the portrayal of the people he grew up with. He says, "My growing-up experiences, my family, the neighborhood, and the music have all found their way to my drawing board."

Activity. Pinkney has said that he enjoys giving human characteristics to his animals. Invite students to point out human qualities they see in these animals and to decide which lines from the story they illustrate.

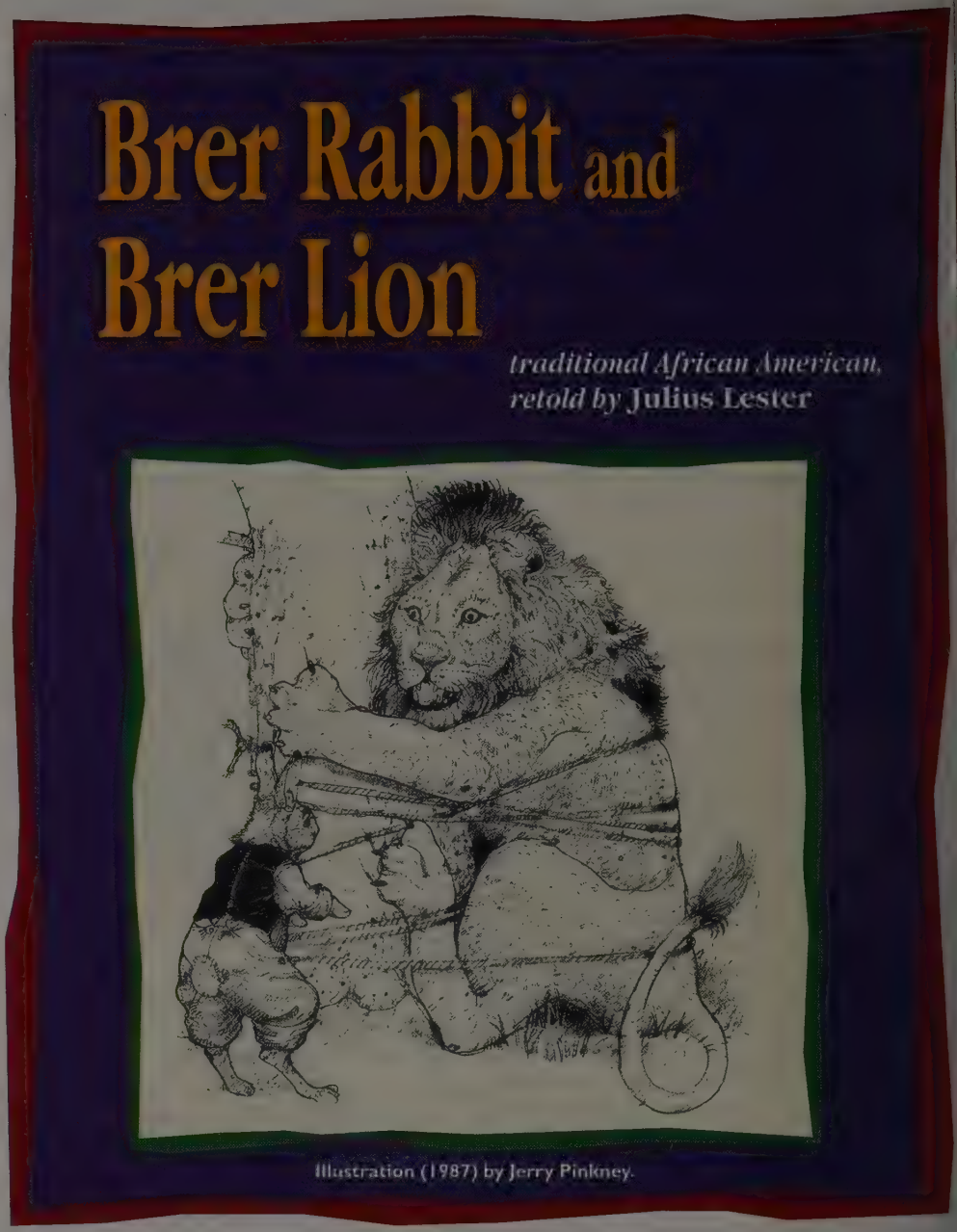


Illustration (1987) by Jerry Pinkney.

Crossing the Curriculum

Social Studies

Have groups of four form panels of experts on the Pueblo culture that produced the Coyote tales or the African culture that provided the forerunners of the Brer Rabbit stories. Include such topics as folk tales, religious beliefs, rituals, and daily life. Have students research their topics and prepare panel presentations that include visual aids and demonstrations of activities like dancing or cooking. Allow the class to ask questions of the experts.

Art

Have students use encyclopedias, art books, children's books, and collections of folk tales to locate story illustrations of a variety of types, from line drawings to colorful paintings. Have them make a class presentation of their favorites, and include information about the artist or about the tale illustrated. Alternatively, some students may wish to research and present a report on the pictographs (symbolic wall art) of early peoples.

Brer Rabbit was in the woods one afternoon when a great wind came up. It blew on the ground and it blew in the tops of the trees. It blew so hard that Brer Rabbit was afraid a tree might fall on him, and he started running.

He was trucking through the woods when he ran smack into Brer Lion. Now, don't come telling me ain't no lions in the United States. Ain't none here now. But back in yonder times, all the animals lived everywhere. The lions and tigers and elephants and foxes and what 'nall run around with each other like they was family. So that's how come wasn't unusual for Brer Rabbit to run up on Brer Lion like he done that day.

Brer Rabbit was trucking through the woods when he ran smack into Brer Lion.

"What's your hurry, Brer Rabbit?"

"Run, Brer Lion! There's a hurricane coming."

Brer Lion got scared. "I'm too heavy to run, Brer Rabbit. What am I going to do?"

"Lay down, Brer Lion. Lay down! Get close to the ground!"

Brer Lion shook his head. "The wind might pick me up and blow me away."

"Hug a tree, Brer Lion! Hug a tree!"

"But what if the wind blows all day and into the night?"

"Let me tie you to the tree, Brer Lion. Let me tie you to the tree."

Brer Lion liked that idea. Brer Rabbit tied him to the tree and sat down next to it. After a while, Brer Lion got tired of hugging the tree.

"Brer Rabbit? I don't hear no hurricane."

Brer Rabbit listened. "Neither do I."

"Brer Rabbit? I don't hear no wind."

Brer Rabbit listened. "Neither do I."

"Brer Rabbit? Ain't a leaf moving in the trees."

Brer Rabbit looked up. "Sho' ain't."

"So untie me."

"I'm afraid to, Brer Lion."

Brer Lion began to roar. He roared so loud and so long, the foundations of the Earth started shaking. Least that's what it seemed like, and the other animals came from all over to see what was going on.

When they got close, Brer Rabbit jumped up and began strutting around the tied-up Brer Lion. When the animals saw what Brer Rabbit had done to Brer Lion, you'd better believe it was the forty-eleventh of Octorerarry before they messed with him again.

A Elements of Literature

Motif

? What does this brief dialogue tell you about the personality traits of Brer Rabbit and Brer Lion? [Possible response: Brer Lion is slow-thinking; Brer Rabbit is quick-witted.] Which character is more likely to be the trickster? [Brer Rabbit]

B Reading Skills and Strategies

Making Predictions

Ask students to predict what may happen if Brer Rabbit ties Brer Lion to the tree. Later they should compare their predictions with the actual outcome of the story.

C Elements of Literature

Exaggeration

? What example of extreme exaggeration do you find here? [The lion's roar shakes the earth.] Why does the narrator use this exaggeration? [to show how terrifying the roar is; to grab the reader's attention] Look ahead to the end of the story. What exaggeration occurs in the last sentence? ["the forty-eleventh of Octorerarry"]

D Critical Thinking

Extending the Text

Ask students to write a brief moral for the story. [Possible responses: Trust your own senses; think for yourself; don't be gullible.]

Browsing in the Files

Writers on Writing. Julius Lester speaks of his interest in storytelling. "My senior year in college I began to study the stories and songs of my people seriously: the historical background, the layers of meaning, symbolism, etc. And in that study I became aware of a great body of animal stories. These stories came from slavery times and many of them were actually about the relations between the slave and his owner. Other stories were simply didactic, passing on to the children, in the guise of animal stories, the values of the community. And other stories were simply fun."

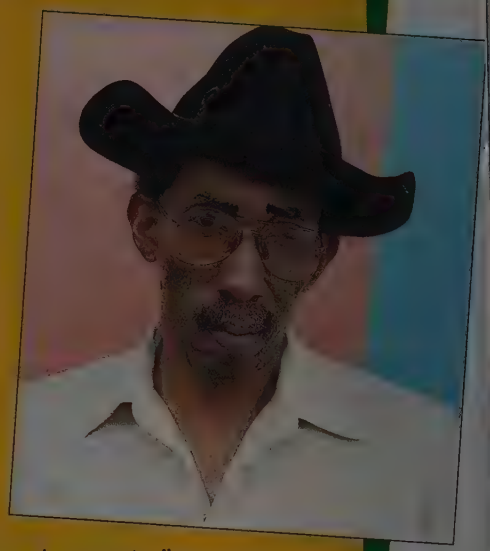
Responding to the Art

In boyhood, **Felipe Archuleta** (1910–1991) liked to mimic animals. As a sixty-year-old man, Archuleta found another way of imitating animals—by whittling their likenesses out of wood scraps. The artist studied pictures of animals in children's books and then spent days searching for just the right pieces of wood to make his carvings. In the 1970s, art collectors became increasingly interested in folk art and began to seek his work avidly.

Activity. Call attention to the lists of materials indicated for Archuleta's rabbit, and explain that sisal is a fiber used to make heavy cord. Ask students what the list suggests about the artist's access to traditional art materials. Students may wish to make their own lists of everyday materials that can be transformed into art.

Meet the Writer

"Trust the Tale"



Julius Lester (1939–) was born in St. Louis, Missouri, but lived in Kansas, Tennessee, and Arkansas as a child and a teenager. Lester says he "absorbed so much of Southern rural black traditions, particularly music and stories," from his father, a Methodist minister. Growing up in the segregated South of the 1940s and 1950s shaped Lester's goals and beliefs. He became a political activist and folk musician in the 1960s, then turned to writing for young people as a way of passing on African American history and traditions.

"The tales will live only if they flow through your voice," Lester tells his readers.

> "If the language you speak is different from the language I speak, tell the tale in your language. Tell the tale as you would, not I, and believe in the tale. It will communicate its riches and its wonders, regardless of who you are. Trust the tale. Trust your love for the tale. That is all any good storyteller can do."

More by Julius Lester

"Brer Rabbit and Brer Lion" appears in *The Tales of Uncle Remus* (Dial). The adventures of Brer Rabbit and his friends continue in *More Tales of Uncle Remus*, *Further Tales of Uncle Remus*, and *The Last Tales of Uncle Remus* (all Dial).



Wooden Rabbit (1981) by Felipe Archuleta. Cottonwood, sisal, and latex house paint.

Assessing Learning

Check Test: Short Answers

1. In each story, who is the trickster? [Coyote; Brer Rabbit]
2. In the first story, where do the people keep the sun and the moon? [in boxes]
3. Whom does Coyote get to help him steal the sun and moon? [Eagle]
4. What happens after Coyote lets the sun and moon escape into the sky? [Winter comes into the world; endless summer ends.]
5. Why does Brer Lion let Brer Rabbit tie him to a tree? [for safety from the hurricane that Brer Rabbit says is coming]

Observation Assessment

Use the following criteria to assess students' responses to literature: A (Always), S (Sometimes), R (Rarely), N (Never).

___1. Shows enjoyment of literature
___2. Shows involvement with literature
___3. Makes connections with literature
___4. Makes generalizations from literature
___5. Goes beyond the "I like"/"I dislike" stage
___6. Interprets multiple meanings

Standardized Test Preparation

For practice with standardized test preparation see

- *Standardized Test Preparation*, pp. 62, 64

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparencies 21, 22

Making Meanings

First Thoughts

[respond] 1. Who do you think deserves a tougher punishment for his mischievous behavior, Coyote or Brer Rabbit? Why?

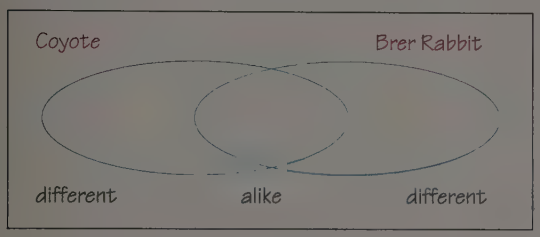
Shaping Interpretations

[interpret] 2. Explain how Coyote upsets the order of the world by opening the box. Can you see any good coming from Coyote's actions, or has he just made a mess of things, as Eagle said he would?

Reading Check

Tell a partner about the trick played by Coyote or Brer Rabbit and its consequences. Then, listen as your partner tells you about the other character's trick and its effects.

[compare] 3. In what ways are Coyote and Brer Rabbit similar? In what ways are they different? Fill in a Venn diagram like the one below with words and phrases describing the personalities and actions of the two tricksters. (You'll use this information in question 4.)



[compare] 4. Go back to the "trickster" word map you made before you read the two tales. Does Coyote have the qualities you expected to find in a trickster? Does Brer Rabbit? Explain.

Connecting with the Text

[connect] 5. Erdoes and Ortiz suggest that even the best-behaved people secretly want to be tricksters sometimes (page 462). Do you agree? What do you like, or dislike, most about the **motif** of the trickster?

Extending the Text

[infer] 6. Erdoes and Ortiz say that the stories people tell are influenced by where and how they live (page 465). Choose one of the two tales. Then, drawing on the details of the text, describe one thing the tale tells you about the environment or the way of life of the people who originated the tale.

Making Meanings

First Thoughts

1. Possible responses: Coyote, because his theft of the sun and moon influences the whole world. Brer Rabbit, because he takes advantage of the trusting Brer Lion.

Shaping Interpretations

2. Opening the box allows the sun and moon to escape into the sky and causes winter. Coyote hasn't made a complete mess of things, unless you prefer endless summer, because the change of seasons makes life more interesting.
3. Similarities: unruly, self-centered, rebellious, mischievous, clever. Coyote's differences: hunts poorly, wants a partner, wants to steal, pesters Eagle, is too curious. Brer Rabbit's differences: thinks fast, cares about his image.
4. Answers will vary. Have students pool ideas from their trickster maps to see whether, as a group, they correctly predicted more trickster qualities.

Connecting with the Text

5. Possible response: People who always obey the rules may simply enjoy the antics of characters who are not like them. I enjoy the cleverness and freedom the tricksters show, but I wouldn't like to be the person fooled.

Extending the Text

6. Possible responses: Concern about crops in Coyote's tale shows the importance of agriculture in that environment. The presence of a lion in the second tale suggests the storyteller's African heritage.

Reading Check

Set parameters first. Tell students whether they should respond from memory, using only the details they recall, or whether they may look back at the texts as they tell each other the tales.

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

The tales clearly exemplify the "sneaky tricks" part of the theme, but neither involves a genuine whopper. Coyote does open the box after promising not to, but Brer Rabbit really is escaping a great wind when he first tells Brer Lion a hurricane is coming.

Cultural Connections

African tricksters include the hare of Eastern, Central, and Southern Africa, which developed into the rabbit of the African American tradition; the spider of Western Africa; and the tortoise of Nigeria. North American tricksters include the coyote of California, the Southwest, and the Plains; and the raven, mink, or blue jay of the Pacific Northwest. Tricksters from other cultures include the mischievous fox of Japan, Kitsune; the creative Maui or Maui-tiki-tiki of Oceania; the tricky Loki of Norse mythology; and the wily Odysseus of Greece.

Responding to the Art

See the art note on Alonzo Jimenez on p. T463.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 156 in the *Portfolio Management System.*

Choices: Building Your Portfolio

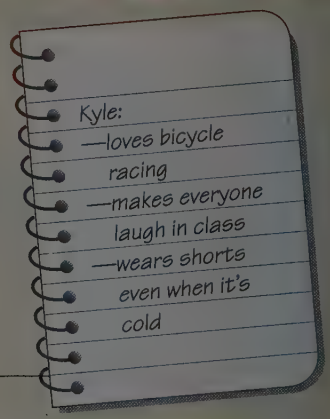
1. **Writer's Notebook** Help students organize their information by asking them to group the three examples given for Kyle into two categories. [Possible response: actions and appearance.] Lead students to see that a third category, statements, could also be used to describe a character. Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 526–530.
2. **Creative Writing/Art** Pair students to brainstorm about their sequels and to divide the work. Let one student write copy while the other draws the comic strip.
3. **Performance/Art** Ask students to relate the stories of Pandora and Urashima Taro. If students do not know the stories, give them library copies to read. Have a few students present oral readings. If your class cannot perform the puppet show at an elementary school, videotape the production, and send the tape to the school.
4. **Research/Summary** As a starting point, students may want to investigate the Greek myth of Persephone; but encourage them to seek stories from as many cultures as possible. Enlist the aid of librarians or other community members adept at researching folk tales to help students locate resources at school and local libraries. Direct students also to "Research Strategies" in the Communications Handbook, pp. 722–726.

Choices: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for Observational Writing

Coyote and Brer Rabbit are both tricksters, yet each has unique **traits** (qualities or characteristics). Similarly, a person may resemble other people in some ways but still have traits that set him or her apart. Picture a person you see frequently but don't know well. Jot down all the details you can think of that make this person special.



Creative Writing/Art

2. Brer Lion's Revenge

Brer Lion must have been furious about falling for Brer Rabbit's trick. Write a **sequel** (a continuation of the story) in which Brer Lion tries to get even with Brer Rabbit. Does he get his revenge or just more embarrassment?

If you prefer to draw, design your sequel in comic-strip form.



Cottonwood Lion (c. 1985) by Alonzo Jimenez. Cottonwood, unraveled hemp, and latex house paint.

Performance/Art

3. Do Not Open

Many stories use the **motif** of characters who are forbidden to open a box—and, of course, do. Some examples:

- "Coyote Steals the Sun and Moon" (Zuni)
- "Pandora's Box" (Greek)
- "Urashima Taro" (Japanese)

Use one of these stories, or a story of your own, to write a **script** for a **puppet show.** Make puppets and perform your show for your class or for a group of children. Don't forget the most important prop—a box containing a picture or symbol of the secret contents.

Research/Summary

4. Myth Hunt

A **creation myth** is a story from a particular culture that explains how the world came to be. "Coyote Steals the Sun and Moon" is a Zuni myth about the origin of winter. Research a myth from another culture that explains the origin of one of the seasons. Start your search on the Internet or in the library. What key words will you use in your search? Once you've found a myth, summarize it briefly. You might want to illustrate a character or setting in the myth. Collect your summaries in a booklet. Be sure to list your sources at the back.

GRAMMAR LINK MINI-LESSON

Two Pronoun Problems



Language Handbook HELP

See Pronouns with appositives, page 765. Case, pages 762–764.

1. Sometimes a pronoun is followed directly by a noun that identifies it ("we students," "us players"). Such a noun is called an **appositive.** If you don't know which pronoun to use **before an appositive,** remove the appositive and try each form of the pronoun separately.

 EXAMPLES We/Us students are collecting myths.

 The trophy went to we/us players.

 You wouldn't say, "Us are collecting myths." Therefore, *We* must be correct. You also wouldn't say, "The trophy went to we," so *us* must be correct.

 EXAMPLES We students are collecting myths.

 The trophy went to us players.

Try It Out

Choose the correct pronoun from each underlined pair.

1. The work continued without Ted and I/me.
2. Us/we players put our reputations on the line.
3. The opposition wanted to crush us/we guards.
4. Everyone ate cake except Jackie and I/me.
5. The deal is between Fran and he/him.



Technology HELP

See Language Workshop CD-ROM. *Key word entry: case.*

2. Sometimes it's hard to know which pronoun to use **following a preposition.** The answer is simple: Always use a pronoun in the objective case. In the following example, *between* is the preposition. It should be followed by a pronoun in the objective case.

 EXAMPLE Just between you and me, the dinner was a disaster.

 With *between,* people often use a nominative-case pronoun because they think it sounds correct. "Between you and I" is not correct, however. The correct form is "between you and me" or "between him [or her] and me."

VOCABULARY HOW TO OWN A WORD

Regional and Cultural Sayings: What Do *You* Call It?

What do you call a piece of playground equipment that consists of a long board balanced on a support in the middle and on which two people may sit at either end? Depending on where you live, you might call it a *seesaw,* a *teeter-totter,* or a *teeterboard.* Many of our words and sayings reflect the regions and cultures we come from. Read the sentences below, and tell what the underlined words and phrases mean. Then, tell how you would express the same idea if you were talking to a friend.

1. "So it went for a stretch, and then Coyote started again." (page 464)
2. "He was trucking through the woods when he ran smack into Brer Lion." (page 467)
3. "But back in yonder times, all the animals lived everywhere." (page 467)
4. "The lions and tigers and elephants and foxes and what 'nall run around with each other. . . ." (page 467)

GRAMMAR LINK

Ask students to choose some informal writing from their portfolios or to work with the draft of a personal letter they are writing. Have them proofread to correct all personal pronouns. Reemphasize the technique of eliminating one pronoun to test compound pronouns.

Try It Out

Answers

1. me
2. We
3. us
4. me
5. him

VOCABULARY

Possible Answers

1. *stretch:* a time or a distance. Variations: spell, while.
2. *trucking:* traveling; *smack:* directly; *Brer:* Brother. Variations: going, moving; right, straight; Bro.
3. *yonder:* distant (here, in time). Variations: olden, long-ago.
4. *what 'nall:* whatnot, various others. Variations: whatall.

Resources

Grammar

- *Grammar and Language Links,* p. 37

Spelling

For related instruction, see

- *Spelling and Decoding,* p. 20

Grammar Link Quick Check

Choose the correct pronoun to complete the sentences below.

1. Calvin and she/her argued over the story for their puppet play. [she]
2. He/him and Mercedes always argue. [He]
3. We/Us members of the glee club were invited to perform in the folk-song festival. [We]
4. Mercedes insisted that the others were being unfair to Hal and they/them. [them]
5. Our class and they/them may never solve this problem. [they]

OBJECTIVES

1. Read and interpret the story
2. Recognize a plot twist
3. Compare uses of the trickster motif
4. Express understanding through observational and creative writing
5. Identify pronouns and their antecedents and use such constructions correctly
6. Understand and use new words

SKILLS

Literary
- Recognize a plot twist

Reading
- Compare uses of the trickster motif

Writing
- Describe a clown, trickster, or troublemaker
- Write about memories of starting school
- Write a letter to the real-life model for a story's protagonist

Grammar/Language
- Identify pronouns and their antecedents and use such constructions correctly

Vocabulary
- Understand and use new words

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

CHARLES

Make the Connection

Here Comes Trouble

You've probably never seen Brer Rabbit or Coyote walking down the hall between classes, but you may have come across a trickster like Shirley Jackson's "Charles." As Julius Lester (author of "Brer Rabbit and Brer Lion," page 466) explains, tricksters don't just appear in folk tales:

"Teachers and parents know Trickster well, because there is one in every classroom and every large family. Trickster is the class clown, the child who seems to have a genius for walking a thin line between fun and trouble, the child who is always 'up to something,' but you can never punish him or her because what he or she does is disruptive but never rebellious or serious enough to merit severe punishment. And it is always entertaining because Trickster is charming and likable."

Quickwrite

Do you know anyone who matches Lester's description of a trickster? Freewrite about this real-life trickster. (If you prefer, write about a character from a TV sitcom or a movie.)

Reading Skills and Strategies

Comparing the Trickster Motif

As you read "Charles":
- Look for similarities between the **trickster** in this story, set in modern-day America, and Brer Rabbit and Coyote.
- Think about why the trickster is so popular across cultures.

Elements of Literature

Plot Twist

Humor writing often includes sudden turnarounds that startle us, then make us laugh. As you read "Charles," watch for an unexpected turn in the story.

A plot twist is an unexpected development or turn of events.

For more on Plot, see pages 212–213 and the Handbook of Literary Terms.

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Preteaching Vocabulary

Words to Own

Have student pairs copy and review the meanings of the Words to Own at the bottom of pp. 473–476. Then, ask students to choose the Word to Own that best completes each sentence below.

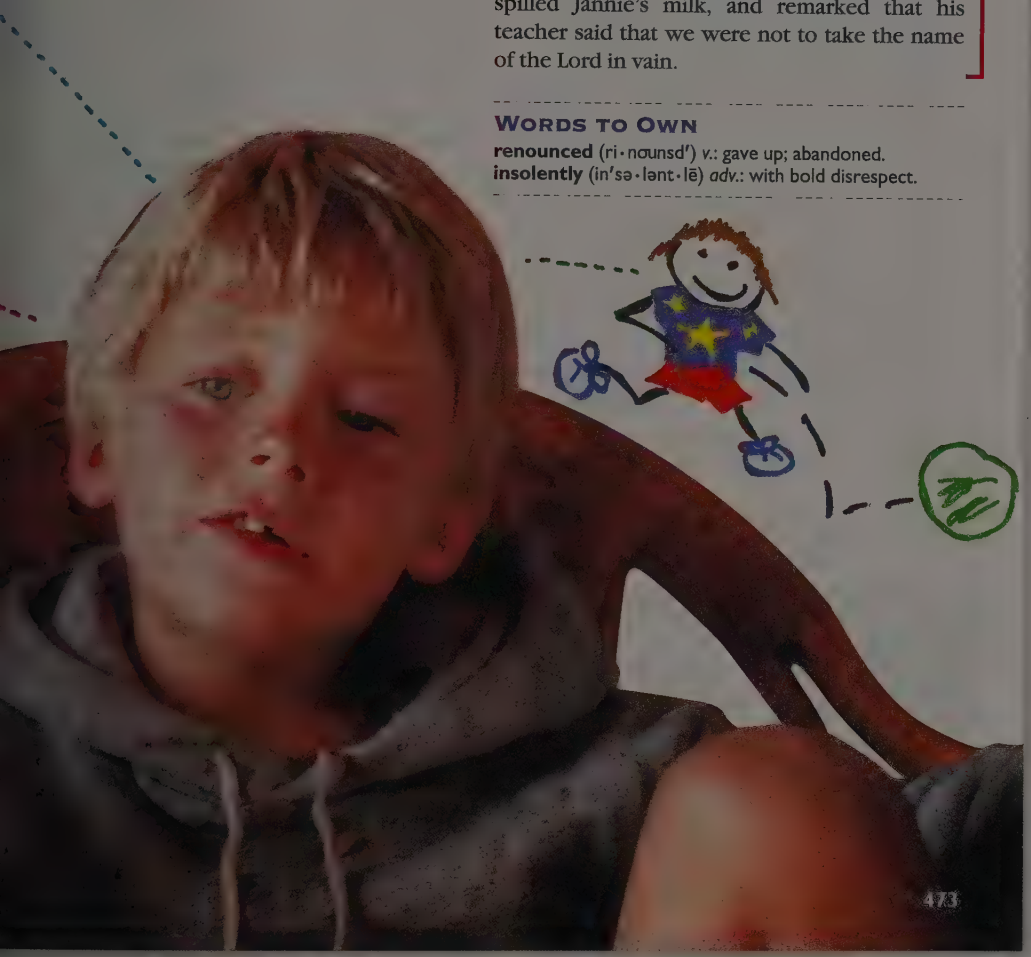
renounced insolently warily
incredulously haggard

1. Coyote was so poor a hunter that he began to look _____ from meals of only bugs. [haggard]
2. At first Coyote approached Eagle _____, but later he addressed Eagle more boldly. [warily]
3. "You want to *steal* the sun?" Eagle asked _____. [incredulously]
4. "Sure," said Coyote _____. "They'll never lend it to us." [insolently]
5. Even though peeking into the box caused winter to come into the world, it is not likely that Coyote ever _____ his tricky ways. [renounced]

Charles

Shirley Jackson

"Well, Charles was bad again today."



The day Laurie started kindergarten, he renounced corduroy overalls with bibs and began wearing bluejeans with a belt; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering character who forgot to stop at the corner and wave goodbye to me.

He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become raucous shouting, "Isn't anybody *here*?"

At lunch he spoke insolently to his father, spilled Jannie's milk, and remarked that his teacher said that we were not to take the name of the Lord in vain.

WORDS TO OWN

renounced (ri·nounsd′) *v.*: gave up; abandoned.
insolently (in′sə·lənt·lē) *adv.*: with bold disrespect.

Summary

This story ends with a plot twist revealing a whopping lie on the part of the trickster, Laurie—aka Charles. Laurie's mother, the narrator, sends him off to kindergarten with a fear that her sweet tot has become a "swaggering character." Every day Laurie regales the family with the horrors perpetrated by his classmate Charles (from insolence to blood-lettings) and the ensuing punishments (which enhance, rather than diminish, Charles's popularity). Laurie speculates that Charles may be thrown out of school. In the third and fourth weeks Charles reforms, but he breaks out again with "evil word" mischief. While Laurie's parents are worried about the imitative "freshness" of their own son, they grow mightily curious about Charles and amused enough by his antics to add "being a Charles" to family jargon. At the PTA, Laurie's mother discovers from Laurie's teacher that no boy named Charles is enrolled in kindergarten. The story opens up many tricky questions for students: why Laurie lies, why "Charles" acts out, and what role the narrator-mom plays in events and readers' perceptions of them.

Resources

Listening

Audio CD Library

A recording of this story is provided in the *Audio CD Library:*

- Disc 10, Track 5

A Reading Skills and Strategies

Making Inferences

? Who is telling the story? How do you know? [The narrator speaks of Laurie as "my . . . tot," so she is a parent. She also mentions "his father," so she must be the mother.]

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 85
- *Graphic Organizers for Active Reading*, p. 29
- *Words to Own*, p. 17
- *Spelling and Decoding*
 Worksheet, p. 21
- *Audio CD Library*
 Disc 10, Track 5

Elements of Literature

- *Literary Elements*
 Transparency 8
 Worksheet, p. 25

Writing and Language

- *Daily Oral Grammar*
 Transparency 23
- *Grammar and Language Links*
 Worksheet, p. 39
- *Language Workshop CD-ROM*

Viewing and Representing

- *Viewing and Representing*
 Fine Art Transparency 14
 Fine Art Worksheet, p. 56

Assessment

- *Formal Assessment*, p. 85
- *Portfolio Management System*, p. 157
- *Standardized Test Preparation*, p. 66
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-6)

"How *was* school today?" I asked, elaborately casual.

"All right," he said.

"Did you learn anything?" his father asked.

Laurie regarded his father coldly. "I didn't learn nothing," he said.

"Anything," I said. "Didn't learn anything."

"The teacher spanked a boy, though," Laurie said, addressing his bread and butter. "For being fresh," he added with his mouth full.

"What did he do?" I asked. "Who was it?"

Laurie thought. "It was Charles," he said. "He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh."

"What did he do?" I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, "See here, young man."

A The next day Laurie remarked at lunch, as soon as he sat down, "Well, Charles was bad again today." He grinned enormously and said, "Today Charles hit the teacher."

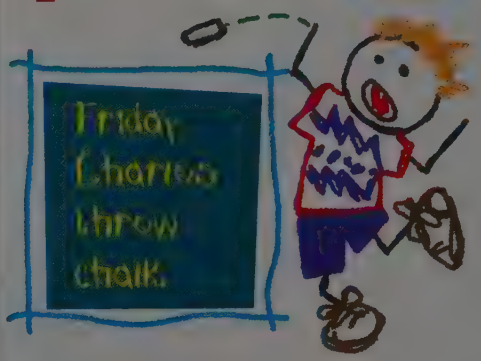
"Good heavens," I said, mindful of the Lord's name, "I suppose he got spanked again?"

"He sure did," Laurie said. "Look up," he said to his father.

"What?" his father said, looking up.

"Look down," Laurie said. "Look at my thumb. Gee, you're dumb." He began to laugh insanely.

B "Why did Charles hit the teacher?" I asked quickly.



"Because she tried to make him color with red crayons," Laurie said. "Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did."

The third day—it was Wednesday of the first week—Charles bounced a seesaw onto the head of a little girl and made her bleed and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during story time because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

C

On Saturday I remarked to my husband, "Do you think kindergarten is too unsettling for Laurie? All this toughness and bad grammar, and this Charles boy sounds like such a bad influence."

"It'll be all right," my husband said reassuringly. "Bound to be people like Charles in the world. Might as well meet them now as later."

D

On Monday Laurie came home late, full of news. "Charles," he shouted as he came up the hill; I was waiting anxiously on the front steps, "Charles," Laurie yelled all the way up the hill, "Charles was bad again."

"Come right in," I said, as soon as he came close enough. "Lunch is waiting."

"You know what Charles did?" he demanded, following me through the door. "Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him."

"What did he do?" I asked.

"He just sat there," Laurie said, climbing into his chair at the table. "Hi Pop, y'old dust mop."

"Charles had to stay after school today," I told my husband. "Everyone stayed with him."

"What does this Charles look like?" my husband asked Laurie. "What's his other name?"

"He's bigger than me," Laurie said. "And he

A Reading Skills and Strategies
Making Inferences

? How does Laurie feel about Charles? How can you tell? [He enjoys Charles's bad behavior. You can tell because he grins "enormously" as he reports Charles's latest mischief.]

B Critical Thinking
Interpreting Motivation

? Why does Laurie's mother "quickly" ask a question? [Possible responses: She wants to divert attention from Laurie's rudeness to his father; she wants to keep peace in the family; she doesn't want to discipline Laurie at the table.]

C Reading Skills and Strategies
Finding Details

? What five bad things does Charles do? [He refuses to color with red crayons; he bounces a seesaw on a little girl's head and makes her bleed; he pounds his feet on the floor; he throws chalk; he yells loudly.] **What five punishments does he receive?** [He is spanked; he is kept inside during recess; he has to stand in a corner; he is deprived of blackboard privileges; he has to stay after school.]

D Cultural Connections

? Since the author wrote this story, concern has grown about abuse of children; therefore, punishment practices have changed. Which of the punishments listed for Charles are still acceptable and which are unacceptable in your school? [Answers will vary; a probable response is that spanking is not acceptable.]

Resources

Elements of Literature

For additional instruction on elements of humor, see *Literary Elements:*

- Transparency 8
- Worksheet, p. 25

Reaching All Students

Struggling Readers

Comparing the Trickster Motif was introduced on p. 472. For a lesson directly tied to this selection that teaches students to compare by using a strategy called Semantic Differential Scales, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 85

English Language Learners

Students from different cultures may have widely different expectations for proper behavior in school and for the proper attitude of students toward teachers. Before students read the story, discuss with them such early-schooling topics as typical children's behavior, activities of the day, and skills taught, as they remember them from their own first experience of attending school.

Advanced Learners

Ask students to list what they know about the behavior typical of five-year-olds attending kindergarten. As they read the story, ask them to list details in the story that are either consistent or inconsistent with their expectations. After students have read the story, have them comment on the author's portrayal of kindergarten activities, the behavior of Laurie/Charles, and the responses of the teacher.

doesn't have any rubbers and he doesn't even wear a jacket."

Monday night was the first Parent-Teachers meeting, and only the fact that Jannie had a cold kept me from going; I wanted passionately to meet Charles's mother. On Tuesday Laurie remarked suddenly, "Our teacher had a friend come see her in school today."

"Charles's mother?" my husband and I asked simultaneously.

"Naaah," Laurie said scornfully. "It was a man who came and made us do exercises. Look." He climbed down from his chair and squatted down and touched his toes. "Like this," he said. He got solemnly back into his chair and said, picking up his fork, "Charles didn't even *do* exercises."

"That's fine," I said heartily. "Didn't Charles want to do exercises?"

"Naaah," Laurie said. "Charles was so fresh to the teacher's friend he wasn't *let* do exercises."

"Fresh again?" I said.

"He kicked the teacher's friend," Laurie said. "The teacher's friend told Charles to touch his toes like I just did and Charles kicked him."

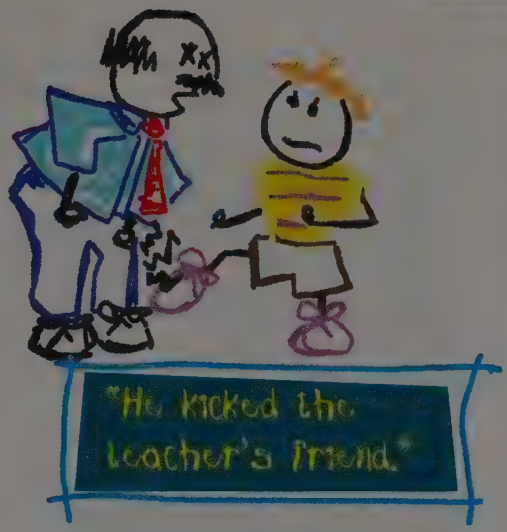
"What are they going to do about Charles, do you suppose?" Laurie's father asked him.

Laurie shrugged elaborately. "Throw him out of school, I guess," he said.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution in our family; Jannie was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled telephone, ash tray, and a bowl of flowers off the table, said, after the first minute, "Looks like Charles."

During the third and fourth weeks there



seemed to be a reformation in Charles; Laurie reported grimly at lunch on Thursday of the third week, "Charles was so good today the teacher gave him an apple."

"What?" I said, and my husband added warily, "You mean Charles?"

"Charles," Laurie said. "He gave the crayons around and he picked up the books afterward and the teacher said he was her helper."

"What happened?" I asked incredulously.

"He was her helper, that's all," Laurie said, and shrugged.

"Can this be true, about Charles?" I asked my husband that night. "Can something like this happen?"

"Wait and see," my husband said cynically. "When you've got a Charles to deal with, this may mean he's only plotting."

He seemed to be wrong. For over a week Charles was the teacher's helper; each day he handed things out and he picked things up; no one had to stay after school.

WORDS TO OWN
warily (wer'ə·lē) *adv.*: cautiously.
incredulously (in·krej'oo·ləs·lē) *adv.*: unbelievingly.

E Reading Skills and Strategies
Comparing the Trickster Motif

? In the trickster tales you have read so far, Coyote and Brer Rabbit were slower, weaker, or smaller than the other characters. **How does Laurie say that the trickster Charles compares with Laurie himself?** [Laurie says that Charles is bigger and doesn't have to dress the way Laurie does; Laurie speaks with delight of the way Charles breaks rules.] **After students have finished the story, you may want to return to this passage and ask why Laurie presents Charles this way.** [Possible response: Charles is a bigger-than-life self, a version of Laurie that Laurie likes but which doesn't match up with how he has been taught to behave.]

F Critical Thinking
Analyzing Motif

? **How has Charles become an almost legendary trickster figure for the family?** [They have made his name part of their family jargon. To be a Charles is to do something tricky, mean, messy, or outside the usual rules.]

G Reading Skills and Strategies
Responding to the Text

? **Do you think the teacher's strategy of making Charles her helper is a good idea? If not, what would you do if you were Charles's kindergarten teacher?** [Possible responses: Yes, it gives Charles a productive way to gain attention. No, he will soon get bored with being good. I would meet with his parents and try to work out some way to keep him interested in kindergarten.]

Getting Students Involved

Cooperative Learning
Handling a Charles. Ask students to imagine that they are kindergarten teachers confronted with a child like Charles. Have them work in groups of five to brainstorm ways to handle the child's behavior. Suggest that they use a graphic organizer like the following to help them generate ideas.

Problem	Cause	Solution
[Won't sit down]	[Is bored]	[Play game of Simon Says]
[Uses bad language]	[Wants attention]	[Teach new words]

Facing Mom. Assign pairs of students to write a brief dialogue that takes place between Laurie and his mother after she returns from the PTA meeting. To get students started, divide the class in half, assigning half to be Lauries and half to be Moms. Then establish pairs of Lauries and Moms to brainstorm or improvise a dialogue, writing down the lines they like the best for sharing with the class.

A Critical Thinking

Analyzing Motivation

? Why do you think Laurie's mother is cautious about approaching the teacher? [Possible responses: She may be shy in asking nosy questions about Charles; she may be hesitant about meeting her child's teacher for the first time.]

B Reading Skills and Strategies

Making Inferences

? According to the teacher, who has had trouble adjusting and is now usually a good helper? [According to the teacher, Laurie had some trouble at first but has become helpful, with occasional lapses.] **According to Laurie, who had trouble adjusting and is now usually a good helper?** [According to Laurie, Charles had trouble from the very first day but improved when he became the teacher's helper, although he lapsed again the day of the PTA meeting.]

C Elements of Literature

Plot Twist

? What does it mean when the teacher says there is no Charles in Laurie's class? [Possible responses: Laurie is Charles; Laurie made Charles up so he could talk about himself.]

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 85

Test Generator

- Selection Test

"The PTA meeting's next week again," I told my husband one evening. "I'm going to find Charles's mother there."

"Ask her what happened to Charles," my husband said. "I'd like to know."

"I'd like to know myself," I said.

On Friday of that week things were back to normal. "You know what Charles did today?" Laurie demanded at the lunch table, in a voice slightly awed. "He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed."



"What word?" his father asked unwisely, and Laurie said, "I'll have to whisper it to you, it's so bad." He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father's eyes widened.

"Did Charles tell the little girl to say *that*?" he asked respectfully.

"She said it *twice*," Laurie said. "Charles told her to say it *twice*."

"What happened to Charles?" my husband asked.

"Nothing," Laurie said. "He was passing out the crayons."

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the PTA meeting. "Invite her over for a cup of tea after the meeting," he said. "I want to get a look at her."

"If only she's there," I said prayerfully.

"She'll be there," my husband said. "I don't see how they could hold a PTA meeting without Charles's mother."

At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

A After the meeting I identified and sought out Laurie's kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered up to one another cautiously and smiled.

"I've been so anxious to meet you," I said. "I'm Laurie's mother."

"We're all so interested in Laurie," she said.

"Well, he certainly likes kindergarten," I said. "He talks about it all the time."

B "We had a little trouble adjusting, the first week or so," she said primly, "but now he's a fine little helper. With lapses, of course."

"Laurie usually adjusts very quickly," I said. "I suppose this time it's Charles's influence."

"Charles?"

C "Yes," I said, laughing, "you must have your hands full in that kindergarten, with Charles."

"Charles?" she said. "We don't have any Charles in the kindergarten."

WORDS TO OWN

haggard (hag′ərd) *adj.*: looking worn-out and exhausted.

Using Students' Strengths

Intrapersonal Learners

Charles gains attention through inappropriate behavior. Have students write reflective journal entries in which they explore methods they use to get attention. Stress that needing attention from others is normal. Remind students to choose attention-getting methods they would not mind sharing with others.

Spatial Learners

After students have read the story, have them create Venn diagrams that compare their first impressions of Charles and Laurie or that compare Charles with another trickster figure. If students are comparing Charles and Laurie, the overlapping area of the Venn diagram might contain such words as *rude* and *hyperactive*.

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

Ask students to discuss the degree to which Laurie/Charles exemplifies the traits of the trickster they compiled as they read the previous stories. They might wish to recheck the trickster maps they created in their Quickwrites for p. 462. Ask them also to discuss how Laurie's speaking of Charles as another person does or does not qualify as a good example of "whopping lies."

Meet the Writer

From Horror to Humor and Back Again

Shirley Jackson (1919–1965) was born in San Francisco, California. If you've ever read her most famous story, "The Lottery," you may be surprised to learn that the writer of this bone-chilling tale of horror is the same Shirley Jackson who wrote "Charles" and other comically exaggerated accounts of life with her husband and four children. Jackson's keen sense of irony, the thread that runs through all her writing, is evident in this mock questionnaire she wrote for fellow suffering mothers:



Shirley Jackson reading one of her stories in a classroom.

"At breakfast I raise a considerable howl about the general sloppy condition of the back porch and the yard. Laurie, Joanne, Sally, and Barry promise that after school there will be a monumental cleaning-up and I will find the yard and porch immaculate. (1) Who has to stay after school to finish his chemistry notebook? (2) Who forgot that today was Girl Scouts? (3) Who calls from the library to say she will be home later? (4) Who stops off at David's house to see David's new steam engine and has to be sent for at five o'clock? (5) Who raises another howl the next morning at breakfast?

My husband has to catch a train for New York in twenty minutes. (1) Where will his clean shirts be? (2) Who forgot to call the laundry?

Barry has been waiting all day for two things: the arrival of his grandparents for a visit, and a particular television program on which one of his friends will be visible in the audience. The television program goes on at five-fifteen and lasts till five-thirty. (1) What time will the grandparents arrive? (2) What will be the general tone of the remarks about little children who are so mad for television they can't even say hello properly? (3) Who will eat dinner in dignified silence?"

More by Shirley Jackson

"Charles" comes from *Life Among the Savages* (Amereon). The adventures of Laurie and the rest of the Jackson family continue in *Raising Demons* (Academy Chicago).

Browsing in the Files

About the Author. The tone of Jackson's fictionalized family memoirs contrasts sharply with the chilling evil perceived under the surfaces of daily life that she distilled into her most famous works—her story "The Lottery" and her novels *The Haunting of Hill House* (1959) and *We Have Always Lived in the Castle* (1962).

A Critic's Comment. "The Lottery" aroused a storm of outrage when it first appeared in *The New Yorker* in 1948; and Jackson's husband, the critic Stanley Edgar Hyman, writes that the public and critics alike took the story as a neurotic fantasy, failing to see it as a sensitive symbol of a world mad enough to permit the atomic bomb and Nazi concentration camps. Referring to Jackson's *Life Among the Savages*, which includes "Charles," Orville Prescott says, "I laughed so much the tears came to my eyes and I had to stop." Martha Ragland writes that such comic writing reveals Jackson as one of "the great American humorists" and that her work as a whole establishes her as a "'literary sorceress,' . . . an adroit master of effect and suspense."

Writers on Writing. Jackson writes about reactions to "The Lottery": "One of the most terrifying aspects of publishing stories and books is the realization that they are going to be read . . . by strangers. . . . It had simply never occurred to me that these millions and millions of people . . . would sit down and write me letters I was downright scared to open. . . . Even my mother scolded me."

Assessing Learning

Check Test: Short Answers

1. On what important day does the story begin? [the day Laurie starts kindergarten]
2. According to Laurie, what is the name of the class trickster? [Charles]
3. Whom is Laurie's mother eager to meet? [Charles's mother]
4. When does Charles's behavior improve? [when the teacher makes him her helper]
5. Who is Charles? [a boy Laurie makes up so he can talk about his own behavior]

Observation Assessment

Use the following criteria to assess group discussion of literature: A (Always), S (Sometimes), R (Rarely), N (Never).

___1. Values others' perspectives
___2. Uses others' ideas to increase interpretive possibilities
___3. Asks questions
___4. Seeks help of others to clarify meaning
___5. Can disagree without disrupting dialogue

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, p. 66

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 23

MAKING MEANINGS

First Thoughts

1. The plot twist is that no Charles exists; Laurie himself is Charles. Have students who anticipated the twist explain what clues alerted them.

Shaping Interpretations

2. Possible answers: Laurie himself is rude and smart-mouthed when he comes home. He is casual about reporting Charles's misbehavior. He knows details that only Charles would know, such as the battle about green versus red crayons. Laurie gets home late when Charles is kept after school.
3. Laurie may invent Charles so that he can talk about what happens at school without getting into more trouble at home for the way he has acted at school.
4. Possible answers: Yes, Laurie's parents should have picked up on some clues. No, Laurie's parents knew they had raised their child to behave, and it was natural for them to trust him.
5. Most students will say that Laurie qualifies as a trickster because he causes problems for others. On the other hand, he differs from most tricksters because he is punished for the trouble he causes.

Connecting with the Text

6. Some students may find Laurie entertaining, while others may see him as an annoying brat who makes things difficult for everybody, as when the whole class must stay after school.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 157 in the *Portfolio Management System.*

MAKING MEANINGS

First Thoughts

[identify] 1. What is the **plot twist** at the end of the story? Did it surprise you? Explain.

Shaping Interpretations

[analyze] 2. What clues does Jackson give to Charles's identity?

[interpret] 3. In your opinion, why does Laurie invent Charles?

[interpret] 4. Do you think Laurie's parents should have realized the truth about Charles sooner? Explain.

[analyze] 5. Reread Julius Lester's comments on page 472. Do you think Laurie qualifies as a trickster? Why or why not?

Connecting with the Text

[connect] 6. How would you have felt about Laurie if he had been in *your* kindergarten class? Would you have wanted to be friends with him? Explain your response.

Reading Check

a. Describe how Laurie's behavior at home changes after he begins school.

b. According to Laurie, what is Charles like?

c. How does Laurie's mother learn the truth about Charles?

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for Observational Writing

Have you ever known a class clown, trickster, or troublemaker? Describe how this person looks and acts and what you think of him or her. (Either expand on your Quickwrite or choose a new subject.)

Creative Writing

2. First Day of School

What do you remember about *your* first days (or weeks) of school? Write about your own experiences beginning elementary school or starting over at a new school. Try writing five or six sentences beginning *I remember . . .*; then, choose one to write about further.

Writing a Response

3. Dear Laurie

Shirley Jackson based the character of Laurie on her own son (see page 477). Write a letter to her now-grown son Laurie, telling him how you responded to "Charles." Did you think it was funny? silly? true to life? How does knowing that the story is about Laurie affect what you will say to him?

CHOICES: Building Your Portfolio

1. **Writer's Notebook** To help students describe a class clown, let skilled imitators mimic this clown's speech. Lest students embarrass a classmate, suggest that students mimic someone from another school or someone whom their classmates don't know, and preview performances privately. Remind students to save their work; they may use it as prewriting for the Writer's Workshop on pp. 526–530.
2. **Creative Writing** You may wish to begin with a class brainstorming of sample "I remember" sentences, listing details on the board as they are offered by volunteers. As a follow-up for the activity, have students share their accounts with a trusted partner. Partners may want to ask each other questions and then elaborate on their written stories.
3. **Writing a Response** Have students meet in small groups to discuss the best ways to begin their letters to the grown-up Laurie without offending him. You might also consider accepting group-prepared letters instead of requiring individual letters.

GRAMMAR LINK MINI-LESSON

Pronoun Reference

Language Handbook HELP

See Agreement of Pronoun and Antecedent, page 751.

When you use pronouns in your writing, make sure their **antecedents** (the words they refer to) are clear.

UNCLEAR Shirley Jackson and her daughter Jannie went to the store to buy her new shoes. [Who needed shoes, Shirley or her daughter?]

CLEAR Shirley Jackson took her daughter Jannie to the store to buy Jannie new shoes.

UNCLEAR Jannie wanted a pair of high-heeled black sandals, but it didn't please her mother at all. [What does *it* refer to?]

CLEAR Jannie wanted a pair of high-heeled black sandals, but they didn't meet with her mother's approval.

Jannie wanted a pair of high-heeled black sandals, but this choice didn't please her mother at all.

Try It Out

Number each line of a piece of writing you've been working on, and exchange papers with a classmate. On a separate sheet of paper, list by line number every pronoun your partner used, and identify its antecedent. If you can't tell, put a question mark on your list next to the pronoun. Switch papers again, and revise any sentences with unclear pronoun references.

VOCABULARY HOW TO OWN A WORD

WORD BANK

renounced
insolently
warily
incredulously
haggard

Synonyms and Antonyms

Complete each of the sentences below by choosing the word that fits best from the Word Bank. (Use each word only once.) Then, write *S* next to the word if it is a **synonym** (word with a similar meaning) or *A* if it is an **antonym** (word with the opposite meaning) of the underlined word.

1. "There is no Charles in the class?" Laurie's father said _____, looking at his wife unbelievingly.
2. "Maybe the teacher forgot," he continued _____. "Don't jump to conclusions; it's best to approach these matters cautiously."
3. "Well," she replied, "it's hard to believe that my son, who used to behave so politely at home, behaves _____ at school."
4. "Anyway, I'm sure I'll hear at the next PTA meeting that he has _____ any bad habits he's adopted in kindergarten."
5. "I'm exhausted," her husband said, looking _____. "Now I know how Charles's parents must feel."

GRAMMAR LINK

Ask students to circle pronouns in one of their own papers and to draw an arrow to each pronoun's antecedent. Students should revise any sentences containing unclear pronoun references.

Try It Out

Circulate to help students follow directions and to assist students who have trouble with the concept of the antecedent.

VOCABULARY

Answers

1. incredulously—S
2. warily—S
3. insolently—A
4. renounced—A
5. haggard—S

Resources

Grammar

- *Grammar and Language Links*, p. 39

Vocabulary

- *Words to Own*, p. 17

Spelling

For related instruction, see

- *Spelling and Decoding*, p. 21

Grammar Link Quick Check

Identify the confusing pronoun reference in each sentence, and then revise the sentence to clear up the confusion.

1. **After describing how Charles kicked the visitor, Laurie says that he got into trouble.** [Confusion: Was it Charles or Laurie who got into trouble? Possible revision: Laurie says that Charles got into trouble for kicking the visitor.]
2. **Why isn't Laurie's father anxious to meet Charles's father to find out what happened to him?** [Confusion: Does *him* refer to Charles or Charles's father? Possible revision: Why isn't Laurie's father anxious to meet Charles's father to find out what happened to Charles?]
3. **Laurie tells so many stories about Charles that the narrator is curious about him.** [Confusion: Does *him* refer to Laurie or to Charles? Possible revision: Laurie tells so many stories about Charles that the narrator is curious about Charles.]
4. **Laurie's mother meets Laurie's teacher. She asks her about Charles.** [Confusion: Who are *she* and *her* in the second sentence? Possible revision: Laurie's mother meets his teacher and asks her about Charles.]

OBJECTIVES

1. Identify an element of literature in the collection genres
2. Understand use of surprise, exaggeration, and understatement to create humor
3. Distinguish types of irony: verbal, situational, and dramatic

Resources

Elements of Literature: Humor

For more information on humor, see *Literary Elements:*

- Transparency 8

Assessment

Formal Assessment

- Literary Elements, p. 96

Elements of Literature

This feature explains that humor always involves surprise—unexpected word choice, events, or combination of ideas. Often humor involves some type of irony, a contrast between what is expected and what occurs. Another comic technique is exaggeration or its opposite, understatement.

Mini-Lesson: Humor

As students read, pause to clarify the main points of each section. Give examples of surprise that people find humorous, such as an elephant wearing a tutu or a four-year-old carrying a briefcase. If your students represent a range of cultures, ask them to comment on things considered funny in their homeland but not considered funny in the United States, or vice versa.

Applying the Element

Ask students to comment on techniques used in situation comedies they enjoy or by stand-up comics they have seen on television. What strikes them funny? Is it slapstick, satire, one-liners, puns, or something else? List on the board the techniques and examples students name, and star the ones most students find funny.

Elements of Literature

HUMOR: Getting a Laugh

What Is Humor?

What *is* humor? We recognize it when we see it, but it's hard to explain why something is funny—and if you've ever tried to explain a joke to someone, you know that's the surest way to drain every bit of humor out of it. Yet the people who make their living by making us laugh don't rely on instinct alone. Like scientists analyzing the results of an experiment, professional humorists analyze successful humor for the elements that get a laugh. Humor is usually central to **comedy,** a play or other literary work that ends happily and often makes us laugh.

Surprise!

The essence of humor is **surprise.** Not every surprise is funny, but nothing is funny without being surprising. We laugh at an unexpected choice of words or combination of ideas or a twist on a seemingly predictable situation.

Why is a joke funny to people of one culture, generation, or social group but not another? In part it's because they have different expectations of what is ordinary and predictable. It is those expectations that make the humor of the unexpected possible.

Expect the Unexpected: Three Types of Irony

Irony is a contrast between expectation and reality. Irony can be tragic or profound; it can also be funny.

Verbal irony involves a contrast between what is said and what is really meant. Someone who says "Speak up!" to a person who is shouting is using verbal irony.

Situational irony occurs when what happens is very different from what we expect. A puppy outwitting humans on a TV sitcom gets laughs because of situational irony: We expect people to be smarter than their pets.

Dramatic irony occurs when the audience or the reader knows something a character does not know. Dramatic irony is what makes us laugh at Elmer Fudd trying to sneak up on Bugs Bunny when we know that Elmer is going to meet an angry bear, not a delicious rabbit.

More or Less?

Another comic technique is **exaggeration,** or overstatement. "My schoolbooks are heavy enough to sink a ship" is an example of exaggeration. **Tall tales** get their humor from exaggeration; so do caricatures, which exaggerate a person's most noticeable features for comic effect. The opposite of exaggeration is **understatement**—saying less than what is meant. The action hero clinging to a roof by his fingernails who politely mentions that he could use a hand up is using understatement to get a laugh.

A Writer on Humor

"Wit is the sudden marriage of ideas which, before their union, were not perceived to have any relation."

— Mark Twain

Using Students' Strengths

Kinesthetic Learners

Ask students to list as many examples as they can of physical humor that uses the element of surprise. Examples might range from slipping on a banana peel to throwing a pie in someone's face. Ask students to comment on which examples they find funny and which examples they consider cruel.

Verbal/Auditory Learners

Ask students to list as many jokes as possible that involve puns or that play on the sounds of words. Examples might include knock-knock jokes and other jokes that end with puns.

Visual Learners

Have students work in pairs to analyze comic strips to see which elements of humor they can find. Have them create a poster to illustrate their findings or create their own cartoons to illustrate each element of humor.

Before You Read

THE RANSOM OF RED CHIEF

Make the Connection

Tales of the Unexpected

What do you predict this story will be about? Look at the story's title and pictures. Look at the quotations from the story that are "pulled out" and placed next to some illustrations.

Quickwrite

Take notes on what you think this story will be about. Organize your notes like this: Where is the story set? Who are the characters? What do they want? What problems will they face? How will the story end?

Think-pair-share. Tell your story to a classmate, and listen to his or her story.

Elements of Literature

Irony

Much of the humor in "The Ransom of Red Chief" comes from O. Henry's skillful use of **irony.** Look for examples of the three types of irony you've learned about:

- **verbal irony,** where what is said is the opposite of what is meant
- **situational irony,** where what happens is very different from what we expect
- **dramatic irony,** where we know something a character doesn't

Irony is a contrast between expectation and reality.

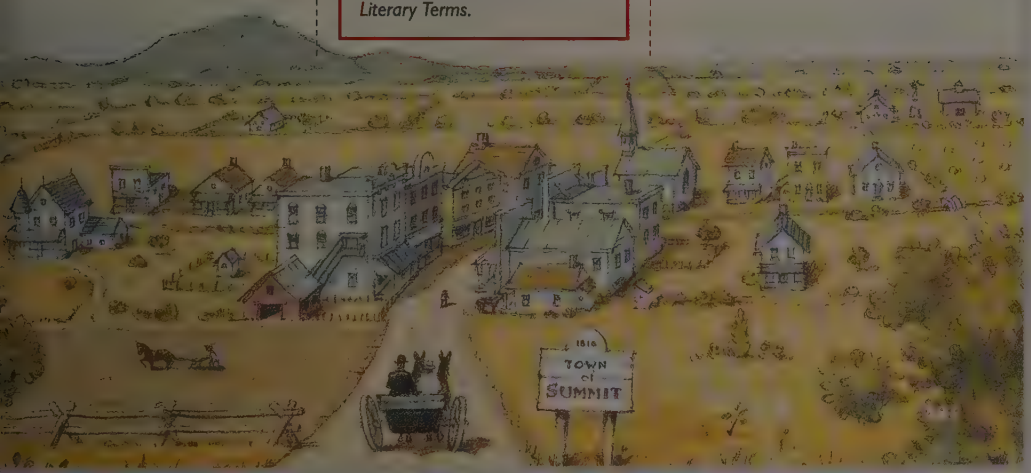
For more on Irony, see page 480 and the Handbook of Literary Terms.

Reading Skills and Strategies

Drawing Inferences: Finding Clues

An inference is a guess you make based on your own experiences and on clues in the story. When writers use irony, they are counting on you to make inferences as you read. They expect that you'll infer that certain things will happen next. Then they surprise you by making something else happen instead. As you read "The Ransom of Red Chief," think about the things that you guess will happen. What happens instead?

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OBJECTIVES

1. Read and interpret the story
2. Recognize and interpret irony as an element of humor
3. Draw inferences from text clues
4. Express understanding through observational and creative writing or art
5. Understand pronoun-antecedent agreement and use such constructions correctly
6. Understand and use new words

SKILLS

Literary
- Recognize and interpret irony as an element of humor

Reading
- Draw inferences from text clues

Writing
- Take notes on the activities of a child
- Write an ironic thank-you note
- Write a name poem about a character
- Write an essay explaining what makes the story a comedy

Grammar/Language
- Understand pronoun-antecedent agreement and use such constructions correctly

Vocabulary
- Understand and use new words

Art
- Design a photo album for the story and draw pictures for it

Viewing/Representing
- Connect illustrations with the story (ATE)

Preteaching Vocabulary

Words to Own

Have students work with partners to copy and study the Words to Own on pp. 482–489. Then have them list an antonym for each Word to Own, using the definitions or a dictionary for ideas. Finally, have students insert the antonyms into the sentences where the Words to Own appear. Do the sentences now convey an opposite meaning? [Possible responses are given.]

Word to Own	Antonym
diatribe	[commendation]
somnolent	[alert]
peremptory	[undemanding]
acceded	[refused]
surreptitiously	[openly]
renegade	[patriot]
proclivities	[aversions]
palatable	[unacceptable]
ineffable	[describable]
proposition	[rejection]

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Summary

Bill, the narrator of this story, and his partner, Sam, are two con men who decide to kidnap a banker's only son, Johnny Dorset. The setting is the South in horse-and-buggy days, and the comical criminals smell an easy $2,000. A humorous tone is immediately set both in language (Sam's grandiloquent, ungrammatical speech; Bill's malapropisms) and in action (the red-haired victim beans Bill with a rock). Though Johnny fights the abduction, he loves the cave hideout, becomes "Red Chief," imitates Indian games, tries to scalp Bill, talks nonstop, and doesn't want to go home. The "tender lambkin" (verbal irony) so terrorizes Bill that Bill begs Sam to reduce the ransom to $1,500; yet even with that concession, Bill is unsuccessful in sending the boy home. The entire plot is built on situational irony. The kidnappers sign the ransom note "Two Desperate Men" and indeed grow so desperate to dump Red Chief that they agree to his father's counter-demand: Pay me $250 and I'll take the boy back. Sam and Bill are repaid in kind for their sneaky way of life in this upside-down tale where exaggeration and slapstick humor make us laugh, not shudder, at inept kidnappers and a frightful little boy.

Resources

Listening

Audio CD Library

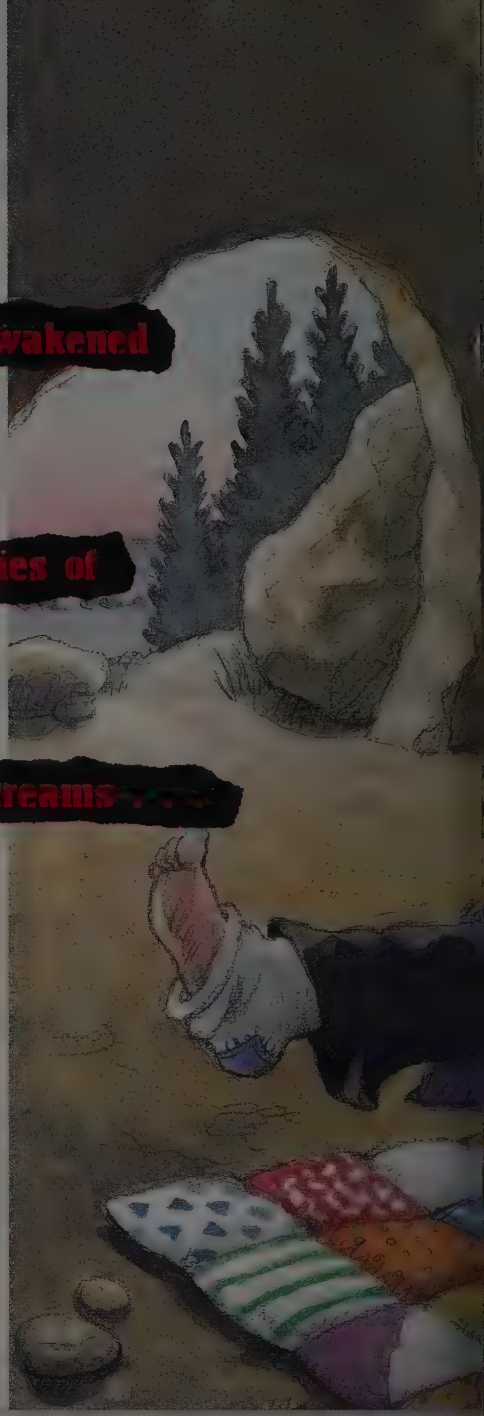
A recording of this story is provided in the *Audio CD Library*:

- Disc 10, Track 6

It looked like a good thing: but wait till I tell you. We were down South, in Alabama—Bill Driscoll and myself—when this kidnapping idea struck us. It was, as Bill afterward expressed it, "during a moment of temporary mental apparition";[1] but we didn't find that out till later.

There was a town down there, as flat as a flannel cake, and called Summit, of course. It contained inhabitants of as undeleterious[2] and self-satisfied a class of peasantry as ever clustered around a Maypole.

Bill and me had a joint capital of about six hundred dollars, and we needed just two thousand dollars more to pull off a fraudulent town-lot scheme in Western Illinois with. We talked it over on the front steps of the Hotel. Philoprogenitiveness,[3] says we, is strong in semirural communities; therefore, and for other reasons, a kidnapping project ought to do better there than in the radius[4] of newspapers that send reporters out in plain clothes to stir up talk about such things. We knew that Summit couldn't get after us with anything stronger than constables and, maybe, some lackadaisical bloodhounds and a diatribe or two in the *Weekly Farmers' Budget.* So, it looked good.



1. **apparition** (ap′ə·rish′ən): appearance of a ghost. Bill means *aberration* (ab′ər·ā′shən), a departure from what is normal.
2. **undeleterious** (un·del′ə·tir′ē·əs): harmless.
3. **philoprogenitiveness** (fil′ō·prō·jen′ə·tiv·nis): parents' love for their children.
4. **radius:** range; area of activity.

WORDS TO OWN

diatribe (dī′ə·trīb′) *n.*: condemnation; harsh, abusive criticism.

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 108
- *Graphic Organizers for Active Reading*, p. 30
- *Words to Own*, p. 18
- *Spelling and Decoding*
 Worksheet, p. 22
- *Audio CD Library*
 Disc 10, Track 6

Writing and Language

- *Daily Oral Grammar*
 Transparency 24
- *Grammar and Language Links*
 Worksheet, p. 41
- *Language Workshop CD-ROM*

Assessment

- *Formal Assessment*, p. 87
- *Portfolio Management System*, p. 158
- *Standardized Test Preparation*, pp. 68, 70
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-6)

The Ransom of Red Chief

O. Henry



A Reading Skills and Strategies

Finding Details

? Where is the story set? [in Alabama] **What is the plot going to involve?** [a kidnapping] **Who is telling the story?** [one of the kidnappers] **Who is Bill Driscoll?** [the speaker's partner] **Which character uses the wrong word—a malapropism—in an attempt to express a sophisticated-sounding idea?** [Bill Driscoll]

B Vocabulary Note

Explain that a *flannel cake* is a pancake; the narrator's simile means the same thing as "flat as a pancake."

C Reading Skills and Strategies

Drawing Inferences

? What do you notice about the storyteller's grammar and vocabulary? [He makes mistakes, such as "Bill and me" for "Bill and I"; he likes to use long words like *fraudulent, philoprogenitiveness,* and *diatribe.*] **What kind of tone is established by the mix of nonstandard grammar and inflated words?** [a humorous tone] **For what two reasons do the two people think a kidnapping should make money for them in a town like Summit?** [Parents love their children, and the local police probably won't be very effective.]

Reaching All Students

Struggling Readers

Drawing Inferences was introduced on p. 481. For a lesson directly tied to this selection that teaches students to draw inferences by using a strategy called It Says . . . I Say, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 108

English Language Learners

Tell students that many of the story's long words are used simply for comic effect; others are examples of outdated slang. Have students read for the story line first; they can later go back to check footnotes. To prepare them for the humor of the story, discuss a movie they know, such as *Home Alone,* in which criminals are so bumbling that we find their crime funny instead of scary.

Advanced Learners

Ask advanced learners to preview the story and to prepare for class reference a chart of its many examples of irony—verbal, situational, and dramatic. You may wish to pair students and make each pair responsible for specific pages. They should combine their findings in the final chart they prepare for the class. Post the completed chart, or distribute photocopies for all students.

A Reading Skills and Strategies

Making Predictions

? Will this boy be easy to kidnap and hold hostage? [Possible responses: Yes, he is young enough to be trusting. No, he fights back immediately.]

B Appreciating Language

Diction

? Comparing the boy to a "welterweight cinnamon bear" is a good example of the narrator's amusing diction. A *welterweight* is a relatively light boxer, and a *cinnamon bear* is a common, relatively small American black bear. How would the effect of the simile change if the narrator had said "like a heavyweight grizzly bear"? [Possible response: It would make the boy sound huge and dangerous, not like a little boy at all.]

C Cultural Connections

Explain that Buffalo Bill's show was a traveling Wild West exhibition that included some elements of a rodeo. It was put on by William Frederick Cody (1846–1917), who was called "Buffalo Bill." The show was featured in the novel and the TV miniseries *Buffalo Girls*.

D Elements of Literature

Characterization

? What does this "speech" tell you about the boy? [Possible responses: He jumps from topic to topic like most young children. He is happy, adventurous, curious, talkative, and energetic. He is annoying, rude, and hard to control.]

We selected for our victim the only child of a prominent citizen named Ebenezer Dorset. The father was respectable and tight, a mortgage fancier and a stern, upright collection-plate passer and forecloser. The kid was a boy of ten, with bas-relief[5] freckles and hair the color of the cover of the magazine you buy at the newsstand when you want to catch a train. Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent. But wait till I tell you.

About two miles from Summit was a little mountain, covered with a dense cedar brake.[6] On the rear elevation of this mountain was a cave. There we stored provisions.

One evening after sundown, we drove in a buggy past old Dorset's house. The kid was in the street, throwing rocks at a kitten on the opposite fence.

"Hey, little boy!" says Bill, "would you like to have a bag of candy and a nice ride?"

The boy catches Bill neatly in the eye with a piece of brick.

"That will cost the old man an extra five hundred dollars," says Bill, climbing over the wheel.

That boy put up a fight like a welterweight cinnamon bear; but, at last, we got him down in the bottom of the buggy and drove away. We took him up to the cave, and I hitched the horse in the cedar brake. After dark I drove the buggy to the little village, three miles away, where we had hired it, and walked back to the mountain.

Bill was pasting court plaster[7] over the scratches and bruises on his features. There was a fire burning behind the big rock at the entrance of the cave, and the boy was watching a pot of boiling coffee, with two buzzard tail feathers stuck in his red hair. He points a stick at me when I come up, and says:

"Ha! cursed paleface, do you dare to enter the camp of Red Chief, the terror of the plains?"

"He's all right now," says Bill, rolling up his trousers and examining some bruises on his shins. "We're playing Indian. We're making Buffalo Bill's show look like magic-lantern views[8] of Palestine in the town hall. I'm Old Hank, the Trapper, Red Chief's captive, and I'm to be scalped at daybreak. By Geronimo! that kid can kick hard."

Yes, sir, that boy seemed to be having the time of his life. The fun of camping out in a cave had made him forget that he was a captive himself. He immediately christened me Snake-eye, the Spy, and announced that when his braves returned from the warpath, I was to be broiled at the stake at the rising of the sun.

Then we had supper; and he filled his mouth full of bacon and bread and gravy and began to talk. He made a during-dinner speech something like this:

"I like this fine. I never camped out before; but I had a pet 'possum once, and I was nine last birthday. I hate to go to school. Rats ate up sixteen of Jimmy Talbot's aunt's speckled hen's eggs. Are there any real Indians in these woods? I want some more gravy. Does the trees moving make the wind blow? We had five puppies. What makes your nose so red, Hank? My father has lots of money. Are the stars hot? I whipped Ed Walker twice, Saturday. I don't like girls. You dassent[9] catch toads unless with a string. Do oxen make any noise? Why are oranges round? Have you got beds to sleep on in this cave? Amos Murray has got six toes. A parrot can talk, but a monkey or a fish can't. How many does it take to make twelve?"

5. bas-relief (bä'ri·lēf'): slightly raised. *Bas-relief* usually refers to a kind of sculpture in which figures are carved in a flat surface so that they project only slightly from the background.
6. brake: clump of trees or bushes.
7. court plaster: cloth that sticks to the skin, used for covering cuts and scratches.
8. magic-lantern views: slides. A magic lantern was an early type of projector.
9. dassent: dare not.

Skill Link

Decoding: Pronouncing Multisyllabic Words

Point out that identifying the base word in a multisyllabic word can help with its pronunciation. Demonstrate with the long word *philoprogenitiveness* (p. 482). Write the base word *genitive* on the board and ask a volunteer to read it. Add the prefix *pro-* and have another volunteer read the new word, *progenitive*. Lead the group to notice that the pronunciation of the base word has not changed. Continue in the same way, adding the suffix *-ness* and then the prefix *philo-*. With each addition, discuss the effect, if any, on the pronunciation of *genitive*.

Activity

Write these words from the selection on the board. Ask a volunteer to read each word aloud, identify the base word, and call on a classmate to explain whether the pronunciation of the base word changes and, if it does, how it changes. Answers can be checked in a dictionary. [Base words are underlined.]

fraudulent (482)
respectable (484)
terrorized (485)
indecent (485)
realistically (485)
discovered (486)
disappearance (486)
predominance (489)
supernatural (489)
counterplots (489)

Every few minutes he would remember that he was a pesky redskin, and pick up his stick rifle and tiptoe to the mouth of the cave to rubber[10] for the scouts of the hated paleface. Now and then he would let out a war whoop that made Old Hank the Trapper shiver. That boy had Bill terrorized from the start.

"Red Chief," says I to the kid, "would you like to go home?"

"Aw, what for?" says he. "I don't have any fun at home. I hate to go to school. I like to camp out. You won't take me back home again, Snake-eye, will you?"

"Not right away," says I. "We'll stay here in the cave awhile."

"All right!" says he. "That'll be fine. I never had such fun in all my life."

We went to bed about eleven o'clock. We spread down some wide blankets and quilts and put Red Chief between us. We weren't afraid he'd run away. He kept us awake for three hours, jumping up and reaching for his rifle and screeching: "Hist! pard," in mine and Bill's ears, as the fancied crackle of a twig or the rustle of a leaf revealed to his young imagination the stealthy approach of the outlaw band. At last, I fell into a troubled sleep, and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair.

Just at daybreak, I was awakened by a series of awful screams from Bill. They weren't yells, or howls, or shouts, or whoops, or yawps, such as you'd expect from a manly set of vocal organs—they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. It's an awful thing to hear a strong, desperate, fat man scream incontinently in a cave at daybreak.

I jumped up to see what the matter was. Red Chief was sitting on Bill's chest, with one hand twined in Bill's hair. In the other he had the sharp case knife we used for slicing bacon; and he was industriously and realistically trying to take Bill's scalp, according to the sentence that had been pronounced upon him the evening before.

I got the knife away from the kid and made him lie down again. But, from that moment, Bill's spirit was broken. He laid down on his side of the bed, but he never closed an eye again in sleep as long as that boy was with us. I dozed off for a while, but along toward sunup I remembered that Red Chief had said I was to be burned at the stake at the rising of the sun. I wasn't nervous or afraid; but I sat up and lit my pipe and leaned against a rock.

"What you getting up so soon for, Sam?" asked Bill.

"Me?" says I. "Oh, I got a kind of pain in my shoulder. I thought sitting up would rest it."

"You're a liar!" says Bill. "You're afraid. You was to be burned at sunrise, and you was afraid he'd do it. And he would, too, if he could find a match. Ain't it awful, Sam? Do you think anybody will pay out money to get a little imp like that back home?"

"Sure," said I. "A rowdy kid like that is just the kind that parents dote on. Now, you and the Chief get up and cook breakfast, while I go up on the top of this mountain and reconnoiter."

I went up on the peak of the little mountain and ran my eye over the contiguous vicinity.[11] Over toward Summit I expected to see the sturdy yeomanry of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnappers. But what I saw was a peaceful landscape dotted with one man plowing with a dun mule. Nobody was dragging the creek; no couriers dashed hither and yon, bringing tidings of no news to the distracted parents. There was a sylvan[12] attitude

10. **rubber:** short for *rubberneck*, meaning "stretch the neck to look at something curiously." Traffic reports often mention delays caused by rubbernecking—drivers slow down to stare at accidents and create jams.

11. **contiguous vicinity:** nearby area.
12. **sylvan** (sil'vən): like a forest.

E English Language Learners

Explain that *redskin* and *paleface*, now considered racial slurs, are old terms for, respectively, a Native American and a person of European descent.

F Elements of Literature

Verbal Irony

? What is ironic about the boy's words? [Usually a hostage would want to go home, so the boy's response is unexpected.]

G Elements of Literature

Situational Irony

? How does the narrator's dream reveal the situational irony that continues to develop? [It reveals that the kidnappers are beginning to feel like hostages instead of the ones in control.]

H Appreciating Language

Stereotyping

? How do you feel about this way of characterizing women? [Possible responses: It is insulting and inaccurate; it makes girls and women sound weak and ridiculous.]

I Critical Thinking

Challenging the Text

? Do you believe the narrator when he says he experiences no fear at recalling Red Chief's threat to burn him at the stake at sunrise? [Possible responses: Yes, he must realize that Red Chief is just a little boy and won't really harm him. No, the words are ironic; the captured boy has begun to terrorize his captors.]

Using Students' Strengths

Verbal/Linguistic Learners

Ask students to list expressions, people, and objects that are mentioned in the story but which now belong a good century in the past. [Examples might include Buffalo Bill, his Wild West show, and magic lanterns (p. 484); and expressions like "By Geronimo!" (p. 484) and "Hist! pard" (p. 485).] Have students type a list for duplication or prepare a chart for posting in the classroom.

Visual/Auditory Learners

O. Henry's Full House, a 1952 film available both from movie rental companies and on videotape, presents dramatizations of five O. Henry stories, including "The Ransom of Red Chief." After they have read the story, show students the Red Chief segment, and engage them in critical thinking by asking them to compare their responses to the written and filmed versions of the story.

Logical/Mathematical Learners

Ask students how long it would have taken Sam and Bill to make the money they needed if they had invested their original six hundred dollars in an interest-bearing savings account at a yearly interest rate of 10 percent, with the interest compounded annually. [about thirteen years] To vary the problem, make the interest simple, or assign other interest rates.

A Elements of Literature

Verbal Irony

? How are Sam's words here the opposite of what he means? [He calls Red Chief a lamb and himself and Sam wolves. By this time the boy is anything but an innocent victim, and the kidnappers are anything but dangerous wolves.]

B Elements of Literature

Situational Irony

? Who is holding whom hostage here? [The boy, the supposed hostage, is holding one of the kidnappers hostage.]

C Elements of Literature

Allusion

Tell students that in the Bible (1 Samuel 17), Goliath is a giant Philistine warrior who challenges the Israelite army to single combat. Young David, a shepherd boy, takes up the challenge but finds the king's armor too heavy to wear. He goes onto the field carrying only a slingshot and some stones and kills Goliath with a single shot to the forehead.

of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view. "Perhaps," says I to myself, "it has not yet been discovered that the wolves have borne away the tender lambkin from the fold. Heaven help the wolves!" says I, and I went down the mountain to breakfast.

When I got to the cave, I found Bill backed up against the side of it, breathing hard, and the boy threatening to smash him with a rock half as big as a coconut.

"He put a red-hot boiled potato down my back," explained Bill, "and then mashed it with his foot; and I boxed his ears. Have you got a gun about you, Sam?"

I took the rock away from the boy and kind of patched up the argument. "I'll fix you," says the kid to Bill. "No man ever yet struck the Red Chief but he got paid for it. You better beware!"

After breakfast the kid takes a piece of leather with strings wrapped around it out of his pocket and goes outside the cave unwinding it.

"What's he up to now?" says Bill, anxiously. "You don't think he'll run away, do you, Sam?"

"No fear of it," says I. "He don't seem to be much of a homebody. But we've got to fix up some plan about the ransom. There don't seem to be much excitement around Summit on account of his disappearance; but maybe they haven't realized yet that he's gone. His folks may think he's spending the night with Aunt Jane or one of the neighbors. Anyhow, he'll be missed today. Tonight we must get a message to his father demanding the two thousand dollars for his return."

Just then we heard a kind of war whoop, such as David might have emitted when he knocked out the champion Goliath. It was a



sling that Red Chief had pulled out of his pocket, and he was whirling it around his head.

I dodged, and heard a heavy thud and a kind of a sigh from Bill, like a horse gives out when you take his saddle off. A rock the size of an egg had caught Bill just behind his left ear. He loosened himself all over and fell in the fire across the frying pan of hot water for washing the dishes. I dragged him out and poured cold water on his head for half an hour.

By and by, Bill sits up and feels behind his

WORDS TO OWN

somnolent (säm'nə·lənt) *adj.:* drowsy.

Crossing the Curriculum

Social Studies

Children and adults alike often gain their impressions of different cultural groups from less-than-accurate media portrayals. For instance, Western stories of O. Henry's time and movies that students may have seen often convey stereotyped images of the cowboy hero and the villainous Indian. Have students use books like *North American Indians* by Alice Beck Kehoe and *A History of the Indians of the United States* by Angie Debo to research particular groups of Plains Indians and aspects of their cultures, such as social and religious beliefs. Have students share their findings with the class through panel discussions or through charts and other visual aids posted in the classroom.

Art

Have students work in groups to create a comic-book version of "The Ransom of Red Chief." Each group should assign the tasks of artists, writers, and production people. The artists should work out the appearance of the various characters and draw the scenes. The writers should divide the scenes and adapt O. Henry's dialogue. Production people should gather supplies, copy the dialogue into cartoon balloons, and distribute the finished product.



ear and says: "Sam, do you know who my favorite Biblical character is?"

"Take it easy," says I. "You'll come to your senses presently."

"King Herod,"[13] says he. "You won't go away and leave me here alone, will you, Sam?"

I went out and caught that boy and shook him until his freckles rattled.

"If you don't behave," says I, "I'll take you straight home. Now, are you going to be good, or not?"

"I was only funning," says he, sullenly. "I didn't mean to hurt Old Hank. But what did he hit me for? I'll behave, Snake-eye, if you won't send me home and if you'll let me play the Black Scout today."

"I don't know the game," says I. "That's for you and Mr. Bill to decide. He's your playmate for the day. I'm going away for a while, on business. Now, you come in and make friends with him and say you are sorry for hurting him, or home you go, at once."

I made him and Bill shake hands, and then I took Bill aside and told him I was going to Poplar Grove, a little village three miles from the cave, and find out what I could about how the kidnapping had been regarded in Summit. Also, I thought it best to send a peremptory letter to old man Dorset that day, demanding the ransom and dictating how it should be paid.

"You know, Sam," says Bill, "I've stood by you without batting an eye in earthquakes, fire, and flood—in poker games, dynamite outrages, police raids, train robberies, and cyclones. I never lost my nerve yet till we kidnapped that two-legged skyrocket of a kid. He's got me going. You won't leave me long with him, will you, Sam?"

"I'll be back sometime this afternoon," says I. "You must keep the boy amused and quiet till I return. And now we'll write the letter to old Dorset."

Bill and I got paper and pencil and worked on the letter while Red Chief, with a blanket wrapped around him, strutted up and down, guarding the mouth of the cave. Bill begged me tearfully to make the ransom fifteen hundred dollars instead of two thousand. "I ain't attempting," says he, "to decry[14] the celebrated moral aspect of parental affection, but we're dealing with humans, and it ain't human for

13. **King Herod** (her'əd): Herod, ruler of Judea from c. 4 B.C. to A.D. 39, ordered the killing of all boys in Bethlehem two years old and younger (Matthew 2:16).

14. **decry:** speak out against.

WORDS TO OWN

peremptory (pər·emp'tə·rē) *adj.*: commanding; allowing no debate or delay.

D Reading Skills and Strategies

Using Text Resources

? Study the footnote on King Herod, and then go back to what Bill says. What does he mean by saying that Herod is his favorite biblical character? [He means that he would like to kill the boy.]

E Elements of Literature

Situational Irony

? What is ironic about the threat Sam makes at the end of this paragraph? [Being sent home is exactly what most hostages would want, but contrary to normal expectations, the boy is having the time of his life and doesn't want to go home.]

F Reading Skills and Strategies

Drawing Inferences

? From this passage, what can you conclude about the relationship between Sam ("Snake-eye") and Bill ("Old Hank"), the two kidnappers? [Possible response: They have been partners for a long time and have experienced some harrowing adventures together. Sam must be the leader, since Bill says that he has always "stood by" Sam.]

A Reading Skills and Strategies

Making Predictions

Pause here to have students write down their predictions of how Mr. Dorset will respond to this note. After they have finished reading the story, have students compare their predictions with the outcome. Ask students what they used as a basis for their predictions. [Possible answers: prior experience, other stories they have read, or events that have already happened in this story; Mr. Dorset must know what a terror his son can be.]

B English Language Learners

Playing "Horsey"

Explain that *hoss* is a dialectal pronunciation of *horse* and that it is still common for grown men to "play horsey" with little children by getting down on their hands and knees ("all fours") and letting children ride them. Ask students if children in their cultures play a similar game with fathers and uncles.

C Appreciating Language

? What made-up words contribute to the humor of this paragraph? [*chaw-bacons* and *whiskerando*] Point out that *chaw-bacon* is similar to the expression *chew the fat*, meaning "to gossip or to talk idly"; and that *whiskerando*, possibly derived from *whiskers* and *desperado*, probably indicates an unshaven man or one with a beard and mustache.

anybody to give up two thousand dollars for that forty-pound chunk of freckled wildcat. I'm willing to take a chance at fifteen hundred dollars. You can charge the difference up to me."

So, to relieve Bill, I acceded, and we collaborated a letter that ran this way:

EBENEZER DORSET, ESQ.:

We have your boy concealed in a place far from Summit. It is useless for you or the most skillful detectives to attempt to find him. Absolutely the only terms on which you can have him restored to you are these: We demand fifteen hundred dollars in large bills for his return; the money to be left at midnight tonight at the same spot and in the same box as your reply—as hereinafter described. If you agree to these terms, send your answer in writing by a solitary messenger tonight at half-past eight o'clock. After crossing Owl Creek on the road to Poplar Grove, there are three large trees about a hundred yards apart, close to the fence of the wheat field on the right-hand side. At the bottom of the fence post, opposite the third tree, will be found a small pasteboard box.

The messenger will place the answer in this box and return immediately to Summit.

If you attempt any treachery or fail to comply with our demand as stated, you will never see your boy again.

If you pay the money as demanded, he will be returned to you safe and well within three hours. These terms are final, and if you do not accede to them, no further communication will be attempted.

TWO DESPERATE MEN

I addressed this letter to Dorset and put it in my pocket. As I was about to start, the kid comes up to me and says:

"Aw, Snake-eye, you said I could play the Black Scout while you was gone."

"Play it, of course," says I. "Mr. Bill will play with you. What kind of a game is it?"

"I'm the Black Scout," says Red Chief, "and I have to ride to the stockade to warn the settlers that the Indians are coming. I'm tired of playing Indian myself. I want to be the Black Scout."

"All right," says I. "It sounds harmless to me. I guess Mr. Bill will help you foil the pesky savages."

"What am I to do?" asks Bill, looking at the kid suspiciously.

"You are the hoss," says Black Scout. "Get down on your hands and knees. How can I ride to the stockade without a hoss?"

"You'd better keep him interested," said I, "till we get the scheme going. Loosen up."

Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap.

"How far is it to the stockade, kid?" he asks, in a husky manner of voice.

"Ninety miles," says the Black Scout. "And you have to hump[15] yourself to get there on time. Whoa, now!"

The Black Scout jumps on Bill's back and digs his heels in his side.

"For Heaven's sake," says Bill, "hurry back, Sam, as soon as you can. I wish we hadn't made the ransom more than a thousand. Say, you quit kicking me or I'll get up and warm you good."

I walked over to Poplar Grove and sat around the post office and store, talking with the chaw-bacons that came in to trade. One whiskerando says that he hears Summit is all upset on account of Elder Ebenezer Dorset's boy having been lost or stolen. That was all I wanted to know. I bought some smoking tobacco, referred casually to the price of

15. **hump:** here, hurry.

WORDS TO OWN

acceded (ak·sēd'id) *v.*: gave in; consented.

Using Students' Strengths

Auditory/Musical Learners

So that students can appreciate the full comic effect of the story, ask pairs to prepare oral readings of some of the most humorous passages. Selections might include the kidnapping scene, any of the scenes in which Johnny terrorizes his captors, and the passage in which Bill explains that he has let the hostage go—and then discovers his mistake in thinking Johnny would actually leave.

Verbal/Linguistic Learners

Tell students that a *tautology* is a needless repetition of words with the same meaning, as in *contiguous vicinity* (p. 485, note 11). O. Henry uses the device to add humor and to develop his characters. Have students create some tautologies of their own, such as *wet rain* or *humorous comedy*. They may wish to compile their examples in an illustrated glossary.

black-eyed peas, posted my letter surreptitiously, and came away. The postmaster said the mail carrier would come by in an hour to take the mail to Summit.

When I got back to the cave, Bill and the boy were not to be found. I explored the vicinity of the cave and risked a yodel or two, but there was no response.

So I lighted my pipe and sat down on a mossy bank to await developments.

In about half an hour I heard the bushes rustle, and Bill wabbled out into the little glade in front of the cave. Behind him was the kid, stepping softly like a scout, with a broad grin on his face. Bill stopped, took off his hat, and wiped his face with a red handkerchief. The kid stopped about eight feet behind him.

"Sam," says Bill, "I suppose you'll think I'm a renegade, but I couldn't help it. I'm a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail. The boy is gone. I sent him home. All is off. There was martyrs in old times," goes on Bill, "that suffered death rather than give up the particular graft they enjoyed. None of 'em ever was subjugated to such supernatural tortures as I have been. I tried to be faithful to our articles of depredation;[16] but there came a limit."

"What's the trouble, Bill?" I asks him.

"I was rode," says Bill, "the ninety miles to the stockade, not barring an inch. Then, when the settlers was rescued, I was given oats. Sand ain't a palatable substitute. And then, for an hour I had to try to explain to him why there was nothin' in holes, how a road can run both ways, and what makes the grass green. I tell you, Sam, a human can only stand so much. I takes him by the neck of his clothes and drags him down the mountain. On the way he kicks my legs black and blue from the knees down; and I've got to have two or three bites on my thumb and hand cauterized.[17]

"But he's gone"—continues Bill—"gone home. I showed him the road to Summit and kicked him about eight feet nearer there at one kick. I'm sorry we lose the ransom; but it was either that or Bill Driscoll to the madhouse."

Bill is puffing and blowing, but there is a look of ineffable peace and growing content on his rose-pink features.

"Bill," says I, "there isn't any heart disease in your family, is there?"

"No," says Bill, "nothing chronic except malaria and accidents. Why?"

"Then you might turn around," says I, "and have a look behind you."

Bill turns and sees the boy, and loses his complexion and sits down plump on the ground and begins to pluck aimlessly at grass and little sticks. For an hour I was afraid of his mind. And then I told him that my scheme was to put the whole job through immediately and that we would get the ransom and be off with it by midnight if old Dorset fell in with our proposition. So Bill braced up enough to give the kid a weak sort of a smile and a promise to play the Russian in a Japanese war with him as soon as he felt a little better.

I had a scheme for collecting that ransom without danger of being caught by counterplots that ought to commend itself to professional kidnappers. The tree under which the

16. **depredation** (dep′rə·dā′shən): robbery; looting. The phrase *articles of depredation* is a pun on *Articles of Confederation*, the name of the first U.S. constitution.

17. **cauterized:** burned to prevent infection.

WORDS TO OWN

surreptitiously (sur′əp·tish′əs·lē) *adv.*: in a secret or sneaky way.
renegade (ren′ə·gād′) *n.*: traitor; person who abandons a cause and goes over to the other side.
proclivities (prō·kliv′ə·tēz) *n.*: natural tendencies.
palatable (pal′ə·tə·bəl) *adj.*: fit to eat; acceptable.
ineffable (in·ef′ə·bəl) *adj.*: indescribable; too great to describe.
proposition (präp′ə·zish′ən) *n.*: proposal; suggested plan.

D Struggling Readers

Paraphrasing

? What does this ridiculous sentence actually mean? Work with a partner to come up with a simpler, more straightforward statement of what Bill is trying to say. [Possible response: I've always thought I was a real man, but sometimes that just isn't enough.]

E Elements of Literature

Dramatic Irony

? Why is Bill's peace a matter of dramatic irony? That is, what do Sam and the reader know that Bill does not know? [Bill thinks he is rid of the boy, but we and Sam know from the paragraph beginning "In about half an hour" that the boy is standing about eight feet behind Bill with a big grin on his face.]

F Elements of Literature

Allusion

Explain that this sentence contains an allusion to the Russo-Japanese War of 1904–1905. The Russians were badly beaten in that war, so Bill's promise to play "the Russian" suggests a bad time for him.

Getting Students Involved

Cooperative Learning

Hot Seat. After students have read the story, divide the class into groups of four for a Hot Seat activity. Ask each student to draw a character's name and to take on that persona—Sam, Bill, Johnny, or Mr. Dorset. Allow time for students to review the story and to prepare to act as the character. You may wish to allow all students who have drawn the same character's name to brainstorm together for five minutes about that character's motives. Then have students return to their original groups. Each student in turn takes the hot seat and speaks as the character in answering questions from the other members of the group.

Storyround. To review the plot of the story and the motivations of the characters, use the summarizing activity Storyround. Begin by asking "What happened to start the action?" Choose a student to give a one-sentence answer. Continue asking "And then what happened?" until students have covered the entire plot accurately in one-sentence increments. (Limiting responses to one sentence allows the entire class to participate.)

Responding to the Art

The illustrations on pp. 482–483, 486–487, and 490 represent an artist's interpretation of specific scenes from the story. Call attention, as well, to the title of the story (p. 483) presented in letters that appear to be cut out of magazines.

Activities

- **Ask students why the title is made up of cut-out letters.** [Kidnappers supposedly use this technique to avoid revealing their handwriting.]
- **Ask students to locate the specific scenes presented in each of the three illustrations and to suggest a title for each artwork.** [The first illustrates the scene beginning "Just at daybreak," p. 485; possible title: Red Chief Scalps Old Hank. The second illustrates the scene beginning "Just then we heard a kind of war whoop" on p. 486; possible title: Red Chief Swings at Hank. The third illustrates the scene beginning "I had a scheme" at the bottom of p. 489; possible title: Sam Skulks in the Tree.]
- **Finally, ask students to comment on small details they notice that the artist has picked up from the story.** [Possible responses: the narrator's sitting up, wide awake, in the first illustration; the "court plaster" on Bill's face in the first two illustrations; Bill's falling onto the frying pan in the second illustration.]



Getting Students Involved

Cooperative Learning

Options/Outcomes. The characters Sam and Bill decide to kidnap a child to get the money that they want. Have students work in groups of four, using an options/outcomes chart like the one in the next column, to evaluate Sam and Bill's other possible options. Students should first consider both favorable and unfavorable consequences of each option.

Options	Outcomes
[Earn the money at a job]	[Legal money; long wait to save money to invest]

answer was to be left—and the money later on—was close to the road fence, with big, bare fields on all sides. If a gang of constables should be watching for anyone to come for the note, they could see him a long way off crossing the fields or in the road. But no, sirree! At half-past eight I was up in that tree as well hidden as a tree toad, waiting for the messenger to arrive.

Exactly on time, a half-grown boy rides up the road on a bicycle, locates the pasteboard box at the foot of the fence post, slips a folded piece of paper into it, and pedals away again back toward Summit.

I waited an hour and then concluded the thing was square. I slid down the tree, got the note, slipped along the fence till I struck the woods, and was back at the cave in another half an hour. I opened the note, got near the lantern, and read it to Bill. It was written with a pen in a crabbed hand,[18] and the sum and substance of it was this:

TWO DESPERATE MEN:

Gentlemen: I received your letter today by post, in regard to the ransom you ask for the return of my son. I think you are a little high in your demands, and I hereby make you a counterproposition, which I am inclined to believe you will accept. You bring Johnny home and pay me two hundred and fifty dollars in cash, and I agree to take him off your hands. You had better come at night, for the neighbors believe he is lost, and I couldn't be responsible for what they would do to anybody they saw bringing him back. Very respectfully,

EBENEZER DORSET

"Great Pirates of Penzance," says I; "of all the impudent——"

But I glanced at Bill, and hesitated. He had the most appealing look in his eyes I ever saw on the face of a dumb or a talking brute.

"Sam," says he, "what's two hundred and fifty dollars, after all? We've got the money. One more night of this kid will send me to a bed in Bedlam.[19] Besides being a thorough gentleman, I think Mr. Dorset is a spendthrift for making us such a liberal offer. You ain't going to let the chance go, are you?"

"Tell you the truth, Bill," says I, "this little he-ewe lamb has somewhat got on my nerves too. We'll take him home, pay the ransom, and make our getaway."

We took him home that night. We got him to go by telling him that his father had bought a silver-mounted rifle and a pair of moccasins for him and we were to hunt bears the next day.

It was just twelve o'clock when we knocked at Ebenezer's front door. Just at the moment when I should have been abstracting the fifteen hundred dollars from the box under the tree, according to the original proposition, Bill was counting out two hundred and fifty dollars into Dorset's hand.

When the kid found out we were going to leave him at home, he started up a howl like a calliope[20] and fastened himself as tight as a leech to Bill's leg. His father peeled him away gradually, like a porous plaster.

"How long can you hold him?" asks Bill.

"I'm not as strong as I used to be," says old Dorset, "but I think I can promise you ten minutes."

"Enough," says Bill. "In ten minutes I shall cross the Central, Southern, and Middle Western States and be legging it trippingly for the Canadian border."

And as dark as it was, and as fat as Bill was, and as good a runner as I am, he was a good mile and a half out of Summit before I could catch up with him.

18. **crabbed** (krab'id) **hand:** handwriting that is hard to read.

19. **Bedlam:** an insane asylum.

20. **calliope** (kə·lī'ə·pē'): keyboard instrument like an organ, with a series of whistles sounded by steam or compressed air.

A Reading Skills and Strategies

Drawing Inferences

? When Mr. Dorset proposes that Sam and Bill pay *him* to take Johnny back, what is he assuming about the kidnappers' experiences with the boy? [He is assuming that Johnny has so terrorized them that they will do almost anything to be rid of him.]

B Elements of Literature

Verbal Irony

? What does *spendthrift* usually mean? [a person who spends too freely or wastes money] What does Sam mean when he calls a man who is demanding money a *spendthrift*? [Literally, this is verbal irony, since Mr. Dorset is going to receive money, not spend money. But in a sense Mr. Dorset is wasting money, since he could demand—and get—even more from Sam and Bill.]

C Reading Skills and Strategies

Connecting with the Text

Ask students to name other stories, movies, or TV shows in which the plot ends with a humorous reversal of what the characters set out to accomplish.

D Elements of Literature

Exaggeration

Here, as in other places in the story, O. Henry uses exaggeration, or hyperbole, for comic effect.

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 87

Test Generator

- Selection Test

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

Like some of the other tricksters in this collection, Johnny Dorset uses persuasive techniques to get what he wants. Have students use a graphic organizer like the one in the next column to compare Johnny with other tricksters they have encountered in this collection.

Character	Actions	Words	Others' Reactions
[Snake]	[Persuades Possum to remove brick]	["Help me, Brer Possum."]	[Does not apply]

Cultural Connections

Geronimo (1829–1909), who is mentioned in one of Bill's expletives, was a famous Chiricahua Apache leader noted for directing deadly raids against settlers in what is now southern Arizona. He was later captured and subsequently became a celebrity, appearing at public affairs like the inauguration of President Theodore Roosevelt in 1905.

Browsing in the Files

About the Author. William Sydney Porter is best known for surprise endings, as in his most famous story, "The Gift of the Magi." That story and others, selected from the hundreds Porter wrote, have been the subject of at least forty dramatizations and nearly two hundred films. "A Retrieved Reformation" even influenced the movie industry. It was adapted by Paul Anderson as the hit play *Alias Jimmy Valentine*. The play in turn led to a vogue of plays about crooks and helped to influence gangster films like those starring Edward G. Robinson and James Cagney.

A Critic's Comment. Armida Gilbert writes: "The popularity of Porter's work has remained despite critical neglect. His democratic themes, his worthy poor, and his outlaws with hearts of gold have an appeal . . . that goes beyond social distinctions. [Porter's] timeless appeal . . . transcends his dated language."

Writers on Writing. Although Porter spent only eight of his forty-eight years in New York City (he called it "Bagdad-on-the-Subway"), he is primarily associated with that city, and many of his stories are set there. "There are stories in everything," he once said. "I've got some of my best yarns from park benches, lampposts, and newspaper stories."

Meet the Writer

"I Have to Get a Story off My Chest"



O. Henry (1918–1919) by W. D. Stokes. Oil on canvas.

O. Henry is the pen name of William Sydney Porter (1862–1910), who wrote almost three hundred short stories in his relatively brief life. O. Henry grew up in Greensboro, North Carolina. His mother died when he was young, and his aunt, who ran a private school, took over his education.

When he was twenty years old, O. Henry moved to Texas. In 1896, facing charges of embezzling money from a bank where he had worked, he fled the country and sailed to Honduras. He returned to Texas because of his wife's illness and was obliged to stand trial. Convicted of embezzlement, he was sent to jail for three years. Some people believe that he took his pen name from the name of a prison guard, Orrin Henry; others say that he found the name in a book.

O. Henry moved to New York in 1902. He took to life in the city, prowling streets, cafes, and stores and recording snatches of conversation. He turned many of his experiences into fiction, often locking himself in a room for three or four days to write. When a friend expressed amazement at this habit, he responded:

> "I have to get a story off my chest as soon as possible. . . . I have to top it off while my interest is still hot. Once I begin a yarn, I must finish it without stopping or it kinda goes dead on me."

More by O. Henry

"The Ransom of Red Chief" and other popular stories by O. Henry, including "A Retrieved Reformation" and "After Twenty Years," appear in his *Selected Stories* (Penguin).

Assessing Learning

Check Test: True-False

1. Sam and Bill kidnap Johnny because they need money for another scheme. [True]
2. Red Chief is an Indian who harasses the kidnappers. [False]
3. Ironically, the boy enjoys being kidnapped and refuses to go home. [True]
4. The kidnappers receive fifteen hundred dollars from Johnny's father. [False]
5. Mr. Dorset demands money to take his son off the kidnappers' hands. [True]

Peer Assessment

Ask students who choose activity 2 (p. 494) to use the following criteria to assess one another's thank-you letters: A (Always), S (Sometimes), R (Rarely), N (Never).

___1. The letter uses words the character would use.
___2. The letter conveys the character's personality.
___3. The letter follows correct format.
___4. The letter uses irony cleverly.

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation*, pp. 68, 70

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 24

Making Meanings

First Thoughts

[evaluate] 1. Rate this story's **humor** on a scale of one to five, with five being the funniest. Share and discuss your rating with your classmates. What made the story funny or not funny to you?

Shaping Interpretations

[predict] 2. What is Johnny doing when we first meet him? How do his actions **foreshadow,** or hint at, the trouble he will make for his kidnappers?

[infer] 3. Name two **inferences** about the kidnappers' plan that you made early in the story. What did you think would happen? Why? What actually happened?

[respond] 4. Go back to the text, and find at least one example of each of the three kinds of **irony** discussed on page 480. Which example do you like best? Why?

[evaluate] 5. O. Henry spent several years in jail (see Meet the Writer), and many of his stories include likable criminal characters. Whom does he seem to sympathize with most in this story? Do you think he is too forgiving of criminal behavior? Explain.

Connecting with the Text

[respond] 6. Whom did you sympathize with *most* as you read this story—Johnny, his father, or Bill and Sam? Whom did you like *least*? Why?

[compare] 7. Go back to your Quickwrite notes. How close did your predictions come to what happened in the story? What details in the story surprised you the most?

Extending the Text

[analyze] 8. What could the kidnappers have done to escape their "victim" without paying his father to take him back? Outline a "plan B" that Bill and Sam could have followed.

[speculate] 9. What do you think would happen if Johnny met Laurie (from "Charles," page 473)? How would they get along?

[classify] 10. Does "The Ransom of Red Chief" qualify as a trickster tale? a tall tale? both? neither? Give reasons for your opinion.

Reading Check

Imagine that the local police chief comes over for dinner with the Dorsets the day after the kidnapping and notices (as who wouldn't) that Johnny isn't there. With a partner, make up the chief's questions and Mr. Dorset's responses. Be sure to mention the contents of the ransom note and Mr. Dorset's surprising reply.

Reading Check

Sample beginning:
Chief: It sure is quiet around here.
Mr. Dorset: Pleasant, isn't it?
Chief: Yes, but unusual. Where's, you know, your son? Where's Johnny?
Mr. Dorset: Well, the most interesting thing has happened. . . .

Making Meanings

First Thoughts

1. Students' ratings and reactions may depend on their understanding and appreciation of irony and inflated language.

Shaping Interpretations

2. Johnny is throwing rocks at a kitten, which shows that he is mean and aggressive. He immediately hits Bill in the eye with a piece of brick, and the trouble begins.
3. Possible response: Johnny was so hard on Bill that I thought they would abandon him or turn themselves in to the police. I was surprised when they ended up paying Johnny's father.
4. Reasons will vary for the example liked best. Possible choices: **Situational irony:** The kidnappers threaten to take the boy home if he does not behave. **Verbal irony:** The kidnappers call the boy a "tender lambkin" and his father a "spendthrift." **Dramatic irony:** Bill thinks he is free of Johnny, but we know the boy is standing right behind him.
5. Using a kidnapper's point of view makes O. Henry seem to sympathize with the crooks. Some students may think he is too forgiving, while others may enjoy the fictional exaggeration, intended as entertainment.

Connecting with the Text

6. Many students will sympathize the most with Bill because he suffers physical pain, and they will like Johnny's father the least because he seems money-grubbing. Ask students to give the reasons for their choices.
7. Answers will vary.

Extending the Text

8. Plans will vary. One option would be to escape while Johnny sleeps.
9. Some students may predict an out-and-out contest or battle, while others may envision a teaming-up of like spirits that leads to even more outrageous behavior.
10. Students may suggest that it is a trickster tale in which kidnappers are tricked by both an unruly child and his father. Like a tall tale, it is exaggerated and obviously untrue, but is told as if it should be believed.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 158 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Have students plan their observation by creating a two-column chart to record their information. Remind them to be open for the unexpected. The first column should list such characteristics as being energetic, curious, imaginative, and troublesome; the second column should list examples for each category. Remind students to save their work; they may use it as prewriting for the Writer's Workshop on pp. 526–530.
2. **Creative Writing** Remind students that verbal irony is created by stating the opposite of what is meant. You may wish to provide the class with current and classic etiquette books from the school library as a resource for determining thank-you note protocol. Finally, suggest that students work with a partner to brainstorm ideas about their thank-you notes, referring to the text as needed in order to add ironic details.
3. **Art** Mixed-ability partners or groups can profitably collaborate on this activity, with different students responsible for the drawings and for the captions.
4. **Creative Writing** Allow the class to write a sample poem together before individuals attempt their own poems. Learners still having difficulty might best work in pairs, collaborating on a single poem or contributing alternate lines to each other's poems.
5. **Writing About Comedy** Have students prepare for writing by creating a chart or outline that gives examples from the story for each of the four points listed in the prompt. You might allow students to do this prewriting activity in groups of four.

CHOICES: Building Your Portfolio

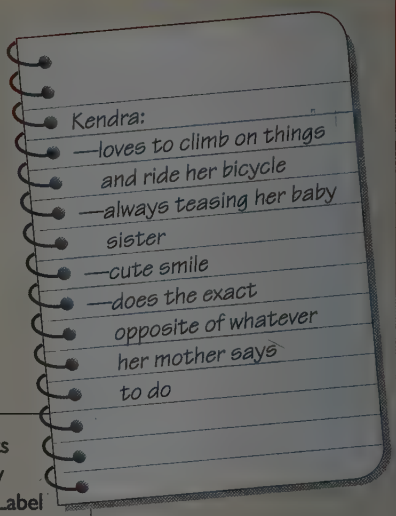
Writer's Notebook

1. Collecting Ideas for Observational Writing



Although O. Henry exaggerates them for comic effect, the qualities that allow Johnny to get the best of his kidnappers are those of real children: energy and curiosity, love of make-believe, and an ability to cause endless trouble.

Observe a child you know—perhaps a younger relative, a friend's brother or sister, or a neighbor—engaging in everyday activities. Take notes on your observations and impressions.



Creative Writing

2. Thanks So Much

Write one of the following **ironic** thank-you notes:

- from Johnny to Bill and Sam, for taking him on a camping trip
- from Bill and Sam to Ebenezer Dorset, for taking his son back
- from the Dorsets to Bill and Sam, inviting them to come back and spend more time with the boy

Art

3. Vacation Snapshots

Design a photo album with pictures showing Johnny Dorset's adventure with his kidnappers. Choose what you think are the three or four funniest moments in the story, and draw "snapshots" of them. Label the pictures with captions Johnny might have written.

Creative Writing

4. By Any Other Name?

Pick a character from the story, and write a "name poem" for him. In a **name poem** the first letters of the lines spell out a name, as in this example:

Sneaky
Always scheming
Money-hungry

Writing About Comedy

5. Now That's Funny!

What is a **comedy**?

- A comedy is a story that ends happily.
- Usually, comedies make us laugh.
- One popular comic plot involves a young character who uses all sorts of tricks and schemes to triumph over an older character.
- Comedies often involve reversals—the bad guy becomes a hero, or the loser becomes the big winner.

In a brief essay, tell why "The Ransom of Red Chief" is a comedy. Be sure to mention the ways in which O. Henry makes you laugh. (Review the essay on humor on page 480.)

GRAMMAR LINK MINI-LESSON

Pronoun-Antecedent Agreement

Language Handbook HELP

See Agreement of Pronoun and Antecedent, pages 751-753.

A pronoun should agree with its antecedent in **number** (singular or plural) and **gender** (masculine or feminine).

EXAMPLES Johnny did not want to return to his family. [A masculine singular pronoun is used to refer to a masculine singular antecedent.]

Do you think Mr. and Mrs. Dorset were happy to see their son? [A plural pronoun is used to refer to a plural antecedent.]

Technology HELP

See Language Workshop CD-ROM. *Key word entry: pronoun-antecedent agreement.*

Singular pronouns are used to refer to *anybody, anyone, each, either, everybody, everyone, neither, nobody, no one, one, somebody,* and *someone.*

EXAMPLES Neither of the girls brought her book.

Is anyone ready to present his or her project?

You can often avoid the awkward *his or her* construction by rephrasing sentences, using plural pronouns and antecedents:

AWKWARD Each student read his or her story to the class.

BETTER All the students read their stories to the class.

Try It Out

Take out a draft you've written. Underline each pronoun, and write above it *S* (singular) or *P* (plural). Then, draw arrows from the pronouns to their antecedents, and write *S* or *P* above each antecedent. If you have an *S* paired with a *P*, rewrite your sentence to make the pronoun agree with its antecedent.

VOCABULARY HOW TO OWN A WORD

WORD BANK

diatribe
somnolent
peremptory
acceded
surreptitiously
renegade
proclivities
palatable
ineffable
proposition

Synonyms: Word Twins (But Not Identical)

A **synonym** is a word that has the same or nearly the same meaning as another word. For example, *peaceful* and *calm,* and *fix* and *repair* are synonyms—word twins. For practice with a standardized test format, choose the *best* synonym for each word in capital letters.

1. SOMNOLENT: (a) nightmarish (b) sleepy (c) awake
2. SURREPTITIOUSLY: (a) openly (b) carefully (c) secretly
3. PROPOSITION: (a) schedule (b) problem (c) plan
4. PROCLIVITIES: (a) tendencies (b) objections (c) fears
5. PALATABLE: (a) unpleasant (b) acceptable (c) unlikely
6. INEFFABLE: (a) inexpressible (b) humorous (c) annoying
7. DIATRIBE: (a) condemnation (b) praise (c) speech
8. RENEGADE: (a) newcomer (b) traitor (c) patriot
9. ACCEDED: (a) argued (b) refused (c) agreed
10. PEREMPTORY: (a) weak (b) angry (c) commanding

GRAMMAR LINK

Students should proofread a piece of writing from their portfolios to find examples of sentences containing pronouns and antecedents. Have them highlight singular words in one color and plural words in another. If the colors do not correspond, students need to make revisions.

Try It Out

Encourage students to refer to the pupil's page for clues to understanding number and gender in personal pronouns. Circulate to provide individual help as students work on the activity.

VOCABULARY

Answers

1. (b) sleepy
2. (c) secretly
3. (c) plan
4. (a) tendencies
5. (b) acceptable
6. (a) inexpressible
7. (a) condemnation
8. (b) traitor
9. (c) agreed
10. (c) commanding

Resources

Grammar

- *Grammar and Language Links,* p. 41

Vocabulary

- *Words to Own,* p. 18

Spelling

For related instruction, see

- *Spelling and Decoding,* p. 22

Grammar Link Quick Check

Complete the following sentences by adding the correct pronoun and identifying it as singular (S) or plural (P).

1. Johnny preferred camping out to returning to _____ home. [his—S]
2. Sam and Bill started out with hopes of getting a high amount of ransom money for _____ captive. [their—P]
3. At the hideout, no one got the sleep _____ needed. [he—S]
4. Ebenezer Dorset, a real scrooge, wasn't anxious to see the return of _____ son. [his—S]
5. Considering themselves lucky to be rid of Johnny, both kidnappers rated _____ venture as a success. [their—P]

OBJECTIVES
1. Read and interpret the poem
2. Recognize elements of the tall tale
3. Express understanding through observational and creative writing, art, or oral performance

SKILLS
Literary
- Recognize elements of the tall tale

Writing
- Freewrite about an amazing event, person, or place
- Write additional lines for the poem

Speaking/Listening
- Perform the poem

Art
- Draw a cartoon illustrating the poem

Music
- Relate a musical selection to the poem (ATE)

Viewing/Representing
- Connect fine art with literature (ATE)

Planning
- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

THEY HAVE YARNS

Make the Connection
That's Outrageous

What's the most outrageous, most ridiculous, most unbelievable story you've ever heard?

Quickwrite
Summarize the story in two or three sentences. If you like, share your summary with your classmates.

Elements of Literature
Tall Tales

"They Have Yarns" is a list of yarns, or **tall tales,** from around the United States. As you read, see if you recognize any of the stories Sandburg refers to—or if they remind you of any others you've heard.

A **tall tale** is an exaggerated, far-fetched story that is obviously untrue but is told as though it should be believed.

For more on Tall Tales, see pages 460–461 and the Handbook of Literary Terms.

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LE0 8-6

They Have Yarns

from **The People, Yes**

Carl Sandburg

They have yarns
Of a skyscraper so tall they had to put hinges
On the two top stories so to let the moon go by,
Of one corn crop in Missouri when the roots
Went so deep and drew off so much water
The Mississippi riverbed that year was dry,
Of pancakes so thin they had only one side,
Of "a fog so thick we shingled the barn and six feet out on the fog,"
Of Pecos Pete° straddling a cyclone in Texas and riding it to the west coast where "it rained out under him,"

9. Pecos Pete is more commonly known as Pecos Bill (see page 502).

Resources: Print and Media

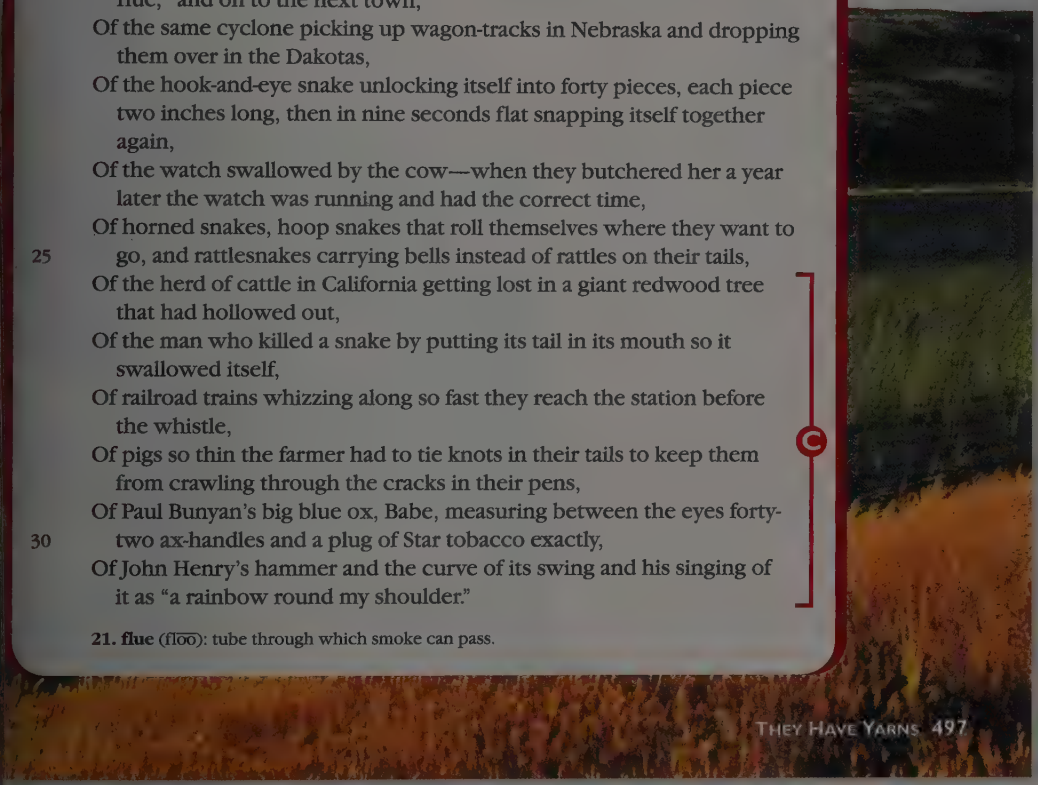
Reading
- *Graphic Organizers for Active Reading,* p. 31
- *Audio CD Library*
 Disc 11, Track 2

Assessment
- *Formal Assessment,* p. 89
- *Portfolio Management System,* p. 160
- *Standardized Test Preparation,* p. 72
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-6)

Of the man who drove a swarm of bees across the Rocky Mountains and the Desert "and didn't lose a bee,"
Of a mountain railroad curve where the engineer in his cab can touch the caboose and spit in the conductor's eye,
Of the boy who climbed a cornstalk growing so fast he would have starved to death if they hadn't shot biscuits up to him,
Of the old man's whiskers: "When the wind was with him his whiskers arrived a day before he did,"
Of the hen laying a square egg and cackling, "Ouch!" and of hens laying eggs with the dates printed on them,
Of the ship captain's shadow: it froze to the deck one cold winter night,
Of mutineers on that same ship put to chipping rust with rubber hammers,
Of the sheep counter who was fast and accurate: "I just count their feet and divide by four,"
Of the man so tall he must climb a ladder to shave himself,
Of the runt so teeny-weeny it takes two men and a boy to see him,
Of mosquitoes: one can kill a dog, two of them a man,
Of a cyclone that sucked cookstoves out of the kitchen, up the chimney flue,° and on to the next town,
Of the same cyclone picking up wagon-tracks in Nebraska and dropping them over in the Dakotas,
Of the hook-and-eye snake unlocking itself into forty pieces, each piece two inches long, then in nine seconds flat snapping itself together again,
Of the watch swallowed by the cow—when they butchered her a year later the watch was running and had the correct time,
Of horned snakes, hoop snakes that roll themselves where they want to go, and rattlesnakes carrying bells instead of rattles on their tails,
Of the herd of cattle in California getting lost in a giant redwood tree that had hollowed out,
Of the man who killed a snake by putting its tail in its mouth so it swallowed itself,
Of railroad trains whizzing along so fast they reach the station before the whistle,
Of pigs so thin the farmer had to tie knots in their tails to keep them from crawling through the cracks in their pens,
Of Paul Bunyan's big blue ox, Babe, measuring between the eyes forty-two ax-handles and a plug of Star tobacco exactly,
Of John Henry's hammer and the curve of its swing and his singing of it as "a rainbow round my shoulder."

21. flue (flo͞o): tube through which smoke can pass.



Summary

This free-verse poem catalogues tall tales. The entire poem is a single sentence. The examples are humorous, astounding, and exaggerated. They range from allusions to well-known tales to colloquial expressions and stand-alone jokes—nonsense metaphors of extremes. The poem celebrates power, bigness, resourcefulness, the wonders of nature, and human imagination.

Resources

Listening

Audio CD Library

A recording of this poem is provided in the *Audio CD Library:*

- Disc 11, Track 2

Selection Assessment

Formal Assessment

- Selection Test, p. 89

Test Generator

- Selection Test

A Reading Skills and Strategies

Making Predictions

? Judging from the first six lines, what do you expect the rest of the poem to contain? [many more examples of humorous exaggeration]

B Appreciating Language

Punctuation

? Why do you think some phrases are enclosed in quotation marks? [Possible responses: to indicate a direct quote; to suggest that the speaker doesn't believe this claim.]

C Elements of Literature

Tall Tales

? Which exaggerated descriptions in this passage do you especially like? Why? [Possible response: The description of cattle in the redwood tree creates a fantastic mental image.]

Listening to Music

"John Henry" (Traditional), adapted by Paul Campbell, performed by Harry Belafonte

Harry Belafonte (1927–) is a New York City native, but time in the West Indies prompted his long association with Caribbean music. After serving in the U.S. Navy, he studied drama and obtained roles on stage and screen, including the male lead in *Carmen Jones*, a 1954 adaptation of the French opera *Carmen*, set in America.

Soon after this film was made, Belafonte began singing folk music. He performed old standards like "Scarlet Ribbons" and "Shenandoah," as well as calypso-influenced songs like "Day-o" and "Jamaica Farewell." "John Henry" was one of several traditional American folk songs that he sang at his sellout Carnegie Hall appearances in 1959.

Activity

After students read the selection from *The People, Yes*, play them the song "John Henry," and ask them to take note of Henry's achievements and character. Then have them work in pairs to write a song about another character mentioned in Sandburg's poem or in any other selection in Collection Six.

Browsing in the Files

About the Author. From 1912 until the late 1920s, Sandburg wrote primarily for newspapers, mainly in Chicago, which was then a mecca for writers, including Sherwood Anderson, Theodore Dreiser, Ben Hecht, and Edgar Lee Masters. This group, including Sandburg, is sometimes labeled the "Chicago School." As the author of two of the most famous poems of the century—"Chicago" (1914) and "Fog" (1916)—and of the Lincoln biography, Sandburg carved a place for himself in modern literature. His friend Harry Golden, in a study of Sandburg, called him "the one American writer who distinguished himself in five fields—poetry, history, biography, fiction, and music." When he died in his ninetieth year, Sandburg was already an American legend. His compatriots had responded to his deeply lined, leathery face and his boyish shock of hair for more than five decades.

A Critic's Comment. An old friend recalls that in Sandburg's newspaper days, the slogan was "Print Sandburg as is." No one disputed the uniqueness of his style or his ability to capture the flavor of America. Harry Golden says Sandburg "put America on paper." Similarly, Richard Crowder observes that Sandburg was "the first poet of modern times actually to use the language of the people as his almost total means of expression. . . . Sandburg had entered into the language of the people; he was not looking at it as a scientific phenomenon or a curiosity. . . . He was at home with it."

Writers on Writing. Sandburg himself once said, "I am the people—the mob—the crowd—the mass. Did you know that all the work of the world is done through me? . . . I'll probably die propped up in bed trying to write a poem about America."

Meet the Writer

What Is Poetry?

The son of Swedish immigrants, Carl Sandburg (1878–1967) was born in Galesburg, Illinois. He left school at the age of fourteen and went to work as a milk wagon driver. (Years later he went to college and earned a degree.) He then began to travel around the Midwest, working at dozens of jobs, including washing dishes, painting houses, firefighting, and door-to-door sales. These early experiences influenced his writing, which often celebrates American workers.

Sandburg was interested in everything about America—its history, its folklore, its leaders, its ordinary people. A talented guitarist, he traveled around the country singing folk songs and reciting his poems to large, enthusiastic audiences. Sandburg spent thirty years researching and writing a six-volume biography of his hero, Abraham Lincoln. He won a Pulitzer Prize for history in 1940 and one for poetry in 1951.

Some critics have argued that Sandburg's free-verse lines aren't really poetry. In *Good Morning, America* (1928), Sandburg sets forth his own definitions of poetry:

> "Poetry is a series of explanations of life, fading off into horizons too swift for explanations. . . .
>
> Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable. . . .
>
> Poetry is a sliver of the moon lost in the belly of a golden frog. . . .
>
> Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during a moment. . . .
>
> Poetry is a packsack of invisible keepsakes."

More by Carl Sandburg

- *Abe Lincoln Grows Up* (Harcourt Brace), a biography of Lincoln for young readers
- *The American Songbag* (Harcourt Brace), a collection of folk songs, both serious and funny

Assessing Learning

Ongoing Assessment

Keep a record of each student's progress as an oral reader, using the following standards and criteria: A (Always), O (Often), S (Sometimes), R (Rarely), N (Never).

___1. Reads to audience, not at it.
___2. Waits to receive audience attention.
___3. Reads slowly and clearly enough to be understood.
___4. Uses appropriate facial expressions.
___5. Varies speed and volume appropriately.
___6. Performs with enthusiasm.
___7. Performs without evident embarrassment.

Making Meanings

First Thoughts

[respond] 1. Did the poem remind you of any **tall tales** you've heard before? Describe one, *or* state which yarn in the poem is your favorite and why.

Shaping Interpretations

[identify] 2. Each of the yarns in the poem takes something real, such as thick fog or sharp curves in a railroad, and **exaggerates** it. Choose two of the yarns, and identify the real things they exaggerate.

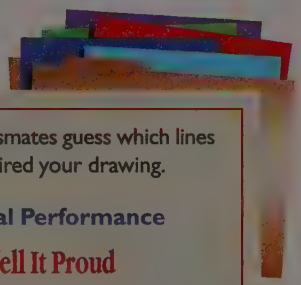
[describe] 3. The long poem that these lines come from is called *The People, Yes*. Which of the adjectives below could describe the people who tell these tall tales?

- boastful • bold • frightened
- humorous • imaginative • serious
- independent • lively • meek • proud



North Woods Lumber Camp by Nancy Travers. Oil on plywood.

Choices: Building Your Portfolio



Writer's Notebook

1. Collecting Ideas for Observational Writing

What's the most amazing thing you've ever seen? Freewrite for two or three minutes, describing everything you remember about it.

Creative Writing

2. More Yarns

Write four or five lines to add to the end of "They Have Yarns." Try to make your yarns even more ridiculous, outrageous, and humorous than Sandburg's. You could either go back to your Quickwrite for an idea or start from scratch.

Art

3. Tall Drawing

Draw a **cartoon** illustrating one or more of the unbelievable situations Sandburg describes. You could either copy the relevant lines from the poem as a caption or leave them off and let your classmates guess which lines inspired your drawing.

Oral Performance

4. Tell It Proud

Get together with a group interested in performing Sandburg's poem. Decide how you want to present the poem: You could read it as a chorus or with individual voices, or you could mix the two. You might want to use props or even background music in your performance.

Making Meanings

First Thoughts

1. Students may recognize the Paul Bunyan or John Henry references. Encourage students to give concrete reasons for their choices.

Shaping Interpretations

2. Some of the real items include skyscrapers, railroads, riverbeds, fog, cyclones, and bees.
3. Appropriate adjectives: *boastful, bold, humorous, imaginative, independent, lively, proud.*

Grading Timesaver

Rubrics for each Choices assignment appear on p. 160 in the *Portfolio Management System.*

Choices: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 526–530.
2. **Creative Writing** Allow students to work in pairs as they attempt to top each other's exaggerations.
3. **Art** Consider dividing the lines of the poem among interested students so that their illustrations will cover as much of the poem as possible.
4. **Oral Performance** Have students begin by reviewing the workshop on oral interpretation on pp. 252–253.

OBJECTIVES
1. Use prefixes and suffixes to develop new vocabulary
2. Use structural analysis and context clues to determine word meanings

Reading Skills and Strategies

This feature focuses on specific vocabulary-building strategies. In the following selections, students will have an opportunity to practice the strategies on new material.

Mini-Lesson:
Prefixes and Suffixes

Read the left-hand copy aloud, and then review the charts of prefixes and suffixes. Ask students to identify the prefix or suffix that appears on each line of the third column and to provide additional examples of words containing that word part.



VOCABULARY: PREFIXES AND SUFFIXES

A **prefix** is a word part added to the beginning of a word. A **suffix** is a word part added to the end of a word. Some common prefixes and suffixes are listed in the boxes at the right.

The more prefixes and suffixes you know, the more unfamiliar words you'll be able to figure out. For example, if you know the words *pay, judge,* and *heat,* learning the prefix *pre–* will help you guess what *prepay, prejudge,* and *preheat* mean. Similarly, if you know the words *happy* and *like* and the suffixes *–ly* and *–en,* you can guess what *happily* and *liken* mean. Even if the prefix or suffix is the *only* part of an unknown word you understand, knowing it and using context clues may help you guess the word's meaning.

Prefixes	Meanings	Examples
bi–	two	bilingual; bicycle
co–	with; together	coexist; coauthor
dis–	away; off; opposing	disagree; disregard
fore–	before; front part of	forepaws; foreshadow
mis–	badly; not; wrongly	misbehave; misspell
non–	not	nontoxic; nonfat
post–	after; following	postwar; postgraduate
pre–	before	preview; prehistoric
re–	back; again	rebuild; reelect
sub–	under; beneath	subway; sublease
un–	not; reverse of	uncommon; uncover

Suffixes	Meanings	Examples
Noun –ance, –ancy, –ence, –ity, –tion, –ty	act; quality; state; condition	admittance; constancy; excellence; reality; continuation; safety
Verb –ate, –en, –fy, –ize	become; cause; make	activate; deepen; simplify; socialize
Adjective –able, –ible –ous	able; likely characterized by	comparable; flexible dangerous; mutinous
Adverb –ly	to a certain degree; in a certain way; at a certain time	firmly; angrily

Apply the strategy on the next page.

Reaching All Students

Struggling Readers

Assign students to two groups of no more than eleven members. Have one group create separate 5" x 8" cards containing the prefixes *bi-, co-, dis-, fore-, mis-, non-, post-, pre-, re-, sub-,* and *un-.* Have the second group create separate 5" x 8" cards containing the base or root words *code, cover, cycle, marine, operate, sense, take, tell, tend, warn,* and *way.* Then have each student in the first group take a card and find a partner in the other group whose word root or word part matches up to form a new word. Point out that sometimes more than one combination may be possible. If students are in doubt, they should consult a dictionary. Help students rearrange themselves as necessary until everyone finds a suitable partner.

Advanced Learners

Have students work in small groups to develop a lesson plan for teaching prefixes and suffixes. Students might expand on mnemonic aids they themselves have found helpful, create comic poems using affixes, or draw cartoons or comic strips illustrating affixes. The poems or cartoons might involve such unlikely "creatures" as *bilingual bivalves* or *subsonic submarine sandwiches.* Have students present the lesson to the rest of the class.

Before You Read

For activities, see pages 509–511.

PECOS BILL AND THE MUSTANG

Make the Connection

My Hero!

Heroes are just like anyone else, only better—bigger, stronger, smarter, braver, craftier. The more fantastic they are, the better. The hero of a **tall tale,** like Pecos Bill, can do anything and everything—all in a larger-than-life way.

With your classmates, brainstorm ideas for the greatest superhero ever.

Quickwrite

Use details from your class brainstorm and your own imagination to invent a hero. Give your hero a name, and describe him or her. What does your hero look like? What superhuman powers does he or she have?

Elements of Literature

Protagonist

The **protagonist** is the main character of a story—the one who gets the action going. The protagonist is usually the hero. Look at the title and the first sentence of the next selection. Who is the protagonist? How do you know?

> A **protagonist** is the main character in a work of literature.
>
> *For more on Protagonist, see the Handbook of Literary Terms.*

Reading Skills and Strategies

Understanding Words by Using Prefixes: Great Starts

A **prefix** is a word part added to the beginning of a word. The prefix *super–*, for example, means "above, beyond, greater than, or better than." Knowing what a hero is, can you figure out what a superhero is? Knowing what a human is, can you figure out what *superhuman* means?

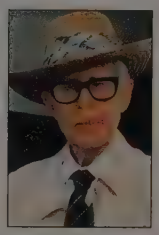
Background

Literature and Social Studies

Mustangs were horses that ran wild on the plains of the American West. Cowboys would capture and "break" them—tame them for riding. They then rode the mustangs while herding cattle.

MEET THE WRITER

"Big Shoes to Fill"



"If Bill's tale seems slightly tall here and there, it may be well to recall that the whole story of America is a tall tale, a tale of seemingly impossible obstacles overcome. . . . So there is a little bit of the great Pecos Bill in each of us."

That's the way **Harold W. Felton** (1902–) introduces his "biography" of Pecos Bill—a collection of hundreds of tales and whoppers about the king of the cowboys. Felton worked as a lawyer in New York City long before he started writing, but he won fame as a folklorist and writer of history books. Felton believes ordinary people can possess larger-than-life spirits, too.

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OBJECTIVES

1. Read and interpret the tall tale
2. Identify protagonist
3. Understand words by using prefixes
4. Express understanding through observational and creative writing, art, debate, or language study
5. Recognize and eliminate unnecessary pronouns
6. Understand specialized vocabulary about horses

SKILLS

Literary
- Identify protagonist

Reading
- Understand words by using prefixes

Writing
- Record a casual conversation
- Write the story of a superhero

Speaking/Listening
- Debate the nationality of a superhero

Grammar/Language
- Recognize and eliminate unnecessary pronouns

Vocabulary
- Understand specialized vocabulary about horses
- List adjectives containing prefixes or suffixes to describe a superhero

Art
- Invent and draw a superanimal

Resources: Print and Media

Reading
- *Reading Skills and Strategies* Selection Skill Lesson, p. 71
- *Graphic Organizers for Active Reading,* p. 32
- *Words to Own,* p. 19
- *Audio CD Library* Disc 11, Track 3

Writing and Language
- *Daily Oral Grammar* Transparency 25
- *Grammar and Language Links* Worksheet, p. 43

Assessment
- *Portfolio Management System,* p. 161
- *Standardized Test Preparation,* p. 74
- *Test Generator (One-Stop Planner CD-ROM)*

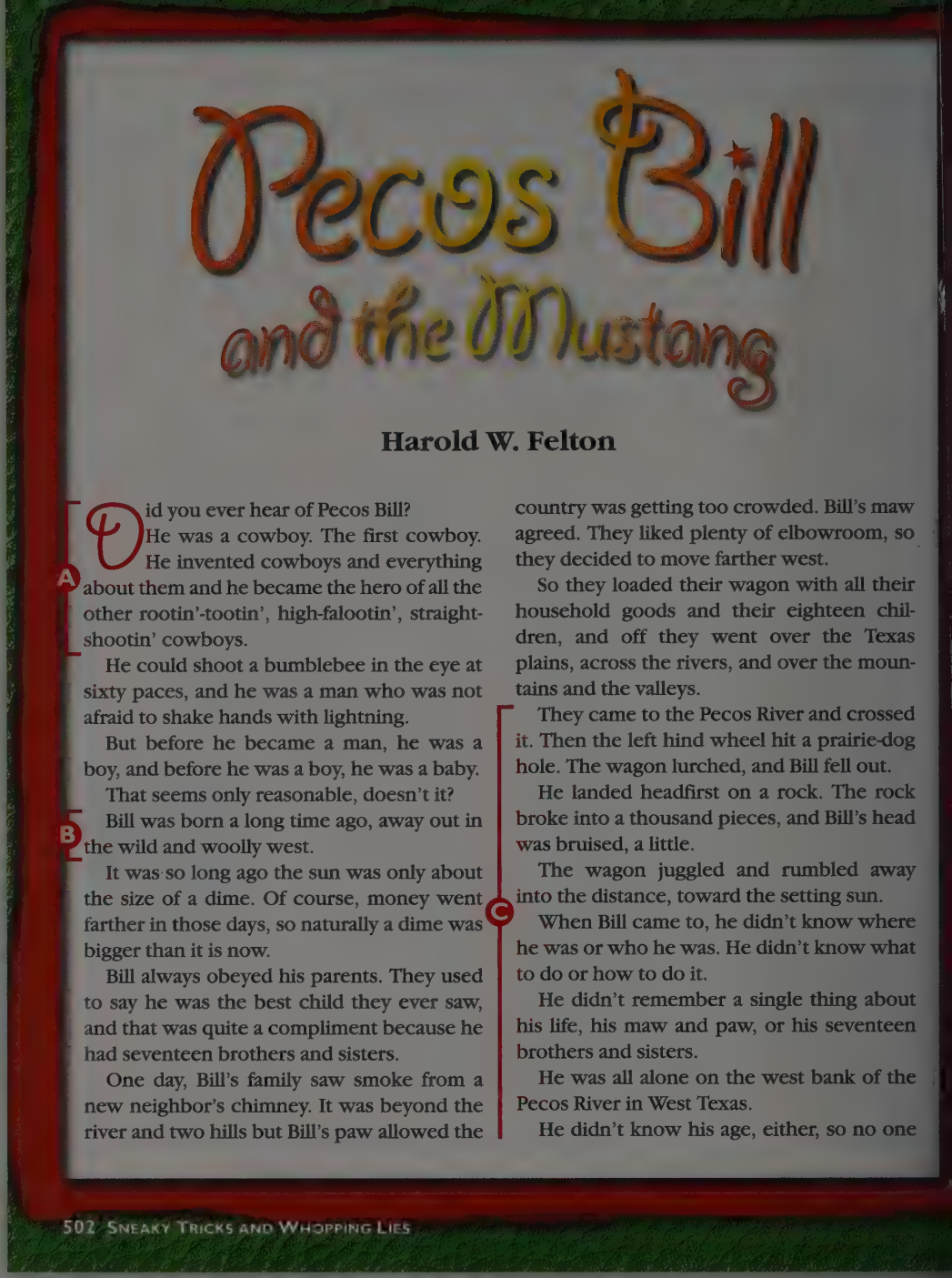
Internet
- go.hrw.com (keyword: LE0 8-6)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Summary

This tall tale recounts how the Wild West hero Pecos Bill became the first cowboy and got his first horse. Prodigiously strong even as a boy, Bill falls off his parents' covered wagon near the Pecos River in Texas. He smashes a rock to smithereens with his head but is okay except for total amnesia. Named Pecos Bill by the coyote who finds and rears him, Bill thinks he is a coyote until he actually meets a man, who points out Bill's lack of a tail. Enlightened about his species, young Bill sets out to be a cowboy who herds wild cattle—an unknown profession. Needing a horse but being too big for ordinary ones, Pecos Bill catches and tames a mountain lion; later he defeats a quarrelsome rattler, who actually enjoys serving as Bill's riding whip. But Bill covets the Famous Pacing Mustang of the Prairies, a huge, wild palomino. Managing to mount the steed, Bill hangs on as they buck from the Mississippi River to the Pacific Ocean. Finally, Bill abandons force. He tells the mustang he just wants a good horse to help him; it's the horse's choice. As Bill lies down to drink from the river, the Pacing Mustang drinks, too: They are a team.



Pecos Bill and the Mustang

Harold W. Felton

A Did you ever hear of Pecos Bill?

He was a cowboy. The first cowboy. He invented cowboys and everything about them and he became the hero of all the other rootin'-tootin', high-falootin', straight-shootin' cowboys.

He could shoot a bumblebee in the eye at sixty paces, and he was a man who was not afraid to shake hands with lightning.

But before he became a man, he was a boy, and before he was a boy, he was a baby.

That seems only reasonable, doesn't it?

B Bill was born a long time ago, away out in the wild and woolly west.

It was so long ago the sun was only about the size of a dime. Of course, money went farther in those days, so naturally a dime was bigger than it is now.

Bill always obeyed his parents. They used to say he was the best child they ever saw, and that was quite a compliment because he had seventeen brothers and sisters.

One day, Bill's family saw smoke from a new neighbor's chimney. It was beyond the river and two hills but Bill's paw allowed the country was getting too crowded. Bill's maw agreed. They liked plenty of elbowroom, so they decided to move farther west.

So they loaded their wagon with all their household goods and their eighteen children, and off they went over the Texas plains, across the rivers, and over the mountains and the valleys.

They came to the Pecos River and crossed it. Then the left hind wheel hit a prairie-dog hole. The wagon lurched, and Bill fell out.

He landed headfirst on a rock. The rock broke into a thousand pieces, and Bill's head was bruised, a little.

C The wagon juggled and rumbled away into the distance, toward the setting sun.

When Bill came to, he didn't know where he was or who he was. He didn't know what to do or how to do it.

He didn't remember a single thing about his life, his maw and paw, or his seventeen brothers and sisters.

He was all alone on the west bank of the Pecos River in West Texas.

He didn't know his age, either, so no one

Reaching All Students

Struggling Readers

Using Prefixes and Suffixes was introduced on p. 500. For a lesson directly tied to this selection that teaches students to use prefixes and suffixes by using a strategy called Vocabulary Trees, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 71

English Language Learners

Tell English language learners that much of the strange vocabulary they will encounter in "Pecos Bill" is purely for fun. For example, "rootin'-tootin', high-falootin', straight-shootin' cowboys" in the second paragraph is filled with near-nonsense rhyme that simply adds up to "real cowboys." Tell students to read for the story itself, pausing only to jot down words they would like to check later in a dictionary or discuss with a proficient speaker of English.

Advanced Learners

Challenge advanced learners to create a glossary of the rollicking sound effects Felton uses. They should watch especially for

- rhyme
- alliteration
- onomatopoeia
- repetition

Students may wish to illustrate their findings and produce a poster for the classroom or a handout to be distributed to the class.

HE BECAME THE HERO OF ALL THE OTHER ROOTIN'-TOOTIN', HIGH-FALOOTIN', STRAIGHT-SHOOTIN' COWBOYS.

knows exactly how old he was. But he was a little shaver, only about half as high as the withers° of a pinto pony.

An old coyote rescued him. The coyote's name was El Viejo, which means "old man" in Spanish.

El Viejo didn't know what the little boy's name was or what to call him. Finally, he called him Pecos Bill, and took him to live with the coyotes.

So Pecos Bill grew up with the coyotes. He learned to walk like a coyote. He learned to talk like a coyote. He thought he *was* a coyote. That was only natural, considering that he had lost his memory when he fell out of the wagon and broke the rock into a thousand pieces and bruised his head, a little.

His playmates were coyote pups. He wrestled with them and they yipped and yapped and growled playfully at him and nipped each other.

Bill learned to howl at the moon. He learned to scratch his ear with his foot, and he could run fast enough to catch a rabbit.

When he got older he could run down an antelope without losing his breath.

Then, one day, Pecos Bill met a *man.* The man said, "Who are you?"

"I'm a coyote pup," Bill growled.

"You don't look like a coyote to me," said the man. "You look like a human."

°**withers:** highest part of a horse's back.

"I am not a human," Bill snarled. "I'm a coyote and that's all there is to it!"

"If you're a coyote, where is your tail?" the man asked with a grin.

Bill looked over his shoulder. He couldn't see a tail. He must have a tail. All the coyotes Bill knew had long, bushy tails.

He must have a tail. He must. After all, he was a coyote, wasn't he? At least he thought he was.

Bill looked around again, this time under his arm. He couldn't see a tail. Not even a little one.

There must be some mistake!

He backed up to a stream and looked at his reflection in the water.

It was true! He didn't have a tail! No tail at all!

If he didn't have a tail, he couldn't be a coyote.

If he wasn't a coyote, he must be a human.

And that is how Pecos Bill discovered he was a human and not a coyote.

Then he decided that if he wasn't a coyote, he shouldn't be living with coyotes.

So he barked "goodbye" to El Viejo and he yipped "so long pals" to his coyote pup friends and started off with the man.

"As long as I'm a human, I'm going to be a cowboy," he said. "And if I'm going to be a *cowboy,* I'll need a horse."

A Elements of Literature

Protagonist

? What details immediately alert you that this particular protagonist is going to be a superhero in tall-tale style? [Possible response: He is said to have "invented" cowboys, and the humorous rhyming phrase suggests a story containing humor and exaggeration.]

B Appreciating Language

Alliteration

Point out the rolling sound created by the repeated *w*'s and *l*'s in *wild and woolly west.*

C Reading Skills and Strategies

Identifying Cause and Effect

? Summarize what has happened to young Bill. Why does he think he is a coyote? [Bill fell from a wagon and hit his head on a rock so hard that he shattered the rock and lost his memory. He thinks he, too, must be a coyote, because an old coyote raises him.]

D Critical Thinking

Analyzing an Argument

? When the man tells Bill that the profession of cowboy is not needed because cows are tame, what logical counterargument does Bill offer? [He says that he plans to capture wild longhorn cattle.]

Resources

Listening

Audio CD Library

A recording of this story is provided in the *Audio CD Library:*

- Disc 11, Track 3

Selection Assessment

Test Generator

- Selection Test

Skill Link

Using Prefixes to Understand Words

"Pecos Bill" uses only a few of the prefixes charted on p. 500: *re-* in *reflection*, *mis-* in *mistake*, and *dis-* in *discovered* (all on p. 503); review these with the class as necessary.

The tall tale is rich, however, in use of two other common prefixes, *a-* and *be-*. The prefix *a-* means "in such a state or condition." It is used to create prepositions and adverbs, such as *across* (p. 502), *ahead* (p. 505), *astride* (p. 505), and *away* (p. 505). Knowing its meaning can help students figure out words like *agape, aglow, akin, aloft,* and *astir*. [For example: To *gape* is to be open; *agape* suggests standing wide open, like a door.]

Activity

The prefix *be-* means "around" in prepositions and adverbs, such as *before* and *beyond* (p. 502) and *behind* and *between* (p. 504). It means "cause to be" or "create" when it is used to form verbs, such as *besiege* and *bedaub*. Challenge student pairs to work together to explain the meaning of these verbs.

becalm	becloud	bedazzle
bedim	befog	befuddle
begrime	begrudge	belittle
bestir	bewilder	bewitch

A Elements of Literature

Protagonist

? These paragraphs are filled with exaggerations about Bill. Which incidents tell how big and strong he is? [He tames a mountain lion and chases bears.] Which ones suggest his toughness? [He sleeps on a gravel bed with sandpaper sheets, a rock pillow, and a fog blanket.]

B Reading Skills and Strategies

Making Predictions

? Will Bill succeed in capturing and taming the Famous Pacing Mustang, or will the challenge prove too great even for Bill? Write down your prediction, and check at the end of the story to see if you were right.

"What's a cowboy?" the man asked.

"That's easy. He's a man who rounds up cattle," Bill answered.

"You won't need a horse," the man said. "We only have tame cows and you don't need a horse for tame cows."

"There are wild longhorn cattle around these parts," said Bill. "There are wild horses and other wild critters. No sir! I'll need a horse because I aim to round up and catch those wild longhorns!"

But Pecos Bill was too big for an ordinary horse.

The biggest animal in that part of the country was a mountain lion. A long-haired, long-tailed, long-toothed mountain lion.

Bill captured the mountain lion and broke him to ride.

The mountain lion didn't like it much, at first. He was quite peevish about it. He was as peevish as a bee with a boil.

But he soon learned to like Pecos Bill and became quite friendly.

He liked to have Pecos scratch him behind the ears. That made him purr. When Bill's mountain lion purred, he sounded like a freight train rumbling by.

By this time, Bill was almost full grown, and he was big. No one knows exactly *how* big, but he was big enough to chase bears with a switch.

Bill slept on a gravel bed, between sandpaper sheets. He used a soft rock for a pillow. On cold nights, he pulled a blanket of fog over him.

He shaved with his bowie knife. Not with the knife itself—it was too sharp. He used its shadow to shave, as it was quite sharp enough.

One day, a rattlesnake bit him. It was a tough, mean rattlesnake and challenged Bill to a fight.

Pecos Bill was a gentle man. He didn't like to fight, but the rattler insisted.

Bill won that fight, too, and he used the rattlesnake for a *quirt,* or riding whip. The rattler liked the job. It was something not every rattlesnake got a chance to do.

It was quite a sight to see Pecos Bill riding his mountain lion on a dead run, kicking up a cloud of dust and sandburs and using the rattler for a quirt.

But Pecos Bill wanted a horse. To be exact, he wanted the Famous Pacing Mustang of the Prairies.

No one had ever been able to catch the mustang and ride him. They said even bullets could not stop him. Few men had ever even seen him.

Pecos Bill thought the Famous Pacing Mustang of the Prairies was the horse for him.

He rode far out on the prairie until he found the herd of wild horses led by the great Pacing Mustang.

He gasped when he saw the horse. He was a palomino. His shining coat was the color of a new-minted gold coin. His mane and tail were snowy white. He had four white stockings and a white blaze between the eyes, and Bill made up his mind to capture him that very day.

HE WAS AS PEEVISH AS A BEE WITH A BOIL.

Crossing the Curriculum

Social Studies

Ask students to research and report to the class on one of the real-life heroes featured in these books by Felton:

- *James P. Beckwourth, Negro Mountain Man*
- *Edward Rose: Negro Trail Blazer*
- *Nat Love: Negro Cowboy*
- *Mum Bet: The Story of Elizabeth Freeman*
- *Ely S. Parker: Spokesman for the Senecas*
- *Nancy Ward: Cherokee*
- *Deborah Sampson: Soldier of the Revolution*

Art

Challenge individual students to illustrate one of Felton's more outrageous similes, metaphors, or descriptions, such as "peevish as a bee with a boil," "sandpaper sheets," or Bill riding his galloping mountain lion and brandishing his rattlesnake quirt. Alternatively, groups may wish to collaborate on researching rodeo riding and illustrating the moves of a bronco listed on p. 505: *pin wheeling, high diving, sun fishing,* and *high flying.*

Geography

Have students draw a map of the mountain and western states from the Mississippi River to Mexico, Canada, and the Pacific Ocean; locate and label the locations mentioned in the story (the Pecos River in Texas, the Mississippi River, the Platte River in Nebraska, the Pacific Ocean); and decorate the map with explanatory captions or drawings about the episodes in "Pecos Bill and the Mustang" that occurred in each location.

THERE WAS PIN WHEELING, HIGH DIVING, SUN FISHING, HIGH FLYING.

Bill mounted his mountain lion. He lifted his quirt and his rattlesnake rattled.

The mountain lion roared and dug his claws in the ground. Cactus and tumbleweed swirled up in the dusty air as he shot forward like a bullet.

The Famous Pacing Mustang of the Prairies saw them coming and began to run away. But it was too late. Bill's galloping mountain lion rushed toward the mustang. They were running side by side.

In another instant, the mustang would draw ahead. There was no time to lose. Bill had to act! At once!

The mountain lion roared. The rattlesnake rattled. Pecos Bill dropped his quirt and sprang from the mountain lion to the back of the Famous Pacing Mustang of the Prairies!

No one had ever been astride the mustang before.

The mustang jumped and bucked and twisted and turned. But Pecos Bill kept his seat.

"Yippee!" Bill yelled.

The mustang ran and kicked. Bill stayed on.

The mustang reared and pawed the air. Bill could not be thrown off.

The horse covered the land from the Platte River in Nebraska to the Pecos River in Texas, from the Mississippi River to the Pacific Ocean.

There was pin wheeling, high diving, sun fishing, high flying, and all the other tricks of a bucking bronco.

But Bill stayed astride, waving his hat and shouting at the top of his voice, "Yippee-ee-ee!"

Pecos thought the mustang would never stop bucking, so he spoke to him. He told the horse how he wanted to be a cowboy, how he wanted to ride the range and lasso wild longhorn cattle and drive them to market.

He told the mustang he needed a good horse to help him. If he didn't have a horse that was good enough he might quit trying to be a cowboy and go back to being a coyote again.

"I won't argue with you anymore," Pecos said. "I won't try to break you anymore. If you don't want to help me, you go your way, and I'll go mine."

Bill turned away and lay down to drink from the river.

The Famous Pacing Mustang of the Prairies came to his side. He put his big nose in the water and he drank with Bill.

It was a sign that the mustang wanted to belong to Pecos Bill.

They both drank. They drank so much the river went down three inches.

Pecos Bill had a horse at last!

And that is how Pecos Bill got his first horse and became the first cowboy.

Critical Thinking

Analyzing Motivation

? Why does Bill change tactics? [Possible response: Since he cannot defeat or break the mustang, he decides to see if befriending the horse will work.]



BROWSING IN THE FILES

About the Author. Pecos Bill was one of Felton's favorite subjects. His writings include *Adventures of Pecos Bill* (1949) and *New Tall Tales of Pecos Bill, Texas Cowpuncher* (1958), as well as *Pecos Bill and the Mustang* (1965). Felton also published works on other tall-tale heroes, including Paul Bunyan, John Henry, and Captain Stormalong; and he wrote about such real-life American heroes as Nancy Ward, a Cherokee wise woman; Deborah Sampson, a woman who posed as a man in order to fight as a soldier during the Revolutionary War; Nat Love, an African American cowboy; and Ely S. Parker, a spokesman for the Seneca.

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

The collection moves from sneaky tricks to whopping lies with the introduction of the tall tale by way of Sandburg's "They Have Yarns." Whoppers galore continue in "Pecos Bill and the Mustang." You might ask students to list their favorite whoppers. [Possible responses: Bill as a very young child smashing a rock with his head; Bill riding a mountain lion and flourishing a rattlesnake whip.]

Objectives

1. Read and interpret the poem
2. Analyze dialectal variations
3. Understand words with suffixes
4. Express understanding through writing, art, or debate
5. Recognize and eliminate unnecessary pronouns

Skills

Literary
- Analyze dialectal variations

Reading
- Understand words with suffixes

Writing
- Record a casual conversation
- Write the story of a superhero

Speaking/Listening
- Debate the nationality of a superhero

Grammar/Language
- Recognize and eliminate unnecessary pronouns

Vocabulary
- List adjectives containing prefixes or suffixes

Art
- Invent and draw a superanimal

Music
- Relate a musical selection to the poem (ATE)

Viewing/Representing
- Relate art to the poem (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

PAUL BUNYAN

Make the Connection

Talk About *That*

Talk about workin', when he swung his axe
You could hear it ring for a mile and a half.

That's the writer Shel Silverstein "talking about" the legendary logger—and **tall-tale** superhero—Paul Bunyan. Now, you're probably thinking that saying someone could swing an ax so hard you could hear it a mile away is a pretty big **exaggeration**—but Silverstein's just getting warmed up. Wait until you see what else he has to say about the great Paul Bunyan.

Quickwrite

Use the phrase "Talk about . . . " in a few exaggerations of your own. Here are some starters:

- Talk about big . . .
- Talk about popular . . .
- Talk about running . . .
- Talk about climbing . . .

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Elements of Literature

Standard English

Standard English is the most widely accepted form of English. It's the kind of English we hear in evening newscasts, for example. In contrast, **dialect** is the kind of language used in a particular region or by a certain group of people.

In this poem you'll see many words and phrases that aren't part of standard English, like *ain't* and *talkin'*. Notice how these spellings create the sound of a tale told aloud.

> **Standard English** is the form of English that is most widely accepted in the United States.
>
> *For more on Standard English, see Dialect in the Handbook of Literary Terms.*

Reading Skills and Strategies

Understanding Words with Suffixes: The End

A **suffix** is a word part added to the end of a word. One common suffix is *–ing*. The suffix *–ing* at the end of a verb indicates that action is being taken. *Talk* becomes *talking*, *walk* becomes *walking*, and so on.

Sometimes writers leave the *g* off *–ing* to make a word sound the way some people say it—*talkin'* or *walkin'*. The apostrophe at the end indicates that the *g* has been left off. See how many words like these you can spot as you read "Paul Bunyan."



Paul and Babe at Rest (1992) by Nancy Travers. Oil on plywood.

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 71
- *Graphic Organizers for Active Reading*, p. 33
- *Audio CD Library*
 Disc 11, Track 4

Writing and Language
- *Daily Oral Grammar*
 Transparency 26

Assessment
- *Portfolio Management System*, p. 161
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-6)

PAUL BUNYAN

Shel Silverstein

He rode through the woods on a big blue ox,
He had fists as hard as choppin' blocks,
Five hundred pounds and nine feet tall . . . that's Paul.

Talk about workin', when he swung his axe
You could hear it ring for a mile and a half.
Then he'd yell "Timber!" and down she'd fall . . . for Paul.

Talk about drinkin', that man's so mean
That he'd never drink nothin' but kerosene,
And a five-gallon can is a little bit small . . . for Paul.

Talk about tough, well he once had a fight
With a thunderstorm on a cold dark night.
I ain't sayin' who won,
But it don't storm at all . . . 'round here . . . thanks to Paul.

He was ninety years old when he said with a sigh,
"I think I'm gonna lay right down and die
'Cause sunshine and sorrow, I've seen it all" . . . says Paul.

He says, "There ain't no man alive can kill me,
Ain't no woman 'round can thrill me,
And I think heaven just might be a ball" . . . says Paul.

So he died . . . and we cried.

It took eighteen men just to bust the ground,
It took twenty-four more just to lower him down.
And we covered him up and we figured that was all . . . for Paul.

But late one night the trees started shakin',
The dogs started howlin' and the earth started quakin',
And out of the ground with a "Hi, y'all" . . . come Paul!

A

Summary

Silverstein's Paul Bunyan is an immortal woodsman: He defies death. The tough, ninety-year-old hero has seen it all and decides to die. He resurfaces from his grave, however, because heaven is boring. Mounting his ox, he decides to check out hell. Today, says the speaker, if you hear a faraway "Timber!" and a weird wail, it may be Paul chopping the devil's tail. Bunyan's larger-than-life attributes are established through exaggerated images and similes. Each stanza's closing one-word refrain, "Paul" (also internally rhymed), keeps the mighty woodsman center stage.

Resources

Listening

Audio CD Library

A recording of this poem is provided in the *Audio CD Library:*

- Disc 11, Track 4

Selection Assessment

Test Generator

- Selection Test

RESPONDING TO THE ART

Nancy Travers (1940–) became so interested in loggers' stories about Paul Bunyan and Babe, his giant blue ox, that she painted twenty-one canvases about logging. The final painting, shown here, depicts the older Paul and Babe, peacefully at rest. The axe, like their rugged way of life, has vanished.

Activity. Have students compare the depiction of Bunyan in the painting with his characterization in the poem.

Listening to Music

Overture to *Paul Bunyan* by Benjamin Britten, performed by the English Chamber Orchestra and others

Benjamin Britten (1913–1976) began studying opera scores when he was still a little boy and composed his own oratorio when he was nine years old. He grew up to become one of the leading British composers of the twentieth century. Britten's great love remained opera, and many of the operas that he created were based on literature and folklore. He also composed several orchestral works, including the popular *Young Person's Guide to the Orchestra.*

Activity

Before students read Silverstein's poem, tell them that a British composer once wrote an opera about the American folk figure Paul Bunyan. Play the overture, and have them predict the type of person that Bunyan seems to have been. Then have students read Silverstein's poem to see if their predictions were correct.

A Elements of Literature

Patterns of Poetry

? By now you know the patterns the poet is using. Which lines of each stanza rhyme? [the first and second] Where does an internal rhyme appear? [in the third line, with *y'all* and *Paul* in this stanza] What single-word refrain ends every stanza? [*Paul*]

A Elements of Literature

Standard English

? In this stanza, where does the poet use dialect instead of standard English? ["they got"]

B Appreciating Language

Double Meanings

Used as a noun, a *fare-thee-well* usually means "the utmost degree," as in "swung that axe to a fare-thee-well." Here the phrase seems to be used literally: "May you get along well"—the same meaning as the parting expression "Farewell."

He shook the dirt from off of his clothes,
He scratched his butt and he wiped his nose.
"Y'know, bein' dead wasn't no fun at all" . . . says Paul.

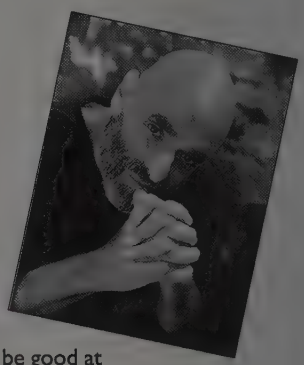
He says, "Up in heaven they got harps on their knees,
A They got clouds and wings but they got no trees.
I don't think that's much of a heaven at all" . . . says Paul.

B So he jumps on his ox with a fare-thee-well,
He says, "I'll find out if they's trees in hell."
And he rode away, and that was all . . . we ever seen . . . of Paul.

But the next time you hear a "Timber!" yell
That sounds like it's comin' from the pits of hell,
Then a weird and devilish ghostly wail
Like somebody choppin' on the devil's tail,
Then a shout, a call, a crash, a fall—
That ain't no mortal man at all . . . that's Paul!

Meet the Writer

"The Wonderful Stuff . . . in Life"



Like Paul Bunyan, **Shel Silverstein** (1932–1999) had a huge appetite for life, an amazing array of talents, and an independent streak a mile long. He once said:

"I want to go everywhere, look and listen to everything. You can go crazy with some of the wonderful stuff there is in life."

Silverstein said he turned to writing and drawing because he wasn't good at sports, dancing, or attracting girls. He grew up to be good at singing, cartooning, acting, and writing songs, poetry, and plays. His best-selling collections of poetry and drawings, *Where the Sidewalk Ends* (Harper) and *A Light in the Attic* (Harper), are read by young and old.

Silverstein was fiercely private and once said:

"I won't go on television, because who am I talking to? Johnny Carson? The camera? Twenty million people I can't see? Uh-uh. And I won't give any more interviews."

That 1975 quote is one of the last that he gave any reporter.

Browsing in the Files

About the Author. Adults and children alike laugh out loud at the fast-moving poems and cartoon-like art of Shel Silverstein's books for children. Silverstein first went public with his cartooning in the military newspaper *Stars and Stripes* when he served in the U.S. Army in Japan and Korea during the 1950s. Throughout his writing and drawing career, he has composed music, including scores for movies. With David Mamet, he coauthored the screenplay for the motion picture *Things Change* (1988). In 1996 he turned to children's literature—and made the best-seller list—with his third collection of zany poems and daffy drawings, *Falling Up*.

A Critic's Comment. Although some critics find Silverstein's work superficial, others praise *Where the Sidewalk Ends* (1974) and *A Light in the Attic* (1981) as equal to the works of nonsense poet Edward Lear (1812–1888) and those of children's poet Theodor "Dr. Seuss" Geisel (1904–1991).

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

Ask students to list the whopper-sized details from Silverstein's poem that make Paul Bunyan a legendary superhero. [Possible responses: Paul is nine feet tall, drinks kerosene, once fought a thunderstorm, came back from the dead, and gives even the devil a hard time.] Then tell students about the existence of the adjective *Bunyanesque*, which comes from Paul Bunyan's name. *Bunyanesque* can be used to describe anything fantastically large or reminiscent of Paul's exploits. Ask students to go back to their Quickwrite notes to see which of their "Talk about . . . " sentences fit someone who qualifies as *Bunyanesque*.

Making Meanings

Pecos Bill and the Mustang
Paul Bunyan

First Thoughts

[connect] 1. What comic-book or storybook superheroes do Pecos Bill and Paul Bunyan remind you of?

Shaping Interpretations

[identify] 2. **Protagonists** usually have to face **antagonists,** people or forces that oppose them. What antagonists do Pecos Bill and Paul Bunyan meet? Which antagonist is Paul still fighting?

[analyze] 3. Richard Erdoes (author of "Coyote Steals the Sun and Moon," page 463) says that the essence of American legends, especially of Western tales, is **exaggeration.** Read aloud your favorite exaggeration from "Pecos Bill and the Mustang" or "Paul Bunyan." Explain why it's an exaggeration and why you like it.

[recall] 4. **Tall tales,** like **myths,** often tell of superheroes who create natural features of the earth or think up key inventions. In one story, for example, Paul Bunyan digs out the Great Lakes because he needs watering troughs for his giant blue ox, Babe. What does Pecos Bill invent?

Reading Check

Have a partner time you as you retell the story of Pecos Bill in two minutes or less. Then, time your partner as he or she retells the story of Paul Bunyan in one minute or less. When you're finished, check to see if you forgot any details.

Extending the Text

[synthesize] 5. Traditional stories in many cultures feature a hero raised by wild animals. Which of the heroes in these two selections is raised by wild creatures? What other stories do you know of in which the hero is raised by animals? (What special things might the hero learn from animals?)

[speculate] 6. Think of what you know about life on the American frontier. In your opinion, why would settlers create **tall-tale** heroes like Pecos Bill or Paul Bunyan? Do we tell tales about superheroes like them today?

Challenging the Text

[evaluate] 7. Read either "Pecos Bill and the Mustang" or "Paul Bunyan" again. Would you describe the way it's written as funny, babyish, or something else? Give examples from the story to support your opinion.

Making Meanings

First Thoughts

1. Students may mention characters like Spiderman. Ask them to give the reasons for their choices.

Shaping Interpretations

2. Pecos Bill faces a mountain lion, a rattlesnake, and finally the Famous Pacing Mustang of the Prairies. Paul meets a thunderstorm and death and is still grappling with the devil.
3. Favorite exaggerations will vary; ask students to cite a sound, a mental picture, or some other feature that particularly tickles them.
4. Pecos Bill invents the profession of cowboy.

Extending the Text

5. Pecos Bill is raised by coyotes. Students may recall the Roman myth about Romulus and Remus, who were raised by a she-wolf. Pecos Bill learned to run fast from living with coyotes; students should cite the qualities that the other heroes they mention learned.
6. Possible response: Settlers faced natural catastrophes and daily hardships so extreme that they needed heroes like Pecos Bill and Paul Bunyan to keep their spirits up. We still like stories about people who start with nothing and succeed despite everything our world throws in their path.

Challenging the Text

7. Some students may find the selected story juvenile, but most will recognize its humor. Make sure students give examples to support their responses.

Reading Check

Make sure students notice the time limits in the prompt. You may wish to make the activity a contest, choosing pairs of advanced or verbally proficient students to compete with each other to cram the most accurate report into the shortest time.

Assessing Learning

Check Test: Sentence Completion

1. Pecos Bill was raised by El Viejo, an old _____. [coyote]
2. Pecos Bill was the first ____. [cowboy]
3. Paul Bunyan was a famous _____. [logger, woodsman, lumberjack]
4. Paul Bunyan went everywhere with his giant blue ox named _____. [Babe]
5. The stories of Pecos Bill and Paul Bunyan are examples of the _____ tale. [tall]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 74

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparencies 25, 26

Grading Timesaver

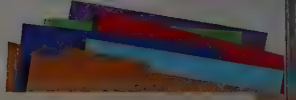
Rubrics for each Choices assignment appear on p. 161 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Tell students to listen especially for colorful examples of dialect. Remind students to save their work; they may use it as prewriting for the Writer's Workshop on pp. 526–530.
2. **Creative Writing** Write the sample sentences on the chalkboard, complete with blanks, and brainstorm with the class several ways of filling in the blanks. Allow students to work in pairs or groups to write their stories.
3. **Art** You may wish to make this a group activity, with different group members serving as idea people, artists, and caption writers.
4. **Debate** Remind students that in a debate, one side argues one position ("X is uniquely American") and the other side argues its opposite ("X could have come from another country"). To give students practice in taking a stand, you might encourage them to choose the side they do *not* actually hold. Alternatively, you might simply assign half the class to one stance and half to the other and then pair up opponents.
5. **Art/Language** To give students a head start, list a few other Latinate adjectives for animals on the chalkboard: *feline* (cat), *lupine* (wolf), *bovine* (cow), *ursine* (bear), *equine* (horse). Tell students they are not limited to such terms; they might want to use other category words, such as *mollusk, dromedary,* or *quadruped.*
6. **Language Study** Tell students they should first discuss the type of exploit for which their superhero is famous and then choose words to fit. Here are a few more starter words that include both prefixes and suffixes: *remarkable, unstoppable, incredible, undefeatable.*

CHOICES: Building Your Portfolio

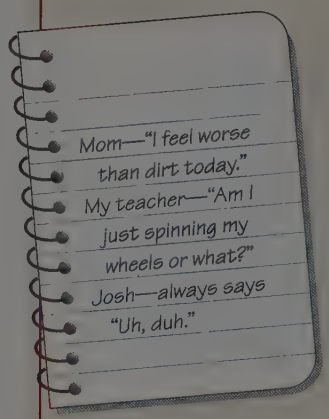


Writer's Notebook

1. Collecting Ideas for Observational Writing



Much of the color and interest of "Pecos Bill and the Mustang" and "Paul Bunyan" comes from the writers' language, which you may find more fun to read than **standard English.** Their stories sound just like people talking. Listen to people you know—your friends, your family, even yourself. Jot down some of the words and expressions you hear in casual conversation.



Creative Writing

2. A Super Superhero



Using ideas from your Quickwrites (see pages 501 and 506), write your own story about a superhero. You might begin the way Felton does: *"Did you ever hear of _____? He/she was a _____, the first _____.* Fill in the first blank with your hero's name and the second and third with his or her occupation. Remember that exaggeration is a must.

Art

3. Supertoons

Tell the adventures of one of these superheroes in the form of a series of cartoons. Use quotes from the story as your captions. Remember to exaggerate your hero's looks and adventures.

Debate

4. American Made

Choose Pecos Bill, Paul Bunyan, or another American tall-tale hero (maybe John Henry, Captain Stormalong, or Davy Crockett). Debate this question with a partner: Could this hero have come from another country, or is he or she uniquely American? Use examples of the hero's personality, speech, and behavior to support your position.

Art/Language

5. It's a Bird, It's a Plane—Wait, It *Is* a Bird



If a superhero is superhuman, what would a superbird be? How about a superpuppy, supergiraffe, or superworm? Draw your own superanimal, and describe its supercharacteristics. Use a dictionary or another reference work to help you invent an adjective for your superanimal. (For example, a superdog would be supercanine.)

Language Study

6. She's *Fabulous!*



Working with a partner or a small group, draw up a list of adjectives that could be used to describe a superhero. Here's the catch: Each adjective must contain a **prefix** *or* a **suffix** (or both), which you should underline. (For help, check the lists of prefixes and suffixes on pages 500, 727, and 728.) Use these adjectives to get started: *unconquerable, monstrous, invincible.* You might use your adjectives in your own story or cartoon (see Choices 2 and 3).

GRAMMAR LINK MINI-LESSON

Don't Double Your Subject with a Pronoun

What's wrong with these sentences?

INCORRECT Pecos Bill he was the first cowboy.

One day, Bill's family they saw smoke from a new neighbor's chimney.

The wagon it juggled and rumbled away into the distance.

The problem is that in each sentence an unnecessary pronoun is used after the subject. This error is called a **double subject.** Here is one way to correct the sentences:

CORRECTED Pecos Bill ~~he~~ was the first cowboy.

One day, Bill's family ~~they~~ saw smoke from a new neighbor's chimney.

The wagon ~~it~~ juggled and rumbled away into the distance.

In what other way could each sentence be corrected? (Remember that only one subject—either a noun or a pronoun—is needed.)

Try It Out

Edit the following paragraph to correct the double subjects.

Some people they say that the tall tale was invented in America. Many of these stories they began in the frontier. Davy Crockett he is a tall-tale hero, as are John Henry and Pecos Bill. Pecos Bill he was created by cowboys. African Americans they created John Henry. Paul Bunyan he was a hero of the Northern lumber camps.

VOCABULARY HOW TO OWN A WORD

Specialized Vocabulary: All About Horses

➤ In history, science, and math—in fact, in all your classes—you learn specialized vocabulary. For example, you might learn the words underlined in the sentences below in a science or biology class. You might also find these words in an encyclopedia article about horses or in a novel or movie with a Western setting. Use a **dictionary** to look up every underlined word you can't define or explain. Then, answer each question.

1. How can you tell a palomino from a pinto?
2. True or false: All horses have withers, but only some have stockings and a blaze. Define these words.
3. Which would you rather ride—a pacing horse or a bucking one? Why?
4. How is a mustang different from a bronco—or is it?

➤ With a partner, make up five questions about special terms from a subject you have studied. Then, exchange papers with another team, and answer their questions.

GRAMMAR LINK

Have students correct the examples in their text introduction to this topic by keeping the pronoun and omitting the noun. [He was the first cowboy. One day, they saw smoke from a new neighbor's chimney. It juggled and rumbled away into the distance.] Explain that the pronoun is preferable only when the previous sentence makes clear who or what is being discussed.

Try It Out

Answer

Some people say that the tall tale was invented in America. Many of these stories began in the frontier. Davy Crockett is a tall-tale hero, as are John Henry and Pecos Bill. Pecos Bill was created by cowboys. African Americans created John Henry. Paul Bunyan was a hero of the northern lumber camps.

VOCABULARY

Possible Answers

1. *Palominos* are usually gold with a white mane and tail; *pintos* are marked with patches of white and another color.
2. True; *withers* refers to the ridge between a horse's shoulder bones; a *stocking* is a ring of color on the lower leg; a *blaze* is a white mark on the face.
3. I would prefer a *pacing* horse that moves at a regular walk to a *bucking* horse that springs up and down with its back arched.
4. A *mustang* is a wild horse, and so is a *bronco*.

Grammar Link Quick Check

Identify the pronoun that should be removed from each sentence.

1. Pecos Bill he invented the career of cowboy. [he]
2. That rattlesnake he enjoyed being used by Bill as a riding whip. [he]
3. The lumberjacks of the North they couldn't hear enough about Paul Bunyan. [they]
4. The devil he really had a tough time when Paul Bunyan came calling. [he]
5. Pecos Bill and Paul Bunyan they are true American superheroes. [they]

Objectives

1. Read and interpret the poem
2. Recognize and interpret exaggeration
3. Describe mental images that appeal to the senses
4. Express understanding through observational and creative writing, music, oral interpretation, or research/geography

Skills

Literary
- Recognize and interpret exaggeration

Reading
- Describe mental images that appeal to the senses

Writing
- List details to describe a setting
- Write a ballad about an extraordinary person or event

Speaking/Listening
- Present a dramatic reading of the poem

Music
- Set a ballad to music

Research/Geography
- Research an extremely hot or cold place

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

The Cremation of Sam McGee

Make the Connection

Going to Extremes

It was so hot, you could fry an egg on the sidewalk.

Spinners of tall tales love to amaze and amuse their listeners with exaggerated claims like that one. Can you top it?

Quickwrite

Choose two of the starters below, and make up your own humorous exaggerations.

- It was so cold . . .
- It rained so hard . . .
- The snow was so deep . . .

Elements of Literature

Exaggeration

The key element of all **tall tales** is **exaggeration**—stretching the truth as high and wide as it will go. As you read this tall tale in rhyme, notice how exaggeration is used to create a **mood,** or feeling, that may not be quite what you expected. (*Cremation* is the burning of a body to ashes.)

Exaggeration is the use of overstatement, usually to create a comic effect.

For more on Exaggeration, see page 480 and the Handbook of Literary Terms.

Reading Skills and Strategies

Describing Mental Images: Appealing to the Senses

When writers describe something, they use words that appeal to the senses. When you read, you use those sensory details to make **mental images,** or imagined pictures. As you read Robert Service's poem, notice how you use his words to help you picture the frozen Klondike.

When you read descriptive writing, note that

- most images are visual, but images often appeal to several senses at once
- writers often choose details that show how they feel about what they describe

Background

Literature and Geography

In 1896, thousands of fortune hunters rushed north, braving bitter cold and deep snow. Gold had been found in northwestern Canada, in the Klondike region of the Yukon Territory. The town of Dawson, at the center of the region, became the Yukon's capital.

Like many other gold seekers, Sam McGee was unprepared for the Klondike's seven-month winter, when the temperature sometimes falls as low as -68° F. This poem tells his story.

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LE0 8-6

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 34
- *Audio CD Library*
 Disc 11, Track 5

Writing and Language
- *Daily Oral Grammar*
 Transparency 27

Viewing and Representing
- *Viewing and Representing*
 Fine Art Transparency 15
 Fine Art Worksheet, p. 60

Assessment
- *Formal Assessment,* p. 92
- *Portfolio Management System,* p. 163
- *Standardized Test Preparation,* p. 76
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-6)



The Cremation of Sam McGee

Robert W. Service

There are strange things done in the midnight sun
By the men who moil° for gold;
The Arctic trails have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge° of Lake Lebarge
I cremated Sam McGee.

2. **moil:** labor.

7. **marge:** edge.

Summary

This ballad is set in the Yukon, or land of "the midnight sun." Dog sledder Sam McGee, from Tennessee, is so cold and ill that he asks his partner, the speaker, to cremate him when he dies. Repulsed but faithful to his promise, the speaker sleds the body for days until he finds a derelict boat frozen in ice. Stoking the furnace, he shoves Sam inside. Though the distraught speaker walks in the icy wind, he pours sweat; but when he looks warily into the furnace, Sam sits "cool and calm," warm at last. The many internal rhymes reinforce the singsong rhythm of this ballad, whose chorus (here, the first and last stanzas) proclaims the strange, exaggerated life of the Arctic.

Resources

Listening

Audio CD Library

A recording of this ballad is provided in the *Audio CD Library:*

- Disc 11, Track 5

Viewing and Representing

Fine Art Transparency

Ice Dwellers Watching the Invaders by William Bradford complements the ballad.

- Transparency 15
- Worksheet, p. 60

A Elements of Literature

Atmosphere

? What words in the opening stanza establish an eerie or spooky feeling?

[Possible responses: *strange, midnight sun, secret tales, blood run cold, queer sights, cremated.*]

Reaching All Students

Struggling Readers

Occasionally, Service uses inverted word order in order to maintain his rhyme pattern. Before students read the poem, ask them to rephrase the following in standard word order:

- "If our eyes we'd close" (l. 15)
- "And every day that quiet clay seemed to heavy and heavier grow" (l. 37)
- "Some planks I tore from the cabin floor" (l. 45)
- "Some coal I found that was lying around" (l. 46)

English Language Learners

Before students read the poem, review this list of words with them, whenever possible relating the words to terms they already know.

moil (l. 2): labor, similar to *toil*
marge (l. 7): edge, similar to *margin*
mushing (l. 13): traveling across snow in a dogsled, from the command "mush," telling the dogs to go
o'erhead (l. 18): contraction of *overhead*
cash in (l. 19): die
foul or fair (l. 24): bad or good
sleigh (l. 27): here, a dog sled
brawn and brains (l. 31): body and mind
remains (l. 32): corpse
huskies (l. 35): Arctic dogs
loathed (l. 36): hated
quiet clay (l. 37): here, corpse
grub (l. 38): food
a trice (l. 42): an instant

A Historical Connections

Klondike Gold Rush

During a gold rush, fortune seekers pour into the "land of gold" where the metal has been newly discovered. In 1849, a major gold rush occurred in California; in 1896, another occurred along the Yukon River and its tributaries in Canadian territory. Despite the bitter cold of the region, the rush was in full swing by 1898, and the town of Dawson sprang up to meet the needs of the miners. The next year the rush petered out, but its three years provided the setting for some of Jack London's most memorable stories and for the best-known poems of Robert W. Service.

B Elements of Literature

Rhyme

? Which lines rhyme in this stanza? [the first and second, and the third and fourth] **Where does rhyme occur inside the lines? Give an example.** [about one third and two thirds of the way through the line, as with *Day/way* in l. 13]

C Reading Skills and Strategies



Describing Mental Images

? What mental image of the sky is created by the speaker's description of stars "dancing heel and toe"? [Possible response: a sky crammed full of stars twinkling so brightly that they seem to move.]

D Critical Thinking

Analyzing Motivation

? Why does Sam want to be cremated after he dies? [He is sick of the cold and can't stand the thought of being buried in an "icy grave."]

Now Sam McGee was from Tennessee, where the cotton blooms and blows.
Why he left his home in the South to roam 'round the Pole, God only knows.
A He was always cold, but the land of gold seemed to hold him like a spell;
Though he'd often say in his homely way that he'd "sooner live in hell."

On a Christmas Day we were mushing our way over the Dawson trail.
Talk of your cold! through the parka's fold it stabbed like a driven nail.
B If our eyes we'd close, then the lashes froze till sometimes we couldn't see;
It wasn't much fun, but the only one to whimper was Sam McGee.

And that very night, as we lay packed tight in our robes beneath the snow,
C And the dogs were fed, and the stars o'erhead were dancing heel and toe,
He turned to me, and "Cap," says he, "I'll cash in this trip, I guess;
And if I do, I'm asking that you won't refuse my last request."

Well, he seemed so low that I couldn't say no; then he says with a sort of moan:
"It's the cursèd cold, and it's got right hold till I'm chilled clean through to the bone.
D Yet 'tain't being dead—it's my awful dread of the icy grave that pains;
So I want you to swear that, foul or fair, you'll cremate my last remains."

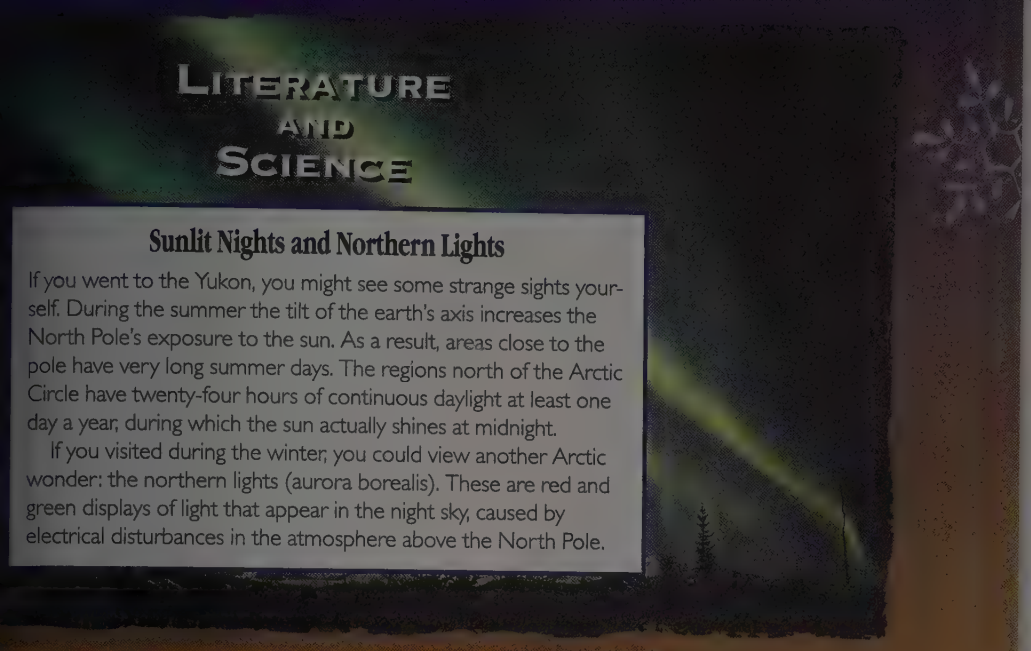
A pal's last need is a thing to heed, so I swore I would not fail;
And we started on at the streak of dawn; but God! he looked ghastly pale.
He crouched on the sleigh, and he raved all day of his home in Tennessee;
And before nightfall a corpse was all that was left of Sam McGee.

Getting Students Involved

Cooperative Learning

Comic Book. The poem contains thirteen stanzas plus a one-stanza refrain at the beginning and the end. Divide the class into mixed-ability groups of four or five students each, and assign each group one or two stanzas to illustrate in comic-book format. Groups should cooperatively determine the number and content of panels but may divide the artwork and dialogue writing among members. (Dialogue or thoughts should appear in cartoon-style balloons.) Allow students to use computer-generated graphics instead of drawing illustrations by hand if they know how. When all groups have completed their stanzas, assemble the full "comic book" into booklet form and make it available for everyone's enjoyment.

Top Option. The speaker finds keeping his promise a difficult chore. Have student pairs or groups brainstorm various ways he could have handled the situation. [Possible responses: refusing the request, keeping the promise, burying Sam in ice, getting someone else to cremate Sam.] For each option, students should list advantages and disadvantages. They should then review all the options and choose the response they think the speaker should have made.



Literature and Science

Sunlit Nights and Northern Lights

If you went to the Yukon, you might see some strange sights yourself. During the summer the tilt of the earth's axis increases the North Pole's exposure to the sun. As a result, areas close to the pole have very long summer days. The regions north of the Arctic Circle have twenty-four hours of continuous daylight at least one day a year, during which the sun actually shines at midnight.

If you visited during the winter, you could view another Arctic wonder: the northern lights (aurora borealis). These are red and green displays of light that appear in the night sky, caused by electrical disturbances in the atmosphere above the North Pole.

There wasn't a breath in that land of death, and I
hurried, horror-driven,
With a corpse half hid that I couldn't get rid, because
of a promise given;
It was lashed to the sleigh, and it seemed to say: "You
may tax your brawn and brains,
But you promised true, and it's up to you to cremate
those last remains."

Now a promise made is a debt unpaid, and the trail has
its own stern code.
In the days to come, though my lips were dumb, in my
heart how I cursed that load.
In the long, long night, by the lone firelight, while the
huskies, round in a ring,
Howled out their woes to the homeless snows——
O God! how I loathed the thing.

And every day that quiet clay seemed to heavy and
heavier grow;
And on I went, though the dogs were spent and the
grub was getting low;

LITERATURE AND SCIENCE

The background photograph depicts the northern lights. Encourage interested students to research the phenomenon and to locate and share additional pictures with the class.

E Appreciating Language

Alliteration

? Service has used alliteration several times already, as in "blooms and blows" (l. 9) and "cursèd cold" (l. 22). What sound is repeated four times in ll. 29–30? [the *h* sound] Watch for additional examples as you read. [example: l. 50]

F Reading Skills and Strategies

Responding to the Text

? Must all promises be kept? Do you think Cap should keep his promise? Why or why not? [Possible responses: Promises made under pressure need not always be kept, especially if breaking them won't hurt anybody. I don't see why Cap is working so hard to keep this promise, since Sam is dead and won't know the difference.]

G Critical Thinking

Analyzing Grammatical Reference

? What is "the thing" Cap loathed—Sam's body or the promise Cap made? What is the basis for your answer? [Possible responses: Sam's body, because l. 34 ends with a parallel phrase, "cursed that load"; Cap's promise, because the whole stanza is about how hard it can be to keep a promise.]

Using Students' Strengths

Interpersonal Learners

After students have read the poem, have pairs take on the personas of Sam and Cap and engage in an impromptu dialogue about how Cap felt about the whole enterprise and how Sam feels about Cap's having kept his word.

Auditory/Musical Learners

After students have read the poem, ask them to skim it again for descriptive words that appeal to the sense of hearing, such as *moan, howled, blow, sizzle,* and *roared.* Ask them to form teams of two and to select and read aloud a stanza with especially strong auditory words. They can accompany the reading with appropriate sound effects.

Visual/Spatial Learners

After students have read the poem, ask them to skim it for descriptions and images appealing to the sense of sight. Have them list images that belong to the same category, such as "Cold" or "Light," in a circle with that label. [Possible response: Light—streak of dawn, dancing stars.] Allow students to create their own categories and to enter an image in more than one category if it fits.

A Elements of Literature
Exaggeration

? "The heavens scowled" is an example of a technique called **personification**—giving human qualities or abilities to a thing or animal. What makes the whole line, including "heavens scowled," also an example of typical tall-tale exaggeration? [The speaker overstates everything, with all of nature getting in on the funeral ritual and reacting to the cremation of Sam.]

B Reading Skills and Strategies



Describing Mental Images

? Ask students to draw or describe in words the mental image created by "greasy smoke in an inky cloak . . . streaking down the sky." To what senses, besides sight, do words within the image appeal? [Possible response: *Greasy, inky, smoke,* and *streaking* also appeal to the senses of touch and smell.]

C Elements of Literature
Suspense

? How does this stanza build suspense? [It stresses the time that has passed and how "sick with dread" the speaker feels.]

The trail was bad, and I felt half mad, but I swore I
would not give in;
And I'd often sing to the hateful thing, and it
hearkened* with a grin.

Till I came to the marge of Lake Lebarge, and a derelict° there lay;
It was jammed in the ice, but I saw in a trice it was called the "Alice May."
And I looked at it, and I thought a bit, and I looked at my frozen chum:
Then "Here," said I, with a sudden cry, "is my cre-ma-tor-ium."

Some planks I tore from the cabin floor, and I lit the boiler fire;
Some coal I found that was lying around, and I heaped the fuel higher;
The flames just soared, and the furnace roared—such a blaze you seldom see;
And I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.

Then I made a hike, for I didn't like to hear him sizzle so;
A And the heavens scowled, and the huskies howled, and the wind began to blow.
It was icy cold, but the hot sweat rolled down my cheeks, and I don't know why;
B And the greasy smoke in an inky cloak went streaking down the sky.

I do not know how long in the snow I wrestled with grisly° fear;
But the stars came out and they danced about ere again I ventured near;
C I was sick with dread, but I bravely said: "I'll just take a peep inside.
I guess he's cooked, and it's time I looked"; . . . then the door I opened wide.

And there sat Sam, looking cool and calm, in the heart of the furnace roar;
And he wore a smile you could see a mile, and he said:

40. **hearkened** (härk'ənd): listened carefully.

41. **derelict** (der'ə-likt): abandoned ship.

Reaching All Students

English Language Learners
After students have completed an initial reading of the poem, give them an opportunity to follow along while they hear it read aloud, live or from the *Audio CD Library.* Point out that the rhyme pattern often helps with pronunciation, as when *close* in l. 15 must rhyme with *froze,* and *sleigh* in l. 27 must rhyme with *day.*

Advanced Learners
Challenge advanced learners to write an additional stanza that describes the speaker's reaction to finding Sam alive. Direct them to imitate the rhyme, rhythm, and other sound effect patterns Service uses. Allow students to work individually or to collaborate with others.



"Please close that door.
It's fine in here, but I greatly fear you'll let in the cold
and storm——
Since I left Plumtree, down in Tennessee, it's the first
time I've been warm."

There are strange things done in the midnight sun
By the men who moil for gold;
The Arctic trails have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

D Reading Skills and Strategies

Responding to the Text

? Did the outcome of the story surprise you? Why or why not? [Possible response: No, because I knew it was going to be a tall tale, and I thought Sam might come back to life like Paul Bunyan.] **How well does the illustration on p. 517 match the way you imagined Sam lying in the furnace, smiling?** [Possible response: It's good, although I pictured him wearing cold-weather gear, not red long johns.]

E Elements of Literature

Atmosphere

? This stanza acts as a refrain, because it repeats the opening stanza exactly. Why does its atmosphere no longer seem eerie or spooky? [Possible response: This time I know that what was "strange" about the cremation of Sam McGee was his survival and his delight at getting warm at last.]

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 92

Test Generator

- Selection Test

Assessing Learning

Check Test: Short Answers

1. **Where is Sam from?** [Tennessee]
2. **Why does Sam stay in the cold north?** [for gold]
3. **Why does the speaker cremate Sam?** [Sam made him promise to do so.]
4. **What effect does cremation have on Sam?** [It revives him; he finally gets warm.]
5. **What request does Sam make at the end of the poem?** [to close the door to keep the heat in]

Browsing in the Files

About the Author. Robert W. Service worked as a bank clerk in the Yukon Territory from 1904 until 1912. He loved the rugged landscape and its equally rugged people—settings and characters like those in "The Cremation of Sam McGee." The cabin where he lived for five years is now preserved in Dawson as a museum. During World War I, Service saw military duty as an ambulance driver. He is chiefly remembered for his postwar writing career as novelist, poet, and balladeer. By 1948 he had turned out six novels, two autobiographical works, three screen adaptations, and some eleven volumes of poems and ballads.

Service later recalled the excitement of writing "Sam McGee": "I took the woodland trail, my mind seething with excitement and a strange ecstasy. As I started in: *There are strange things done in the midnight sun*, verse after verse developed with scarce a check. As I clinched my rhymes I tucked the finished stanza away in my head and tackled the next. . . . Next day, with scarcely any effort of memory I put it to paper. Word and rhyme came eagerly to heel. My moonlight improvisation was secure and, though I did not know it, 'McGee' was to be the keystone of my success."

Students might like to know, however, that once such enthusiasm cooled, Service never thought his work was that good, and he stuck "McGee" away in a drawer with several other poems and forgot about them. Some time later he came across them and sent them to his father, who in turn submitted them to a Toronto publisher. *Songs of a Sourdough* (1907), the book containing "McGee," achieved instant popularity; it was reprinted fifteen times before the year was out.

Meet the Writer

"A Story Jack London Never Got"



Born in Lancashire, England, **Robert W. Service** (1874–1958) immigrated to Canada at the age of twenty. After traveling along the Canadian Pacific coast, he took a job with a bank and was transferred to the Yukon Territory. He wrote his most popular poems there, including "The Cremation of Sam McGee." The poem was inspired by a story Service heard at a party where he was feeling awkward and out of place:

> "I was staring gloomily at a fat fellow across the table. He was a big mining man from Dawson, and he scarcely acknowledged his introduction to a little bank clerk. Portly and important, he was smoking a big cigar with a gilt band. Suddenly he said: 'I'll tell you a story Jack London never got.' Then he spun a yarn of a man who cremated his pal. It had a surprise climax which occasioned much laughter. I did not join, for I had a feeling that here was a decisive moment of destiny. I still remember how a great excitement usurped me. Here was a perfect ballad subject. The fat man who ignored me went his way to bankruptcy, but he had pointed me the road to fortune."

Service left the party and spent the next six hours wandering through the frozen woods in the bright moonlight, writing verse after verse in his head. When he finally went to bed, the poem was complete and Service was satisfied; he didn't even put it on paper until the next day.

More by Robert W. Service

You'll find "The Cremation of Sam McGee," along with "The Shooting of Dan McGrew" and other poems, in *The Best of Robert Service* (Perigee).

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

Students may find the surprise ending of "Sam McGee" the greatest whopper in the collection.

Cultural Connections

Tall tales often arise within work-related groups. Ask students to identify the profession that gave us each of these stories:

- **"Pecos Bill"** [herding cattle]
- **"Paul Bunyan"** [logging]
- **"Sam McGee"** [gold mining]

For what professions of today can students imagine a potential tall-tale hero? [Possible response: baseball: a player with so Bunyanesque a swing that some of the balls he hit are still orbiting Mars.]

Student to Student

Maiden-Savin' Sam: A Ballad

In the wild ol' West there lived a man,
A man by the title of "Maiden-Savin' Sam."
Saving maidens was his hobby and he did it very well,
Bragged about his victories—great stories did he tell.

CHORUS:
Sam, Sam, Maiden-Savin' Sam,
Greatest maiden saver in all of the land.
Saved all the short ones, all the tall ones, too,
With his hat on his head and spurs on his shoes.

"One day a herd of buffalo crossed the land,
Biggest gaw-darned herd in all the land!
I was a-watchin' them, watchin' was I,"
Sam began the story, with a twinkle in his eye.

CHORUS:
Sam, Sam, Maiden-Savin' Sam . . .

"Now as I was watchin'—'Uh-oh,' says I,
'In the herd's way a pretty maiden does lie.
She's gonna get trampled,' I thought to myself.
'No longer will she be in such radiatin' health.'"

CHORUS:
Sam, Sam, Maiden-Savin' Sam . . .

"I looked all around, and what did I see?
A big, shiny pitchfork just a-waitin' for me.
I picked it up, threw it far and wide,
And now them buffalo are buffalo hide."



CHORUS:
Sam, Sam, Maiden-Savin' Sam . . .

Sam now lies deep in his grave,
Chased one too many bears into a cave.
But never we'll forget him—he was the very best
Of all the maiden savers in all of the West!

—Jenny Ellison
Webb School of Knoxville
Knoxville, Tennessee

Student to Student

In this amusing ballad the hero Maiden-Savin' Sam kills a herd of stampeding buffalo with a pitchfork and saves a woman who was about to get trampled.

A Reading Skills and Strategies
Making Predictions

? From the title of the poem and this chorus, or refrain, what kind of deed do you expect Sam to perform? [He will save a maiden who finds herself in a difficult situation.]

B Elements of Literature
Exaggeration

? What exaggerated feat does Sam accomplish? [He kills a whole herd of buffalo with one toss of a pitchfork, thus saving a maiden from being trampled.]

Connecting Across Texts

Connecting with Other Stories in the Collection

Three of the previously read works are poems, and all are tall tales, filled with one exaggeration after another. Ask students what details make "Maiden-Savin' Sam" a tall tale. [Possible responses: The first verse explains that Sam brags, the chorus says that he saves "all" maidens, and the poem lives up to its promise by having Sam kill a whole herd of stampeding buffalo to save one maiden.] **Ask students, also, which features of "Maiden-Savin' Sam" remind them of one of the previous works.** [Possible responses: The hero is a Westerner, probably a cowboy like Pecos Bill. All the works contain comical or other exaggerations. All the poems use direct quotations or dialogue. All the heroes accomplish the impossible.]

MAKING MEANINGS

First Thoughts

1. Answers will vary, but humorous exaggeration or the fun of specific internal and end rhymes may be mentioned often.

Shaping Interpretations

2. Possible answers include eyes freezing shut and cold piercing like a driven nail.
3. Possible responses include *say/way, McGee/Tennessee, home/roam, cold/gold.* The rhymes help establish rhythm by focusing on the words Service wants emphasized.

Connecting with the Text

4. Possible answers: Yes, a promise is a matter of honor. No, I wouldn't keep a promise that I was forced to make or one that put my own survival at jeopardy.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 163 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 526–530.
2. **Creative Writing/Music** Help students hear the 4-3-4-3 rhythm of the usual ballad stanza by reading stanzas or playing selections that exemplify the form.
3. **Oral Interpretation** Students may wish to review the feature on oral interpretation on pp. 252–253.
4. **Research/Geography** Encourage students to use publications such as *National Geographic* to find pictures of people living in extreme climates and to share these visuals with the class.

MAKING MEANINGS

First Thoughts

[respond] 1. What did you like best (or least) about "The Cremation of Sam McGee"? Why has it been popular for so long, in your opinion?

Reading Check

a. Why is Sam McGee in the Klondike?

b. What does Sam ask the speaker to do? Why?

c. What surprise does the speaker meet with when he carries out Sam's request?

Shaping Interpretations

[describe] 2. Pick your favorite two or three sensory details that help you picture the frozen landscape or feel the cold. Describe the **mental images** these words put into your head.

[analyze] 3. This poem uses both end rhymes and **internal rhymes**—rhymes contained within lines, such as *done* and *sun* in the first line. List three more pairs of internal rhymes in the poem. How do they help to give it rhythm?

Connecting with the Text

[connect] 4. Do you feel that all promises must be kept? If you were the speaker, would you keep this one? Explain.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for Observational Writing

In "The Cremation of Sam McGee," Service helps us see and feel the frozen **setting.** Think of a *place* where you've been or a *natural event* you've witnessed or experienced (such as an earthquake or a heat wave). Jot down all the details you remember that might help readers feel as if they were there.

Creative Writing/Music

2. Boggling Ballad

"The Cremation of Sam McGee" and "Maiden-Savin' Sam" are both **ballads,** poems or songs that tell a story. Write your own ballad about an extraordinary person or event. Use plenty of **exaggeration.** (You might use your Quickwrite as a starter.) Read your ballad aloud, or set it to music and sing it for your class.

Oral Interpretation

3. Rhyme and Reason

Rehearse and perform a dramatic reading of "The Cremation of Sam McGee." What **mood,** or feeling, will your reading create?

Research/Geography

4. Freeze or Fry

Using the Internet or the library, research one of the coldest or hottest places on earth. How do people survive there?

Reading Check

a. Sam is searching for gold.

b. Sam asks the speaker to cremate him after he dies because he can't bear the thought of lying in an icy grave.

c. Much to the speaker's surprise, the fierce heat of the fire thaws Sam out, and he enjoys being warm at last.

Davy Is Born

from **Yankee Thunder: The Legendary Life of Davy Crockett**

Irwin Shapiro



"I can ride a streak o' lightnin', hug a bear too close for comfort, and whip my weight in wildcats!"

The morning Davy Crockett was born, Davy's Pa came busting out of his cabin in Tennessee alongside the Nola-chucky River. He fired three shots into the air, gave a whoop, and said, "I've got me a son. His name is Davy Crockett, and he'll be the greatest hunter in all creation."

When he said that, the sun rose up in the sky like a ball of fire. The wind howled riproariously. Thunder boomed, and all the critters and varmints of the forest let out a moan.

A

go.hrw.com
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Resources

Listening

Audio CD Library

A lively recording of this tale is located in the *Audio CD Library*:

- Disc 11, Track 6

OBJECTIVES

1. Read and enjoy the tall tale
2. Connect the selection to the collection theme

No Questions Asked

The literature in No Questions Asked gives students the chance to read a selection for enjoyment and enrichment as they further explore the collection theme. Annotated questions in the margins of the Teacher's Edition should be considered optional. No follow-up questions will appear after the selection.

In this tall tale of Davy Crockett's infancy, the great Tennessee hunter arrives as a 200-pound baby. Portentous imagery proclaims his extraordinary and fierce nature ("thunder boomed," etc.). Though all the Crocketts are larger than life, they're astounded when baby Davy speaks—and asks for a sip of kerosene. He then declaims his famous bragging speech ("I'm half horse, half alligator" and other exaggerations) until his aunt tells him to behave, which he politely does. Uncle, though, won't hear of rearing this titan of an infant in a cradle. The family plants Davy in the earth, watering him with wild buffalo's milk, where he starts to "grow proper." Then one morning the family rushes to protect Davy from an approaching hurricane, only to find that he has apparently stopped the hurricane in its tracks and absorbed its height and power: The sky is blue, and Davy's head now pokes through the clouds. He is so powerful that his voice sets off an avalanche miles away. The family decides to uproot him to help him "grow down to man-size." The uprooted Davy repeats his bragging speech (with variations), and once again thunder booms, winds howl "riproariously," and "all the critters . . . of the forest let out a moan."

A Cultural Connections

Folk Heroes

In myths and other stories the birth of heroes is often accompanied by spectacular natural phenomena. Folk heroes like Davy Crockett also share most of the qualities of mythic heroes like Hercules. They are portrayed as immensely strong, ingenious, and courageous. Have students watch for Davy's heroic attributes as they read.

A Appreciating Language

Onomatopoeia

Point out that *rockety-whump* imitates the sound of the cradle. As students read, ask them to watch for other words that echo what they mean. [Possible responses: *howling, crowed, bellowed, buzz, Who-o-o-o-o-p!*]

B Elements of Literature

Exaggeration

? What exaggerations tell you that Uncle Roarious is a tall-tale character himself? [He is so big and tough that he combs his hair with a rake, his singing sounds like a howling storm, and he drinks kerosene oil.]

C Elements of Literature

Verbal Irony

Baby Davy's statement is ironic because the real Davy Crockett did serve in Congress.

D Critical Thinking

Making Connections

? How do Davy's exaggerations differ from those of Laurie in the story "Charles"? [Possible response: Laurie's lies are intended to be believed, while Davy's are strictly for humor—they are beyond belief.]

E Critical Thinking

Speculating

? Why do you think this tall tale uses exaggerations that stress physical strength and toughness? [Possible response: These qualities were necessary to survive the challenges of life on the frontier, and they are also part of any tall tale.]

Then Davy's Pa went back into the cabin. Little Davy was stretched out in a cradle made of a snapping turtle's shell. There was a pair of elk horns over the top, and over the elk horns was the skin of a wildcat. The cradle was run by water power, and it was rocking away—A rockety-whump, rockety-whump.

Now, all the Crocketts were big, but Davy was big even for a Crockett. He weighed two hundred pounds, fourteen ounces, and he was as frisky as a wildcat. His Ma and his Aunt Ketinah stood over Davy, trying to get him to sleep.

"Sing somethin' to quiet the boy," said Aunt Ketinah to his Uncle Roarious, who was standing in a corner combing his hair with a rake.

Uncle Roarious opened his mouth and sang a bit of "Over the River to Charley." That is, it B was meant for singing. It sounded worse than a nor'easter howling around a country barn at midnight.

"Hmmm," said Uncle Roarious. He reached for a jug and took him a sip of kerosene oil to loosen up his pipes.

Davy was sitting up in his cradle. He kept his peepers on his uncle, watching him pull at the jug.

"I'll have a sip o' the same," said Davy, as loud as you please.

That kerosene jug slipped right out of Uncle Roarious's hand. Davy's Ma and his Aunt Ketinah let out a shriek.

"Why, the little shaver can talk!" said Davy's Pa.

"We-ell," said Davy, talking slow and easy-C like, "maybe I don't jabber good enough to make a speech in Congress, but I reckon I got the hang of 'er. It's nothin' to Davy Crockett."

"That's mighty big talk, Son," said Davy's Pa.

"It ought to be," said Davy. "It's comin' from a big man."

And with that he leaped out of his cradle, D kicked his heels together, and crowed like a rooster. He flapped his arms and he bellowed, "I'm Davy Crockett, fresh from the backwoods!



The Granger Collection, New York.

I'm half horse, half alligator, with a little touch o' snappin' turtle! I can wade the Mississippi, ride a streak o' lightnin', hug a bear too close for comfort, and whip my weight in wildcats! I can out-eat, out-sleep, out-fight, out-shoot, out-E run, out-jump, and out-squat any man in these here United States! And I will!"

Aunt Ketinah eyed him as if he was a little bit of a mosquito making a buzz.

"That'll be enough o' your sass," said she, kind of sharp-like. "Now get back into your cradle and behave."

"Yes, ma'am," said Davy. He was always polite to the ladies.

"No such thing!" said Uncle Roarious. "Settin' in the cradle won't grow him none! We've

Reaching All Students

Struggling Readers

After a first reading, work with students to create a chart or list of the wildly exaggerated details included in this account of Davy Crockett's infancy. Students might begin by listing "talks early" and "big," going on from there. Have students support their ideas with details from the text, such as "asks for a sip of kerosene from the cradle" and "weighs 200 lbs. 14 oz. at birth."

English Language Learners

Students will again encounter dialectal variations of standard English. Encourage them to use context clues to derive the meaning of expressions such as *busting out, riproariously, critters and varmints, a nor'easter howling, peepers, whip my weight, a sight* as in *a sight friskier, sass, growed,* and *right* as in *right pretty.*

got to plant him in the earth and water him with wild buffalo's milk, with boiled corncobs and tobacco leaves mixed in."

"Can't do any harm," said Davy's Ma.

"Might do good," said Davy's Pa.

"Suits me," said Davy. "Let's give 'er a try."

So they took Davy out to Thunder Shower Hill and planted him in the earth. They watered him with wild buffalo's milk, with boiled corncobs and tobacco leaves mixed in. The sun shone on him by day, and the moon beamed down on him by night. The wind cooled him and the rain freshened him. And Davy Crockett began to grow proper.

One morning Davy's Pa got up as usual and looked out the window. Instead of the sun shining, it was like a cloudy night with fog and no moon. Davy's Pa had never seen it so dark in all his born days.

"Hurricane's comin' up," he said to Uncle Roarious, who was standing in a corner buttoning up his cast-iron shirt.

"We'd better water Davy before she breaks," said Uncle Roarious.

Davy's Pa and Uncle Roarious each picked up a barrel of wild buffalo's milk, with boiled corncobs and tobacco leaves mixed in. Davy's Ma and Aunt Ketinah followed along, carrying another barrel between them.

But when they got outside there wasn't a sign of a hurricane. There wasn't a hurricane coming up, going down, or standing still. There wasn't any hurricane at all. The sky was blue with little white clouds, and the sun was shining just as pretty. Only reason it was so dark was that Davy's shadow was falling over the cabin.

"Davy must have growed some," said Davy's Ma, and they all hurried over to Thunder Shower Hill. Davy was standing on tiptoe with his head poked through a cloud. He was taller than the tallest tree, and a sight friskier.

Uncle Roarious let out a yip and Davy leaned down. Davy wiped a bit of cloud out of his eye and said, "I've been lookin' over the country. She's right pretty, and I think I'm goin' to like 'er."

"You'd better," said Aunt Ketinah, kind of snappy-like. "She's the only one you've got."

"Yes, ma'am!" roared out Davy. His voice was so loud it started an avalanche at Whangdoodle Knob, thirty miles away. The trees all around flattened out, and Aunt Ketinah, Uncle Roarious, and Davy's Ma and Pa fell over from the force of it.

Davy's Pa picked himself up and shook his head.

"He's too big," he said.

"Oh, I don't know," said Uncle Roarious. "He'll settle some."

"No," said Davy's Pa, "he's too big for a hunter. It wouldn't be fair and square."

"What are we goin' to do?" asked Uncle Roarious.

"Only one thing *to* do," said Davy's Pa. "We've got to uproot him and let him grow down to man-size."

So Davy's Ma and Pa, his Aunt Ketinah, and his Uncle Roarious uprooted Davy. Soon as his feet were free, Davy leapt high into the air. He kicked his heels together, flapped his arms, and he bellowed, "Look out, all you critters and varmints o' the forest! For here comes Davy Crockett, fresh from the backwoods! I'm half horse, half alligator, with a little touch o' snappin' turtle! I can run faster, jump higher, squat lower, dive deeper, stay under water longer, and come up drier than any man in these here United States! Who-o-o-o-o-p!"

Uncle Roarious listened to Davy and he looked at Davy. Then he said, "He's strong, but he's quirky."

Davy's Pa looked at Davy and he listened to Davy.

"He'll do," he said. "He'll do for a Crockett till a better one comes along."

And when Davy's Pa said that, lightning flashed and thunder boomed. The wind howled riproariously, and all the critters and varmints of the forest let out a moan.

F Reading Skills and Strategies

Making Inferences

? What happened to the hurricane? What details in the story support your inference? [Possible response: Baby Davy apparently absorbed all the height and power of the hurricane, maybe by breathing it in, because the hurricane has simply disappeared, and Davy has suddenly grown so tall that his head pokes through the clouds.]

G Cultural Connections

Frontier Skills

Davy's family wants him to "grow down" to normal human size because he is so big that his voice can start an avalanche thirty miles away, and it wouldn't be fair for somebody that big and powerful to become a hunter. This plot twist reveals how greatly settlers of the frontier valued the *skill* of the hunter. Some of them respected the animals they hunted and viewed them as worthy opponents in the struggle for survival.

H Historical Connections

The Real Davy Crockett

Before he began his political career, the real Davy Crockett had indeed been a hunter in the wild area of western Tennessee. He had also fought against the Creek Indians in Alabama and Florida and served as a colonel in the Tennessee militia. Crockett's own exaggerated stories of his rough and adventurous life made him a romantic hero. Though he was an acknowledged humorist who told tall tales about his exploits, it is uncertain how much of Crockett's own voice is contained in the stories told about him.

I Reading Skills and Strategies

Making Predictions

? What will happen next? Jot down some ideas for adventures or accomplishments that might occur in the next few chapters of the saga of Davy Crockett, and compare your responses with those of your classmates.

Listening to Music



"The Ballad of Davy Crockett" by Tom Blackburn and George Bruns, performed by Bill Hayes, Fess Parker, Tennessee Ernie Ford, and others

One of the hit TV miniseries of 1955 was *Davy Crockett*, a Disney production starring Fess Parker in the title role. The show's theme song, "The Ballad of Davy Crockett," ran to 23 stanzas in its complete version, although recordings and on-air renditions were invariably shortened. The original recording by Bill Hayes reached number 1 on the pop charts; Fess Parker's version and that of popular 1950s country-and-western singer Tennessee Ernie Ford both made it to number 5.

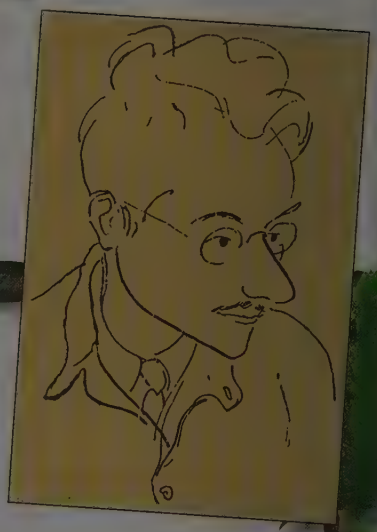
Activity

Have students listen to the song to hear more about Davy Crockett's exploits. Tell them to jot down, as they listen, the feats the song attributes to Crockett and to categorize them as accurate fact, exaggeration, or pure fiction. After students discuss their evaluations, ask them to add their own stanza to the song.

Browsing in the Files

About the Author. Like many authors, Irwin Shapiro worked at a variety of jobs before finding success as a writer. His early jobs included typing, selling shoes, clerking in a bookstore, working with groups in a country school, reading manuscripts for motion-picture companies, working the lathe in a machine shop, serving as a seaman, acting as editor for *Scholastic* magazine and *Facts on File*, and serving on the staff of a theater and film magazine. His literary career took off in 1943 with his first book, *How Old Stormalong Captured Mocha Dick* (illustrated by Donald McKay). He wrote nonfiction as well as fiction over the course of his career, including works about the presidents of the United States and the story of flight from ancient times through the space age. Other "heroes" whose exploits he retold included Casey Jones, Daniel Boone, and Lassie, the famous dog.

A Critic's Comment. A reviewer in the *New York Times* had this to say about Shapiro's first book, *How Old Stormalong Captured Mocha Dick*: "Children won't know which is funnier, the yarn or its pictures. They are perfectly matched, and the book is the freshest, most rollicking one that [children] . . . will have found in a long time."



Meet the Writer

"Which Davy Crockett?"

Irwin Shapiro (1911–1981) studied painting in college, but his interest in American folklore led him to a career in writing. He wrote more than forty books, including a collection of tall tales and books for children about such legendary figures as John Henry, Paul Bunyan, and Daniel Boone. In his introductory note to *Yankee Thunder: The Legendary Life of Davy Crockett,* he writes:

"The biographer of Davy Crockett is immediately confronted with a problem: Which Davy Crockett shall he write about? For if there ever was a man of multiple identity, that man was Davy Crockett.

First of all there was—or at least there exists some fairly reliable evidence to that effect—the flesh-and-blood Crockett, the frontiersman and hunter of early Tennessee. There was the historical Crockett, with his heroic exploits at the Alamo duly recorded in history. There was the political Crockett, a figure alternately built up and deflated by the Jacksonites and anti-Jacksonites. . . . And then there was the mythical Crockett, the Crockett of legend and folksay, of the tall tales and fireside yarns and almanac stories—the veritable yaller blossom of the forest, half horse, half alligator, with a little touch of snapping turtle, the ring-tailed roarer who could bring a coon out of a tree, ride a streak of lightning, wade the Mississippi, and come down off the Peak o' Day with a piece of sunrise in his pocket.

It was to this last Crockett, in the grand American tradition of Paul Bunyan, John Henry, Old Stormalong, and Pecos Bill, that I turned as being obviously the most credible, authentic, significant, and true."

Making the Connections

Connecting to the Theme: "Sneaky Tricks and Whopping Lies"

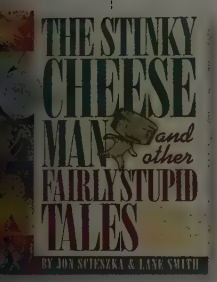
Have students review the whopping lies in "Davy Is Born." Then create groups of four to predict sneaky tricks Davy could have been involved in as he grew up. Have the groups report their ideas to the class, and let the class choose one idea to use as the basis of an oral tall tale. Call on a student to begin the tale with one sentence. Then select students at random to add additional sentences involving whopping exaggerations or lies until each has contributed and the tale is complete. Tape-record the story-telling session. Let students review the tape in order to polish the tale, write it down, and make a second recording or oral presentation for other classes or for parents at Open House or parent conferences.

READ ON

Women of Valor



In *Cut From the Same Cloth: American Women of Myth, Legend, and Tall Tale* (Philomel), Robert D. San Souci proves that males aren't the only ones with a gift for sneaky tricks and whopping lies. Here are the adventures of Molly Cotton-Tail, Brer Rabbit's clever wife; Sister Fox, the brains behind Brother Coyote; and others including the Star Maiden, Annie Christmas, and Sweet Betsey from Pike.



Fractured Folklore

You may have heard the stories of the ugly duckling, the frog prince, and Cinderella more times than you'd like to remember—but what about the *really* ugly duckling, the *other* frog prince, and Cinderumpelstiltskin, "the girl who really blew it"? You'll find these and more in Jon Scieszka and Lane Smith's *The Stinky Cheese Man and Other Fairly Stupid Tales* (Viking).

Trickster Treats



In *Tales of an Ashanti Father* (Beacon Press), Peggy Appiah reveals how the great trickster Ananse the Spider outwits the python and how he's punished for his bad manners. You'll also find out why the lizard stretches his neck, why the leopard has spots, and more in this collection of tales from Ghana.

Other Picks

- Mark Twain, *The Adventures of Tom Sawyer* (available in the HRW library). Tom gets in and out of more trouble than you can imagine in this comic novel set in frontier America.
- Joseph Bruchac, *Hoop Snakes, Hide Behinds, & Side-Hill Winders: Adirondack Tall Tales* (Crossing Press). Read about a mosquito the size of a cow, the pit bulltrout, and other unlikely forms of wildlife.
- Richard Chase, *American Folk Tales and Songs* (Dover). Sample Appalachian humor and culture with "Jack tales" (about the trickster hero of "Jack and the Beanstalk" fame), tall tales, ballads, and jokes.

READ ON

Works suggested here offer a wide range of tall tales, fairy tales, trickster stories, and other fiction that extends the theme "Sneaky Tricks and Whopping Lies."

Portfolio Assessment Options

The following projects can help you evaluate your students' reading accomplishments outside class. Videotapes or audiotapes of completed projects may be included in students' portfolios.

- **Perform Reader's Theater** Students may work in groups to script and act out dramatic or humorous scenes from books they have read. They should explain how the scene fits into the book and then perform it, either with or without props, sets, and costumes.
- **Form Storytelling Clubs** Students who love to tell stories can form clubs to tell tales from the books they have read. They can practice with each other, improving their recall, ad-libbing, and timing. Once they are comfortable with the process, have them present their favorite stories to the class.
- **Videotape Tales and Whoppers** Students with a director's eye can organize a troupe of players to act out and videotape a scene from a book. If possible, after students have rehearsed adequately, have them tape on location at an appropriate site nearby. Have them use simple costumes, such as hats or masks. Encourage several camera people to film the same scene from different viewpoints. Screen the resulting videotapes in a class video festival.
- **Create Nonsense Art** Some unlikely creatures and suspenseful crises beg for illustration. Artists can create collages or sketch, paint, or sculpt scenes, characters, or creatures of their choice from the books they have read. Ask students to display their works to the class and to explain the choices they made as they worked.

MAIN OBJECTIVE
Write an essay describing something observed

PROCESS OBJECTIVES
1. Use appropriate prewriting techniques to identify and develop a topic
2. Create a first draft
3. Use Evaluation Criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- or peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **One-Stop Planner**
 CD-ROM with Test Generator

BUILDING YOUR PORTFOLIO

Writer's Workshop

Technology HELP

See Writer's Workshop 1 CD-ROM. *Assignment: Observational Writing.*

ASSIGNMENT
Write an essay describing something you've observed.

AIM
To inform.

AUDIENCE
Your teacher and classmates.

DESCRIPTIVE WRITING

OBSERVATIONAL WRITING

For your **observational writing** assignment, you'll observe your subject closely and write a detailed **description** of what you see.

Professional Model

In this excerpt, Mark Twain describes an unusual person he observed in 1861 while traveling through Kansas by stagecoach with his brother.

After supper a woman got in who lived about fifty miles further on, and we three had to take turns at sitting outside with the driver and conductor. Apparently she was not a talkative woman. She would sit there in the gathering twilight and fasten her steadfast eyes on a mosquito rooting into her arm, and slowly she would raise her other hand till she had got his range, and then she would launch a slap at him that would have jolted a cow; and after that she would sit and contemplate the corpse with tranquil satisfaction—for she never missed her mosquito; she was a dead shot at short range. She never removed a carcass, but left them there for bait. I sat by this grim Sphinx and watched her kill thirty or forty mosquitoes—watched her, and waited for her to say something, but she never did.

—Mark Twain, from *Roughing It*

Writer clearly identifies the subject of the observation.

Writer helps the reader picture the subject by presenting a detailed description of her behavior.

Writer's choice of words and selection of details reveal his attitude toward the subject: He finds her odd and comical.

Resources: Print and Media

Writing and Language

- *Portfolio Management System*
 Prewriting, p. 164
 Peer Editing, p. 165
 Assessment Rubric, p. 166
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 29
 Revision Strategy Transparencies 15, 16
- *Writer's Workshop 1 CD-ROM*
 Observational Writing



Prewriting

1. Writer's Notebook

WORK IN PROGRESS

Go back to the notes you made in your Writer's Notebook for this collection. Is there a person, a place, or a thing mentioned in one of your entries you'd like to explore further? Does one of the assignments give you an idea for a different subject? If not, try responding to the Freewriting prompt below.

2. Freewriting

Write whatever comes to mind about three of these topics:

- someone you see frequently but don't know very well
- someone you see frequently but don't know at all
- a place where you went on vacation
- a place where you go every day
- a place where you used to spend a lot of time
- the roughest weather you've ever seen
- what you see from a classroom window (or from a window at home)
- your room
- an animal you have observed (ant, worm, bird, cat, gerbil)
- a scientific experiment you've observed (if you want to be a scientist, you should be skilled at observational writing)

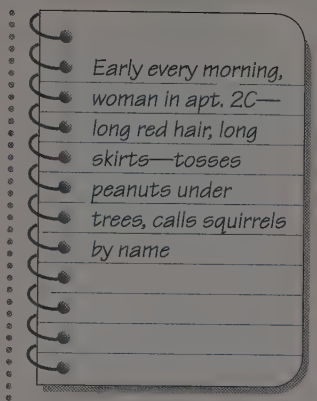
3. Choosing a Subject

Before deciding on your subject, ask yourself these questions:

a. Can I observe this subject directly? If not, can I picture it clearly enough to write a vivid description of it?

b. Do I find it interesting? Would it interest a reader?

c. Does the subject provide enough sensory details for a good description?



What I recall: Her smile, lilting voice; squirrels hurrying to her; out in rain, winter dark, snow

What I observe: From my window—she holds wicker basket with different kinds of nuts; dog walkers say hi but keep their dogs away

Introducing the Writer's Workshop

- Bring examples of vivid observational writing (or description) to class for students to read. Good sources are newspaper feature articles, magazine articles, passages from novels, or short stories.
- Ask students to discuss the examples of observational writing. Lead them to see that observational writing is primarily description, although—as in the Professional Model—character, setting, and action are also included.

Teaching the Writer's Workshop

Prewriting

- Have students use the techniques suggested on pp. 527–528 (or any others that may be helpful to them) to come up with ideas.
- Help students evaluate notes they have taken while reading the collection as potential sources for a topic.
- Have students evaluate their choices according to the criteria listed under Choosing a Subject. Encourage them to find other topics if theirs do not generate positive answers to the questions.

Reaching All Students

Struggling Writers

Group students according to their favorite selection from the collection, and have them discuss how the characters were described in the selection. Tell students to pay special attention to the passage where the main character is first introduced. If students have difficulty selecting a topic, place them in pairs to discuss their observations with each other. Have the partners ask questions to elicit more details from each other.

English Language Learners

Prepare students to begin the observational writing assignment by having the class practice observing a person, place, or event in the classroom, in a picture, or in a short segment of videotape. List observations on the board as students suggest them. If necessary, ask questions to elicit more specific details.

Advanced Learners

Tell students that some writers, like Shirley Jackson, use strong adverbs and adjectives in their writing. Others focus on precise nouns and vivid verbs. Ask students to draft a sentence or two using each of these techniques, analyze the results with a partner, and adopt the technique that seems better suited to their topics and their personal styles.

4. Gathering Details

Gather as many details about your subject as you can, either by observing your subject directly or by drawing on your memory. You may find it helpful to use a chart like the one below.

Sensory Details	Events	Impressions
—sound of huge drums pounding —sight of bright cloth —feeling of tropical heat	acrobats making the dragon dance, jumping over bridges	It was fantastic!

An occasional **figure of speech,** or imaginative comparison, can add color to your writing and help your reader picture the subject of your observation. In the Professional Model on page 526, for example, Mark Twain describes a woman killing mosquitoes as a "dead shot," as if she were a big-game hunter, and calls her a "Sphinx," comparing her to the mysterious creature in Greek mythology. (To review figures of speech, go back to pages 41–42.)

5. Organizing

Here are three common ways of organizing ideas and structuring your observational essays.

a. **Spatial order,** describing details according to location—near to far or far to near, left to right or right to left, top to bottom or bottom to top, clockwise or counterclockwise. Spatial order helps readers see an entire scene. It is often used in descriptions of places. (The word *spatial* comes from the Latin word for "space." When spatial order is used, things are described as they are arranged "in a space.")

b. **Order of importance,** putting the most important details at the beginning or at the end for emphasis. Writers may use order of importance to help convey their feelings about a subject. This type of organization works well in descriptions of people and objects.

c. **Chronological order,** arranging details in the order in which they occur or the order in which you notice them as you observe your subject. Chronological order usually works best in descriptions of events. For example, if you were to write about what you observed happening in a scientific experiment, you would probably use chronological order.

Strategies for Elaboration

Exercises in Observation and Description

To polish your observational skills, practice on the most difficult subject to see objectively—yourself. Picture yourself as you appear right now. What do you look like? How are you dressed? If you were observed by a stranger, what would he or she be able to tell about you from your appearance? Take notes on your observations.

Sensory Details

Sight: face like a rosy apple

Hearing: drip of water from faucet

Smell: sour smell of old milk

Taste: sweet flavor of ice cream

Feeling: scratchy wool sweater

Crossing the Curriculum

Science

Have students work in pairs to find examples of descriptive scientific writing from appropriate magazines. Before students begin their research, have them list characteristics of descriptive writing based on the language of the Professional Model on p. 526. When they have found their articles, have them list characteristics from the scientific description. Students should compare the two types of descriptions.

Art

Allow students to base their observational description on a favorite work of art that illustrates a folk tale or tall tale. The illustration may be one that appears in their textbook or one they have located in a collection of stories, an encyclopedia of art, or another work.

Drama

Allow students who have chosen to describe an event to improvise a dramatization of the event and then discuss with each other the vivid verbs, precise nouns, and colorful adjectives and adverbs that will help bring the event to life.

Drafting

Before you start your first draft, decide how to arrange your ideas. You can use one of the three patterns of organizing described on page 528 or come up with your own arrangement—whatever works best for your subject and details.

Student Model

In this piece the writer describes an event he observed while celebrating the Chinese New Year with his family in Singapore.

A dragon dance was held, starting in the front yard and gradually making its way inside. This procession was to drive all spirits of evil away from my grandma's house. It was fantastic! In the corner the huge drums were pounded over and over again in steady rhythm as the dragon was dancing around. The dragon was made of a long piece of cloth in a bright design of colors. At the front was a wooden headpiece of a dragon. Two acrobatic professionals would man the dragon, one in the front and one in the back. The headpiece had special features; it could be made to blink and open or close its mouth. The dragon danced around, performing daring feats such as the front part jumping onto the back part and jumping over miniature bridges. The warm weather of the tropics shone down immensely, the dancers sweating, the heat on my back as I stood watching the dancers from the porch.

—Chris Hoe
San Jose, California

Writer introduces his subject and gives his opinion of it.

Sensory details (sounds and sights) are used to help the reader imagine the scene.

Writer moves from a close-up on the dragon's head to a description of the dance.

Writer specifies the setting and his position as observer.

■ *Evaluation Criteria*

Good observational writing

1. *clearly identifies the subject being described*
2. *uses sensory details to help the reader picture the subject and perhaps to hear, smell, taste, and feel it as well*
3. *organizes the details of the essay in a clear, logical order*
4. *describes the way the writer feels about the subject*

Drafting

- If you have not already taught the Student Model, do so with students before they write their drafts.
- Remind students to use every other line when they write their drafts. They should also leave extra space in the right margin for comments and editing marks.

Using the Model

As class members read the Student Model, be sure they understand the side notes. You can extend the discussion with these questions:

- ? How does the writer establish what the essay will be about?
- ? Where does the writer enliven the description by using vivid verbs, precise nouns, and appropriate adjectives and adverbs?
- ? How does the final sentence bring the setting to life?

Evaluating and Revising

Have students use the Evaluation Criteria provided here to review their drafts and determine needed revisions. Ask them to highlight sections of their descriptions that need more details, exchange papers, and give each other advice on ways to improve the writing, such as adding adjectives, developing metaphors, or using an example or direct quotation.

Publishing

Ask students to bring a photograph of their subject to school, if possible. Have each student read the final version aloud to the class and then pass the photograph around so that listeners can see whether the subject looks the way they pictured it.

Reflecting

If students want to include their observational writing in their portfolios, they should date it and attach a brief reflection. Here are some starters:

- I chose this subject because . . .
- My favorite detail in this paper is . . .
- The hardest part of this assignment was . . .
- I think my second draft is better than my first because . . .

Proofreading

Have students proofread their own papers first and then exchange with another student. For this assignment, remind students to be particularly careful of personal pronouns. Are the antecedents clear? Do the pronouns match their antecedents in number and in gender?

If time permits, the final copy should be put aside for at least a day before it is proofread for the final time by the author.

Remind students that they must spell accurately in final drafts. Suggest that they use a spelling checker if they are using a computer that has one. Make sure students understand that a spelling checker will not alert them to errors involving homophones and homographs.

Resources

Peer Editing Forms and Rubrics

- *Portfolio Management System*, p. 165

Revision Transparencies

- *Workshop Resources*, p. 29

Grading Timesaver

Rubrics for the Writer's Workshop assignment appear on p. 166 of the *Portfolio Management System.*

Language/Grammar Link HELP

Personal pronouns: page 459. Two pronoun problems: page 471. Pronoun reference: page 479. Pronoun-antecedent agreement: page 495. Don't double your subject with a pronoun: page 511.

Sentence Workshop HELP

Varying sentence length: page 531.

Proofreading Tip

Check your pronouns: Have you used the correct form (*I* or *me*, *she* or *her*)? Are antecedents clear? Does the pronoun match its antecedent in number and gender?

Communications Handbook HELP

See Proofreaders' Marks.

Evaluating and Revising

1. Peer Response

a. Read your first draft aloud to a classmate. Afterward, ask your partner these questions:

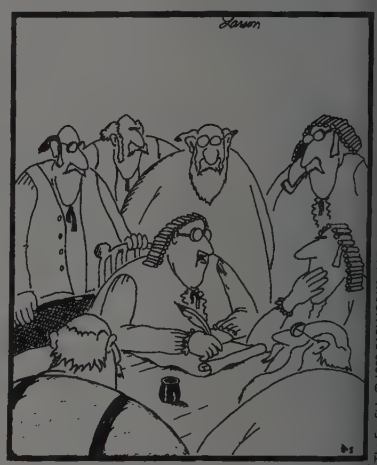
- What did you picture as I was reading?
- What detail can you recall most clearly?
- What confused you?

b. Exchange papers with your partner. Find places in his or her paper where you think details should be added. Write in pencil or attach stick-on notes. (For example, "I'd like to know more about what the fish you caught looked and felt like.") Check to make sure that all pronouns have been used correctly. Exchange papers with your partner again, and use your partner's comments to help you write your second draft.

2. Revising Sentence and Paragraph Length

Look over your essay one last time, **scanning** (reading very quickly) to check sentence and paragraph length.

- Are many of your sentences about the same length? Consider combining some of the short sentences into longer ones or splitting long sentences into shorter ones.
- Are your paragraphs too long? Give your reader a break by dividing long paragraphs into shorter ones, each focusing on one **main idea.**
- Are your paragraphs short and choppy? You may want to add more details to a choppy paragraph or combine it with another paragraph.



"So, then . . . Would that be 'us the people' or 'we the people?' "

The Far Side © 1985 FARWORKS, INC. Used by permission.

BUILDING YOUR PORTFOLIO

Sentence Workshop

Varying Sentence Length

In earlier Sentence Workshops, you learned how to develop a sentence fragment into a full sentence and how to divide a run-on sentence into two or more sentences. You learned how to combine short sentences to create longer ones and how to divide a long sentence into shorter sentences. At this point you may be wondering, how long is a sentence *supposed* to be, anyway?

In fact, there is no one "right" length for a sentence. Paragraphs that include sentences of different lengths make for more interesting reading than paragraphs made up of sentences that are all the same length.

"At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. **[21 words.]** None of them looked to me haggard enough. **[8 words.]** No one stood up in the meeting and apologized for the way her son had been acting. **[17 words.]** No one mentioned Charles. **[4 words.]"**

—Shirley Jackson, "Charles" (page 476)

"Philoprogenitiveness, says we, is strong in semirural communities; therefore, and for other reasons, a kidnapping project ought to do better there than in the radius of newspapers that send reporters out in plain clothes to stir up talk about such things. **[41 words.]** We knew that Summit couldn't get after us with anything stronger than constables and, maybe, some lackadaisical bloodhounds and a diatribe or two in the *Weekly Farmers' Budget*. **[28 words.]** So, it looked good. **[4 words.]"**

—O. Henry, "The Ransom of Red Chief" (page 482)

Writer's Workshop Follow-up: Revising

Count the words in each sentence of your observational writing piece. If most of your sentences are similar in length, try adding variety to your paragraphs by splitting up some of the longer sentences or combining some of the shorter sentences.

Try It Out

Rewrite the following paragraph, changing some of the sentences to vary sentence length. Be sure to compare your rewritten versions in class. Are any two versions alike?

Some of my favorite novels have tricksters as their main characters. Tom Sawyer is an example of a famous trickster in fiction. He is always playing tricks and getting into trouble. Once, his aunt Polly tells him to whitewash the fence. He tricks other children into doing it for him. Another time Tom gives his medicine to his cat. Tom is a troublemaker, but he has a good heart.

OBJECTIVES

1. Recognize effect of sentence length
2. Vary sentence length appropriately

Resources

Workshop Resources

- Worksheet, p. 51

Try It Out

Possible Answers

Some of my favorite novels have tricksters as their main characters. Tom Sawyer, an example of a famous trickster in fiction, is always playing tricks and getting in trouble. One day, his Aunt Polly tells him to whitewash the fence, but he tricks other children into doing it for him. Another time, Tom gives his medicine to his cat. Although he is a troublemaker, he has a good heart.

Assessing Learning

Quick Check: Varying Sentence Length

Revise the following paragraph by varying sentence length:

Mark Twain wrote *Adventures of Huckleberry Finn*. Many people think that it is Twain's best work. The story concerns Huck. Huck is the son of the town drunkard. Huck rebels against society's rules. Huck also appears in *The Adventures of Tom Sawyer*. Tom Sawyer shows up in some chapters of *Huckleberry Finn*. Tom continues to play the trickster.

[Possible revision: Many people think that *Adventures of Huckleberry Finn* is Mark Twain's best work. The story concerns Huck, who is the son of the town drunkard and is a rebel against society's rules. Huck also appears in *The Adventures of Tom Sawyer*, and Tom, still playing the trickster, shows up in some chapters of *Huckleberry Finn*.]

Reading for Life

Reading for Different Purposes



OBJECTIVES
1. Identify purpose in reading
2. Recognize purpose of a written work (to inform, entertain, or persuade)
3. Determine usefulness of a book by previewing it
4. Adjust reading rate to suit purpose in reading

Situation

Suppose you are in a library and have a reading list for middle school students. (See the sample list at the right.) Here are strategies to help you select and read a book.

Reading List

E = easy, F = fiction, A = average, P = poetry, C = challenging, NF = nonfiction

Bombeck, Erma. ***Family: The Ties That Bind . . . and Gag*** **E, NF**
These wise and witty essays about family life are fun for all ages to read.

Macaulay, David. ***The Way Things Work*** **C, NF**
This clearly written text explains complicated machinery in a fascinating way.

Silverstein, Shel. ***Where the Sidewalk Ends*** and ***A Light in the Attic*** **E, P**
Both of these collections are more popular than the fiction books at many libraries. This poet seems to know exactly how to appeal to young people.

Soto, Gary. ***Baseball in April*** **E, NF**
These stories are based on Soto's experiences growing up Latino in central California.

Strategies

Recognize your own purpose for reading.

- Are you searching for information? Do you want to be entertained? Are you choosing a book for a book report or another project?

Identify the main purpose of the book you are examining.

- Skim the book's jacket copy (the copy on the cover) or introduction. Is the book fiction or nonfiction? Is its **main purpose** to **inform,** to **entertain,** or to **influence** (persuade)?

Preview your choice.

- If you are reading a nonfiction book for **information,** scan the table of contents. Skim the book's headings and subheadings. Note if the book has illustrations or **graphic organizers,** such as maps, charts, and time lines.
- If you are selecting a book to read for **enjoyment,** read the blurb on the back cover to get an idea of what the book is about. Note the author. Have you read other books by this writer? Did you enjoy them? What do you like about this writer's style?

Adjust your reading rate to suit your purpose.

- If you are reading nonfiction to get information on a subject, read closely. **Reread** any passages you don't understand. Use **context clues** or a **glossary** or **dictionary** to find the meanings of unfamiliar words. Take notes.
- If reading for enjoyment, use a comfortable rate.
- For poetry especially, **read aloud** to hear the sounds.

Using the Strategies

1. Which book from the list above would you read to learn new facts?
2. Which book would you be likely to read aloud?
3. What do you think is the main purpose of Erma Bombeck's book on family?
4. Which book would you recommend to a struggling reader?

Extending the Strategies

Use these strategies to select a book for outside reading. Report to your reading group on how useful the strategies are. Would you add any?

Using the Strategies

Answers

1. *The Way Things Work*
2. *Where the Sidewalk Ends* or *A Light in the Attic*
3. to entertain
4. one of the E (easy) books: *Family,* one of the Silverstein works, or *Baseball in April*

Reaching All Students

Struggling Readers

You might acquaint students with the parts of a nonfiction book by inviting small groups to construct a book. They can use familiar, easy-to-obtain materials, such as items from newspapers and magazines (including cartoons, sports, and other high-interest copy), as well as their own drawings, photographs, short written passages, graphic organizers for sports statistics, and the like. After organizing the material in book form, students can create appropriate headings, a table of contents, a simple index, and other useful guides. As groups present their books to the class, students can discuss what they have learned about what a book has to offer.

English Language Learners

You might explain a book's purpose by reading aloud and discussing brief passages whose intent is to inform, entertain, or persuade. Invite students to locate such passages from their textbooks and to share them with classmates. They can gain practice in adjusting rate by reading aloud, stopping as necessary to paraphrase difficult items. In nonfiction works they can look for tables of contents, headings, and the like. Be sure students understand how to obtain information from simple graphic organizers.



Learning for Life

Community Folklore

Problem

Folklore includes many kinds of cultural traditions: customs, jokes, expressions, anecdotes, recipes, objects with special meanings. Even small groups, such as families, schools, and local communities, have their own culture and folklore. As time passes, though, much of this unique material may be lost or forgotten. How can we preserve our folklore?

Project

Collect and record folklore from a community you belong to, such as your family, school, local community, or state.

Preparation

Choose a group you belong to and ask yourself:

- Are there any expressions or jokes that are unique to this group? How did they start?
- Which holidays or special events are most important to my community? How do we celebrate them? (Think about food, clothing, and activities.)
- Are there any objects of special significance to the group? What are the stories behind them?

As you **brainstorm,** take notes on your memories and ideas.

Procedure

To expand your collection of community folklore, **interview** two members of the group. What can they tell you about the origins of the traditions? What details or comments can they add to your descriptions?

You might also ask other questions. For example, if you're interviewing a family member, you could ask if the person knows any interesting stories about the following:

- how your family came to this country
- how your parents or other relatives met and married
- unusual people in your family's history
- the effect of any world events on your family

Presentation

Present what you have learned to your classmates in one of the following formats (or another that your teacher approves).

1. Flat Scrapbook

Make a "flat scrapbook": Tape photographs or drawings of traditional ceremonies or objects to a poster. Write captions for the pictures.

2. Time-Capsule Report

Write two or three paragraphs describing a single item of community folklore in as much detail as possible. Assume that your report will be put in a time capsule for future generations to discover.

3. Oral History

Record yourself on audiotape or videotape talking about your community folklore. Focus on one or two items. You might, instead, record an interview with someone who has special knowledge about your community folklore.

Processing

Round robin. With a small group of classmates, share your responses to these questions.

1. What is one new thing you learned from someone you interviewed?
2. What is the most interesting thing you learned from a classmate's presentation?

OBJECTIVES

1. Select a community, choose a significant subject of interest to that community, and conduct interviews to collect information
2. Choose and complete a project (flat scrapbook, report, or oral history)

Resources

Viewing and Representing

HRW Multimedia Presentation Maker

Students may wish to use the *Multimedia Presentation Maker* to present the folklore they have collected and recorded.

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 167 of the *Portfolio Management System.*

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Thinking creatively • Using resources well • Acquiring data • Interpreting information	• Acquiring information • Evaluating data • Demonstrating individual responsibility • Exhibiting integrity	• Organizing and maintaining files for information • Processing information • Communicating ideas and information • Selecting materials and equipment • Applying technology to specific tasks

Collection Seven

The American Hero: Myth and Reality

Theme

There Must Be Heroes *In all cultures, people choose role models and heroes to admire and emulate. These special people are figures who embody the values of the culture. Here are some heroes and heroic types that Americans look up to.*

Reading the Anthology

Reaching Struggling Readers

The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T533C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas. Selection Skill Lessons provide reading instruction and practice specific to particular pieces of literature in Collection Seven.

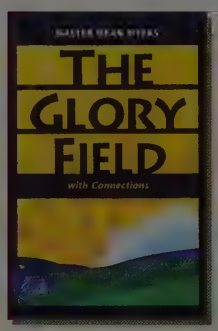
Reading Beyond the Anthology

Read On

Collection Seven includes an annotated bibliography of books suitable for extended reading. The suggested books are related to works in this collection by theme, by author, or by subject. To preview the Read On for Collection Seven, please turn to p. T609.

HRW Library

The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. The Connections are magazine articles, poems, or other pieces of literature. Each book in the *HRW Library* is also accompanied by a Study Guide that provides teaching suggestions and worksheets. For Collection Seven, the following titles are recommended.



THE GLORY FIELD
Walter Dean Myers
This novel about a family that has been in America for 241 years focuses on Malcolm, a descendant of the great Muhammed Bilal, who struggles to follow the precedent set by his ancestors.



SOUNDER
William Armstrong
A young boy and a devoted hunting dog spend years searching for the father who sacrificed his freedom in an effort to feed his hungry family.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
Paul Revere's Ride (p. 536) Henry Wadsworth Longfellow	Monitor Your Comprehension, pp. 536, 542	Rhythm, pp. 536, 542			Compare the Factual Basis of a Poem with the Author's Version, p. 543 Respond to a Quotation, p. 543	Prepare and Present a Dramatic Reading, p. 543	Design a Page for a Newspaper, p. 543
Elements of Literature: Sound Effects (p. 544)		Meter, p. 544 Free Verse, p. 544 Rhyme, p. 544 Sound Effects, p. 544				Guidelines for Reading a Poem, p. 545	
Too Soon a Woman (p. 546) Dorothy M. Johnson	Summarize, pp. 546, 552	Motivation, pp. 546, 552 Title, p. 552 Conflict, p. 552	Colons Before a List, p. 554	Spelling Consonant and Vowel Sounds, p. 554	Identify the Traits of a Hero, p. 553 Write a Sequel, p. 553	Write and Perform an Interior Monologue, p. 553	Make a Story Map, p. 552 Make an Attribute Wheel, p. 553
Reading Skills and Strategies: Previewing and Reviewing (p. 555)	Preview, p. 555 Review, p. 555						
from **Harriet Tubman: Conductor on the Underground Railroad** (p. 556) Ann Petry	Preview and Review, pp. 556, 570 Reread, p. 570 Main Idea, p. 570	Allusion, p. 556 Irony, p. 570 Primary Sources, p. 570	Join Independent Clauses, p. 572 • Conjunction • Semicolon	Word Maps, p. 572	Write a Diary Entry from a Character's Point of View, p. 571	Plan and Present a Performance of Spirituals, p. 571	Draw a Map Showing Fugitive Slave Routes, p. 571
The People Could Fly (p. 573) Virginia Hamilton	Compare and Contrast Texts, pp. 573, 578	Style, pp. 573, 578 Figures of Speech, p. 573	Use a Semicolon to Join Independent Clauses, p. 579	Verbs with *-cede, -ceed,* and *-sede,* p. 579	Develop Research Questions, p. 578 Write a Journal Entry, p. 578		Use a Venn Diagram to Compare and Contrast, p. 578
The Drummer Boy of Shiloh (p. 580) Ray Bradbury **The Deserter** *from* **Across Five Aprils** (p. 586) Irene Hunt	Describe Mental Images, pp. 580, 585 Prior Knowledge, pp. 586, 598	Figures of Speech, pp. 580, 585 Historical Fiction, pp. 586, 598 Conflict, p. 598	Capitalize and Punctuate Titles, p. 600	Determine Word Origins, p. 600 Make a Word Map, p. 600	Research, p. 599 Write a Diary Entry, p. 599 Write a Letter, p. 599 Make and Support a Judgment, p. 599	Prepare and Present a Dialogue Between Characters, p. 599	Draw a Picture of an Image, p. 599
Barbara Frietchie (p. 601) John Greenleaf Whittier	Paraphrase, pp. 601, 605 Summary, p. 601	Narrative Poem, pp. 601, 605			Research Your State Flag, p. 605 Write a Biographical Sketch, p. 605	Prepare and Perform a Dramatic Reading, p. 605	Design a Flag in Honor of a Hero, p. 605
No Questions Asked: Casey at the Bat (p. 606) Ernest Lawrence Thayer	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.						
Speaking and Listening Workshop: Informative Communication (p. 610)	Fact and Opinion, p. 611					Prepare and Present a 3- to-5-Minute Speech, pp. 610–611	Prepare Visual Aids to Accompany a Speech, p. 611
Writer's Workshop: Informative Report (p. 612)					Write an Informative Report, pp. 612–616		
Sentence Workshop: Varying Sentence Structure (p. 617)			Vary Sentence Structure, p. 617		Revise for Sentence Variety, p. 617		
Reading for Life: Reading Graphs and Time Lines (p. 618)	Recognize the Purpose of Time Lines and Graphs, p. 618						Interpret and Evaluate a Graphic, p. 618
Learning for Life: Researching Modern Heroes (p. 619)					Research a Contemporary Hero, p. 619	Create a Commercial, p. 619	Design a Trading Card, p. 619 Create a Mural, p. 619

Collection Seven The American Hero: Myth and Reality

Resources for this Collection

Note: All resources for this collection are available for preview on the *One-Stop Planner CD-ROM 2 with Test Generator.* All worksheets and blackline masters may be printed from the CD-ROM.

Internet Resources
go.hrw.com LE0 8-7

Selection or Feature	Reading and Literary Skills	Language and Grammar
Paul Revere's Ride (p. 536) Henry Wadsworth Longfellow	• *Graphic Organizers for Active Reading,* Worksheet p. 35 • *Literary Elements:* Transparency 9; Worksheet p. 28 • *Literary Elements:* Poetry Transparencies 1–5 Teaching Notes p. 37	• *Daily Oral Grammar,* Transparency 28
Elements of Literature: Sound Effects (p. 544)	• *Literary Elements,* Transparency 9	
Too Soon a Woman (p. 546) Dorothy M. Johnson	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 47 • *Graphic Organizers for Active Reading,* Worksheet p. 36	• *Grammar and Language Links:* Using Colons, Worksheet p. 45 • *Language Workshop CD-ROM,* Colons • *Daily Oral Grammar,* Transparency 29
from **Harriet Tubman: Conductor on the Underground Railroad** (p. 556) Ann Petry **Connections: Go Down, Moses** (p. 568)	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 131 • *Graphic Organizers for Active Reading,* Worksheet p. 37	• *Grammar and Language Links:* Independent Clauses, Worksheet p. 47 • *Language Workshop CD-ROM,* Conjunctions; Semicolons • *Daily Oral Grammar,* Transparency 30
The People Could Fly (p. 573) Virginia Hamilton	• *Graphic Organizers for Active Reading,* Worksheet p. 38	• *Grammar and Language Links:* Independent Clauses, Worksheet p. 49 • *Language Workshop CD-ROM,* Semicolons • *Daily Oral Grammar,* Transparency 31
The Drummer Boy of Shiloh (p. 580) Ray Bradbury **The Deserter** *from* **Across Five Aprils** (p. 586) Irene Hunt	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 182 • *Graphic Organizers for Active Reading,* Worksheet pp. 39, 40	• *Grammar and Language Links:* Capitalizing and Punctuating Titles, Worksheet p. 51 • *Language Workshop CD-ROM,* Punctuating Titles; Using Capital Letters • *Daily Oral Grammar,* Transparencies 32, 33
Barbara Frietchie (p. 601) John Greenleaf Whittier	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 51 • *Graphic Organizers for Active Reading,* Worksheet p. 41	• *Daily Oral Grammar,* Transparency 34
No Questions Asked: Casey at the Bat (p. 606) Ernest Lawrence Thayer	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.	
Speaking and Listening Workshop: Informative Communication (p. 610)		
Writer's Workshop: Informative Report (p. 612)		
Sentence Workshop: Varying Sentence Structure (p. 617)		• *Workshop Resources,* p. 53 • *Language Workshop CD-ROM,* Sentence Structure
Learning for Life: Researching Modern Heroes (p. 619)		

Collection Resources

- *Cross-Curricular Activities*, p. 46
- *Portfolio Management System:* Introduction to Portfolio Assessment, p. 1; Parent/Guardian Letters, p. 99
- *Formal Assessment,* Reading Application Test, p. 117
- *Test Generator,* Collection Test

Vocabulary, Spelling, and Decoding	Writing	Listening and Speaking, Viewing and Representing	Assessment
• *Spelling and Decoding,* Worksheet p. 23	• *Portfolio Management System,* Rubrics for Choices, p. 168	• *Visual Connections,* Videocassette B, Segment 7 • *Audio CD Library,* Disc 12, Track 2 • *Viewing and Representing:* Fine Art Transparency 16 Worksheet p. 64 • *Portfolio Management System,* p. 168	• *Formal Assessment,* Selection Test, p. 102 • *Standardized Test Preparation,* p. 78 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Formal Assessment,* Literary Elements Test, p. 115
• *Spelling and Decoding,* Worksheet p. 24	• *Portfolio Management System,* Rubrics for Choices, p. 169	• *Audio CD Library,* Disc 12, Track 3 • *Portfolio Management System,* Rubrics for Choices, p. 169	• *Formal Assessment,* Selection Test, p. 104 • *Standardized Test Preparation,* p. 80 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 20 • *Spelling and Decoding,* Worksheet p. 25	• *Portfolio Management System,* Rubrics for Choices, p. 170	• *Audio CD Library,* Disc 12, Track 4 • *Viewing and Representing:* Fine Art Transparency 17 Worksheet p. 68 • *Portfolio Management System,* p. 170	• *Formal Assessment,* Selection Test, p. 106 • *Standardized Test Preparation,* pp. 82, 84 • *Test Generator (One-Stop Planner CD-ROM)*
• *Spelling and Decoding,* Worksheet p. 26	• *Portfolio Management System,* Rubrics for Choices, p. 171	• *Audio CD Library,* Disc 12, Track 5 • *Portfolio Management System,* Rubrics for Choices, p. 171	• *Formal Assessment,* Selection Test, p. 108 • *Standardized Test Preparation,* p. 86 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet pp. 21, 22	• *Portfolio Management System,* Rubrics for Choices, p. 172	• *Audio CD Library,* Disc 13, Tracks 2, 3 • *Portfolio Management System,* Rubrics for Choices, p. 172	• *Formal Assessment,* Selection Tests, pp. 110, 112 • *Standardized Test Preparation,* p. 88 • *Test Generator (One-Stop Planner CD-ROM)*
	• *Portfolio Management System,* Rubrics for Choices, p. 174	• *Audio CD Library,* Disc 13, Track 4 • *Portfolio Management System,* Rubrics for Choices, p. 174	• *Formal Assessment,* Selection Test, p. 114 • *Standardized Test Preparation,* p. 90 • *Test Generator (One-Stop Planner CD-ROM)*
		• *Audio CD Library,* Disc 13, Track 5 • *Viewing and Representing:* Fine Art Transparency 18; Worksheet p. 72	
			• *Portfolio Management System,* p. 175
	• *Workshop Resources,* p. 33 • *Writer's Workshop I CD-ROM,* Report of Information		• *Portfolio Management System,* p. 176
		• *Viewing and Representing,* HRW Multimedia Presentation Maker	• *Portfolio Management System,* Rubrics, p. 179

OBJECTIVES

1. Read literature in different genres on the theme "The American Hero: Myth and Reality"
2. Interpret literary elements with special emphasis on sound effects
3. Apply a variety of reading strategies, particularly previewing and reviewing
4. Respond to the literature in a variety of modes
5. Learn and use new words
6. Develop informative communication skills
7. Plan, draft, revise, proofread, and publish an informative report
8. Demonstrate the ability to read graphs and time lines
9. Explore through a variety of projects how the media affect our perception of celebrities and their influence on us

Writer's Notebook

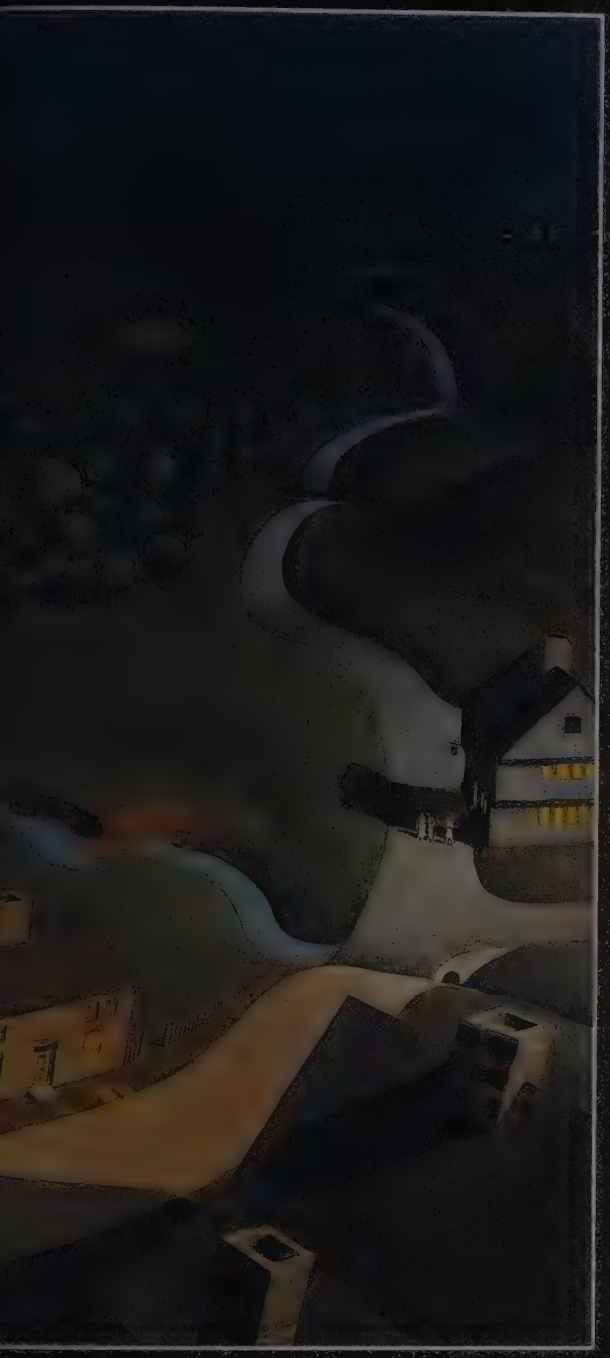
WORK IN PROGRESS

Brainstorm with students to create a list of real-life heroes and heroes and superheroes from stories, movies, and television. Have individual students think about the class list and take notes on one or more of the figures. What do they know about that person or character? Would they be interested in learning more? Tell students to keep their notes for possible use in the Writer's Workshop starting on p. 612.

Introducing the Theme

Explain that heroes come in all shapes and sizes. Sometimes they are ordinary people whom we see briefly on the evening news—the neighbor who rushes into a burning house to save a child or the teenager who foils a robbery attempt. Heroes may be ordinary people whose accomplishments become legendary through retelling over the years. Some of our heroes are fictional creations who use "might for right" and dazzle us with their superhuman powers. This collection provides a look at some of America's heroes—from ordinary people who perform extraordinary acts to mythical heroes who embody our fantasies and dreams.





The American Hero: Myth and Reality

I love the story of Paul Revere, whether he rode or not.
—U.S. President Warren G. Harding

Midnight Ride of Paul Revere (1931) by Grant Wood. Oil on composition board.

The Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1950 (50.117). Photograph © 1988 The Metropolitan Museum of Art. © Estate of Grant Wood/Licensed by VAGA, New York, NY.

Responding to the Quotation

? Why doesn't it matter whether or not Paul Revere really took his famous ride? [Possible response: because the ride has become part of American myth, a symbol of our heroic past. Some students may feel it *does* matter!]

Responding to the Art

Grant Wood (1891–1942) is most famous for his painting of the stern couple in *American Gothic*, but the gently undulating landscape in this work is equally typical of his style. Although Wood traveled to Europe several times, he painted what he knew best: scenes from his home in Iowa.

Activity. Ask students where their eyes are drawn in this painting, and why. [Most will say their eyes are drawn to the church and the curve of the road, because of the intense light there, in contrast to the darkness elsewhere.] When they look closer, what do they see? [the rider, the people coming out of their houses and peering from windows] Draw students' attention to the title of the painting. Ask if any students can briefly tell the story of Paul Revere.

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 99

Formal Assessment
- Reading Application Test, p. 117

Test Generator
- Collection Test

Cross-Curricular Activities
- Teaching Notes, p. 46

Writing Focus: Informative Report

WORK IN PROGRESS

The following **Work in Progress** assignments build to a culminating **Writer's Workshop** at the end of Collection 7.

• Paul Revere's Ride	Compare poem and historical account (p. 543)
• Too Soon a Woman	Find information on a hero (p. 553)
• Harriet Tubman	Research facts on a topic (p. 571)
• The People Could Fly	Write questions for research (p. 578)
• The Drummer Boy of Shiloh / The Deserter	Research facts in historical fiction (p. 599)
• Barbara Frietchie	Record facts for informative report (p. 605)

Writer's Workshop: Expository Writing / Informative Report (p. 612)

OBJECTIVES

1. Read and interpret the poem
2. Analyze rhythm
3. Express understanding through writing, oral interpretation, and art

SKILLS

Literary
- Analyze rhythm

Writing
- Collect ideas for an informative report
- Write a reflection
- Write a news article (with headline) and news features

Speaking/Listening
- Prepare and present a dramatic reading

Art
- Design a page for a newspaper

Viewing/Representing
- Describe the details in a painting (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

PAUL REVERE'S RIDE

Make the Connection

What Is a Hero?

Who are your heroes? Make a list of the people you consider heroes. Write down the qualities or actions that make each person a hero.

Round robin. Share what you have written with a small group of classmates. Work with your group to create a definition of a hero. Consider:

- Does a hero have to be famous?
- Can a fictional character be a hero?
- Does a hero have to help others?

Present your definition to the class, and compare it with other groups' definitions.

Reading Skills and Strategies

Dialogue with the Text: Monitoring Your Comprehension

Generations of readers have enjoyed this poem's exciting story line, dramatic images, and memorable rhythm. The fact that many people like a poem, though, doesn't mean you have to like it (or dislike it). As you read the poem and record your thoughts in your notebook, pretend you're the first person ever to read "Paul Revere's Ride." One student's responses appear on the first page as an example.

Background

Literature and Social Studies

This poem is based loosely on historical events. On the night of April 18, 1775, Paul Revere and William Dawes set out from Boston to warn the American colonists of a planned British raid on Concord, Massachusetts. The next day armed volunteers known as minutemen confronted the British at Lexington and Concord in the first battles of the American Revolution.

Elements of Literature

Rhythm

The rhythm of this poem reflects its subject—a long, fast ride on horseback. The *clippety-clop* of the horse's hoofs is heard in the opening line and then echoes through every stanza.

Rhythm is a rise and fall of the voice produced by repeated sound patterns.

For more on Rhythm, see pages 544–545 and the Handbook of Literary Terms.

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LE0 8-7

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading*, p. 35
- *Spelling and Decoding* Worksheet, p. 23
- *Audio CD Library*, Disc 12, Track 2

Elements of Literature
- *Literary Elements*
 Poetry Transparencies 1-5
 Teaching Notes, p. 37
 Transparency 9
 Worksheet p. 28

Writing and Language
- *Daily Oral Grammar*, Transparency 28

Viewing and Representing
- *Viewing and Representing*
 Fine Art Transparency 16
 Fine Art Worksheet, p. 64
- *Visual Connections*,
 Videocassette B, Segment 7

Assessment
- *Formal Assessment*, p. 102
- *Portfolio Management System*, p. 168
- *Standardized Test Preparation*, p. 78
- *Test Generator (One-Stop Planner* CD-ROM)

Internet
- go.hrw.com (keyword: LE0 8-7)

Paul Revere's Ride

Henry Wadsworth Longfellow

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town tonight,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said, "Good night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings° lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar°
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster° of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,°
Marching down to their boats on the shore.

18. moorings: cables holding a ship in place so that it doesn't float away.
20. mast and spar: poles supporting a ship's sails.
27. muster: assembly; gathering.
29. grenadiers (gren'ə·dirz'): foot soldiers who carry and throw grenades.

Dialogue with the Text

So the poem was written much after the happening.

How can they MARCH by sea?

Nice rhyming.

Rhyming pattern changes here.

Militia, or just old men with muskets?

Ah! They're trying to sneak around.

Obviously a warship.

Symbolizing how the British "imprison" the colonists?

Cory Rockliff

—Cory Rockliff
Solomon Schechter Day School
West Orange, New Jersey

Summary

A narrator is telling children the story of Paul Revere's ride, which took place on April 18, 1775. Revere tells his friend to hang a lantern in the North Church tower if the British arrive, one light if they come by land, two if they come by sea. Revere crosses to the Charlestown side of the river. (Note the map on p. 540.) His friend climbs the tower and spots the British coming by sea. Revere sees the two lights, springs to the saddle, gets to Medford at midnight, Lexington at one, Concord at two. The narrator then says that we all know the rest: how the farmers routed the redcoats. He also says that Revere's cry of defiance, not fear, echoes down through our history and that the people will hear it in the hour of their darkness and need.

Resources

Viewing and Representing

Videocassette B, Segment 7
The Visual Connections segment "Revere's Ride" re-creates Revere's *actual* ride.

Fine Art Transparency
A transparency of John Singleton Copley's *Paul Revere* can function as another prereading motivator. See the *Viewing and Representing Transparencies and Worksheets:*

- Transparency 16
- Worksheet, p. 64

Listening

Audio CD Library
A dramatic recording of this poem is included in the *Audio CD Library:*

- Disc 12, Track 2

Elements of Literature

For additional instruction on sound devices, see *Literary Elements:*

- Transparency 9
- Worksheet, p. 28

Reaching All Students

Struggling Readers

The poem's inverted word order may be difficult for students to read. First, help students to rearrange the words in ll. 4–5 in an order that makes sense to them. Then, have students restate the contents of the stanza in their own words. Students can continue placing the words in a more logical order, one stanza at a time, as they read the poem.

English Language Learners

Students for whom English is a new language will find the poem easier to understand if you tell them the outline of the story. For additional strategies to supplement instruction for these students, see

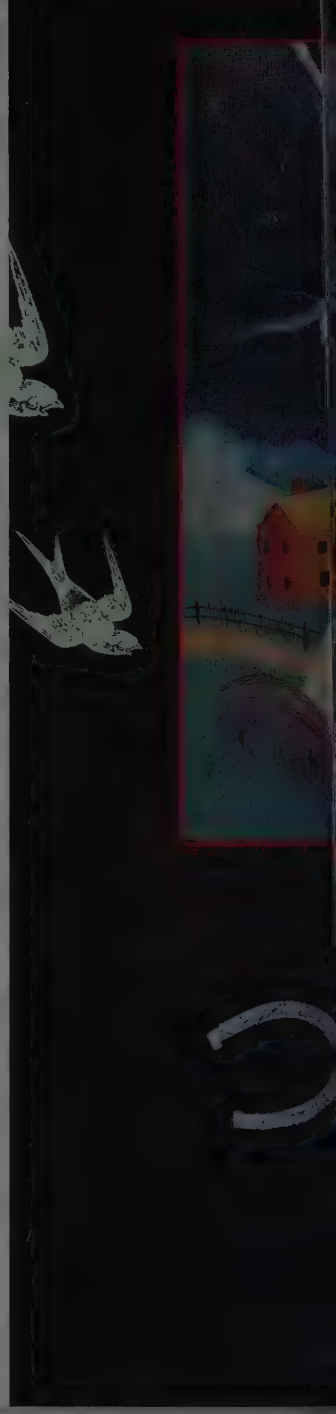
- *Lesson Plans Including Strategies for English-Language Learners*

Then he climbed the tower of the Old North Church,
By the wooden stairs, with stealthy tread,
To the belfry chamber overhead,
And startled the pigeons from their perch
On the somber rafters, that round him made
Masses and moving shapes of shade—
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's° tread,
The watchful night wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous,° stamped the earth,
And turned and tightened his saddle girth;
But mostly he watched with eager search
The belfry tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral° and somber and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!

45. **sentinel's:** guard's.
62. **impetuous** (im·pech′o͞o·əs): impulsive; eager.
67. **spectral:** ghostly.



FROM THE EDITOR'S DESK

We chose this poem because it's a traditional, perennial favorite—one that should continually be passed on to the next generation. You might even have students memorize some of the most famous sections. We bet that in later years they'll be glad they have these lines in their memory banks.

A Elements of Literature

Imagery

? To what senses do the images in this passage appeal? [sight ("moving shapes of shade,"); sound ("stealthy tread," "startled the pigeons," etc.); touch/movement ("trembling ladder," etc.)]

B Elements of Literature

Figures of Speech

? What is Longfellow comparing in this metaphor? [The graveyard is compared to a military encampment and the gravestones to tents.]

C Historical Connections

Revere wanted to warn the colonists of the British troop movements because the British were seeking a stockpile of munitions that had been hidden in Concord. But Revere was also worried that the British would find two famous patriots who were hiding in Lexington—Sam Adams and John Hancock.

Longfellow exaggerates Revere's role in the historic ride. There were actually three riders, Revere, William Dawes, and Dr. Samuel Prescott. British scouts captured Dawes and Revere outside Lexington. Fortunately, Prescott picked up the cry at Lexington and was able to finish the route.

The American farmers, called minutemen because they had to be ready to fight on a minute's notice, lost eight men in the skirmish at Lexington. The British marched on to Concord, still searching for the hidden munitions, and there, on the North Bridge, on April 19, the redcoats were driven into retreat by the Americans.

Paul Revere died, highly honored, in 1818.

Speaking and Listening: Appreciating Spoken Language and Analyzing Oral Interpretation

Play the recording of this classic poem (Disc 12, Track 12, in the *Audio CD Library*). Ask students to listen to ways the speaker uses his voice to suggest the sound and rhythm of a horse's gallop. How do the sounds affect their enjoyment of the poem?

Getting Students Involved

Cooperative Learning

Organize students into groups to create a visual story line of the events described in the poem. Each group should decide how many visuals are needed to cover the entire poem and whether they require captions. Then each group can give its illustrations out of chronological order to another group to rearrange correctly.



The Midnight Ride of Paul Revere (detail) (1985) by Barbara Olsen. Oil on canvas.

He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.

RESPONDING TO THE ART

Activity. What elements in this picture make the ride seem like a child's legend? [Possible responses: the winking moon, the smiling dog, the horse drawn in the style of one on a merry-go-round.] Which rendition do you prefer—Wood's on pp. 534–535 or this one? Why? [Encourage students to cite details in their responses.]

D Struggling Readers

Rereading

? What does "the second lamp" mean? Where can you find this information? [It means that the British are attacking by sea. See the second stanza on p. 537.]

E Elements of Literature

Rhythm

? What is the relationship between the rhythm in this stanza and the action narrated here? [Possible response: The rhythm captures the sound of a speeding horse's hoofs striking the ground.]

Resources

Formal Assessment

- Selection Test, p. 102

Test Generator

- Selection Test

Taking a Second Look

Review: Summarizing

Remind students that a summary is a short restatement of the main events and essential ideas in a text. Stress that a summary is shorter than the original text, is written in the writer's own words, and focuses on factual information in the original text. Point out that the best summaries are complete but concise. Discuss why summarizing is important: Creating a summary will help students share their reading experiences; summarizing is a useful way to record the most important points in a text; and summarizing can help readers analyze a selection.

Activities

1. After they finish reading the poem, ask students to list the main events—not their descriptions—in "Paul Revere's Ride."
2. Ask students to use their list of events to summarize "Paul Revere's Ride." Remind them to connect the events in this narrative poem—to show series of causes and effects.

A Critical Thinking

Analyzing

? What sensory images does Longfellow use in this stanza? What effect does he create with these images? ["It was twelve by the village clock" appeals to sight; "crowing of the cock," to sound; "damp of the river fog," to touch; "sun goes down," to sight. These images help readers feel that they are at the scene.]

B Advanced Learners

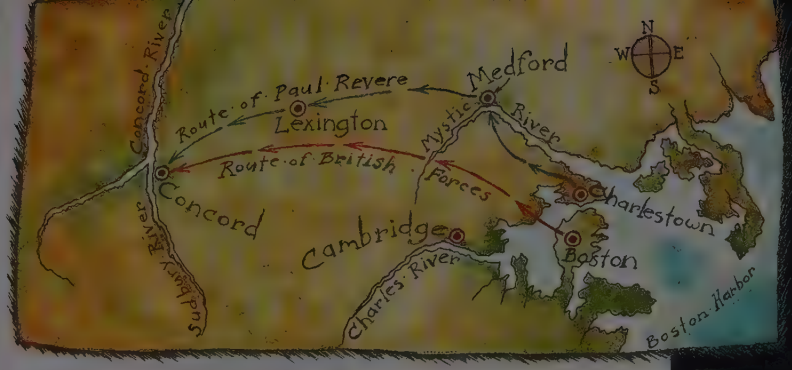
Figures of Speech/Mood

? What does Longfellow mean when he says that Revere saw the "gilded weathercock/Swim in the moonlight"? [He means that the gold weathercock appears to swim in the fog.] How does the image of the windows contribute to the poem's mood? [Possible response: The mysterious image makes the night eerie.]

C Elements of Literature

Rhythm

? How do the repeated word *and* and the repeated sentence structures affect the rhythm of these lines? [Possible response: The repetitions emphasize the steady, repetitive beat of the galloping horse.]



He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock,
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meetinghouse windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,

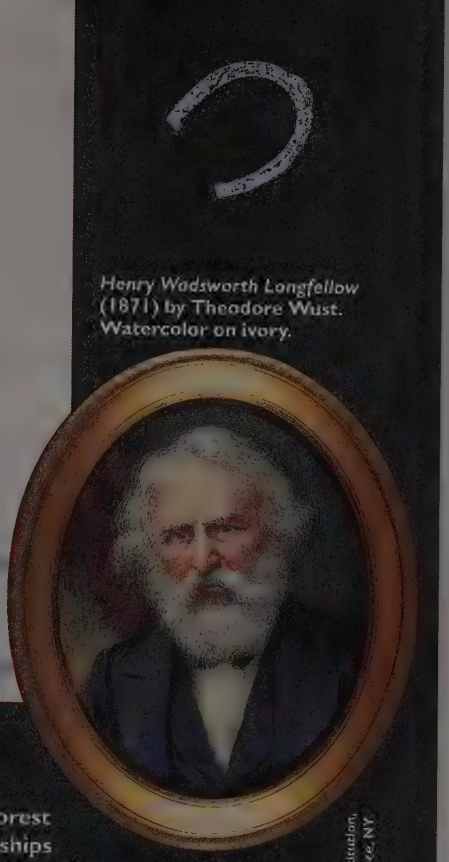
Making the Connections

Connecting to the Theme: "The American Hero: Myth and Reality"

After students have read this poem, ask them to discuss the collection theme. Share the historical information in the note on p. T538—the fact that Revere did not actually complete his ride. Ask if this fact diminishes his heroism and why or why not. Explore with students why Revere is considered a notable American hero, even though part of his story has become legend.

Pierced by a British musket ball.
You know the rest. In the books you have read,
How the British Regulars fired and fled—
How the farmers gave them ball for ball,
From behind each fence and farmyard wall,
Chasing the redcoats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoofbeats of that steed,
And the midnight message of Paul Revere.



Henry Wadsworth Longfellow (1871) by Theodore Wust. Watercolor on ivory.

National Portrait Gallery, Smithsonian Institution, Washington, D.C./Art Resource, NY

MEET THE WRITER

Footprints on the Sands of Time

If you went to school a hundred years ago, you and all your friends would probably be able to recite by heart several of the poems of **Henry Wadsworth Longfellow** (1807–1882). Born in Portland, Maine, Longfellow became the most popular poet of his day, at a time when it was common for families to entertain themselves by reading poetry aloud in the evening by the fireside. (In fact, Longfellow was one of a group of writers known as the Fireside Poets.) Even today many lines and phrases from his poems are used in writing and conversation: "the patter of little feet," "the forest primeval," "ships that pass in the night," "Into each life some rain must fall."

Many of Longfellow's poems, such as *Evangeline* (1847), *The Song of Hiawatha* (1855), and *The Courtship of Miles Standish* (1858), were inspired by people and events in American history. As "Paul Revere's Ride" shows, Longfellow believed that one person's actions could make a difference. In an early piece of verse, he wrote:

> Lives of great men all remind us
> We can make our lives sublime.
> And, departing, leave behind us
> Footprints on the sands of time.

D Historical Connections

The encounter at Concord was not actually a decisive victory for the colonists; rather, it was a standoff between the colonists and the British. Longfellow may have put his own spin on history to glorify the past.

E Vocabulary Note

Context Clues

? What does *borne* mean as it is used here? How can you figure out its meaning? [*Borne* means "carried." Students can figure out the meaning of *borne* through context clues—something "borne" on the wind must be "carried" on the wind.]

F Elements of Literature

Alliteration

? Where does Longfellow use alliteration in these two lines? ["Hurrying hoofbeats" and "midnight message" are alliterative.] Note how these repeated sounds make the words pleasing and easy to remember.

BROWSING IN THE FILES

About the Author. Longfellow based "Paul Revere's Ride" on stories from his grandfather, who had served in the Revolutionary War and had been a friend of Paul Revere's. Internationally famous, Longfellow, after his death, was the first American honored with a monument in the Poet's Corner in Westminster Abbey, London. Students may enjoy some of Longfellow's other thumping narrative poems: Try "The Wreck of the *Hesperus*" and "The Skeleton in Armor."

Assessing Learning

Check Test: True-False

1. Longfellow wrote the poem at the time of Paul Revere's ride. [False]
2. Revere's friend hung out two lights because the British attacked by sea. [True]
3. Revere waited till after daybreak to warn the colonists. [False]
4. Revere rode in defense of the British. [False]
5. Revere was killed in the battle the next day. [False]

Self-Assessment

Help students evaluate their approaches to reading with the following assessment.

4=Always 3=Often 2=Sometimes 1=Rarely

___ I reread confusing passages.
___ I use context clues or the dictionary to figure out new words.
___ I adjust my reading rate to match the difficulty of the passage.
___ After I read a selection, I discuss it with another person.

Standardized Test Preparation

For practice with test format specific to this selection, see

- *Standardized Test Preparation*, p. 78

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 28

MAKING MEANINGS

First Thoughts

1. Most students will agree that Paul Revere and his friend were heroes because, at great personal risk, they helped the Revolutionary cause by warning the colonists of the British invasion.

Shaping Interpretations

2. He means that Revere's ride and call to action helped bring about the birth of the nation. From the spark of the horse's hoof grew the fire of a full-blown rebellion.
3. The rhythm creates the feeling of something propelled forward, like a horse galloping down a road. The rhythm is broken in l. 110, after which the narrator summarizes the battle and praises Revere's deeds.
4. The words may be *liberty* and *freedom.* Revere is likely to have shouted, "The British are coming!" or "The British are coming by sea! To arms!"
5. In times of crisis, the great deeds of national heroes can inspire and comfort. Revere's story is significant because it gives us a collective sense of our heroic past, our values, and the ties that bind us into a nation.

Extending the Text

6. Students might suggest Martin Luther King, Jr.; Mohandas Gandhi; Winston Churchill; Franklin Roosevelt; Nelson Mandela.

Challenging the Text

7. Be sure students focus on the two parts of this question. One part asks them to imagine that the poem was written today: Would people read it? (Have them imagine that it was published in their local newspapers.) The second part asks if the poem should be included in schoolbooks. For the first part you might focus on what people today read. Do people read poems? Do people like poems with a strong rhythm and rhymes? Do people like to read about heroes of the past? Would people think Paul Revere has anything to say to them today? For the second part you might focus students' attention on the need for a people to memorialize its heroes. How could Paul Revere's heroic example guide us today? You could broaden the discussion to include opinions on just what kinds of materials *should* be in schoolbooks today.

MAKING MEANINGS

First Thoughts

[respond] 1. Do you think Paul Revere is a hero? Is his friend? Explain why or why not.

Shaping Interpretations

[interpret] 2. What does the poet mean when he says "The fate of a nation was riding that night" (line 78)? What does he mean by saying that the spark struck by the horse's hoof "kindled the land into flame" (line 80)?

[respond] 3. Read aloud the first line of each stanza, clapping out its **rhythm**. What feeling does the rhythm give you? What is happening in the story when the rhythm is broken?

[interpret] 4. What do you think the word or words are "that shall echo forevermore" (line 124)? Write what Revere might have said as he knocked on each door.

[interpret] 5. Reread the last six lines of the poem. Why does the poet believe that "in the hour of darkness and peril and need," Americans will remember Paul Revere's message? What significance do you think this story has today?

Extending the Text

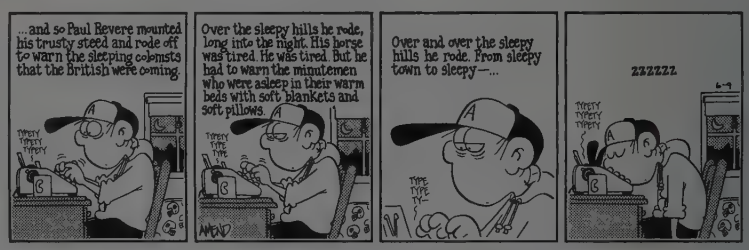
[synthesize] 6. What other "Paul Reveres," from history or living today, have rallied their people with cries "of defiance and not of fear" (line 122)?

Challenging the Text

[evaluate] 7. Imagine that this poem was just written today. Do you think it would deserve to become famous? Do you think it's important that the poem be included in schoolbooks? Why?

Reading Check

- **a.** What is the purpose of Paul Revere's ride?
- **b.** Describe the system of signals Revere arranges with his friend. What signal does he finally see?
- **c.** How does Revere spread the alarm?
- **d.** According to Longfellow, what were the results of Revere's midnight ride?



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Reading Check

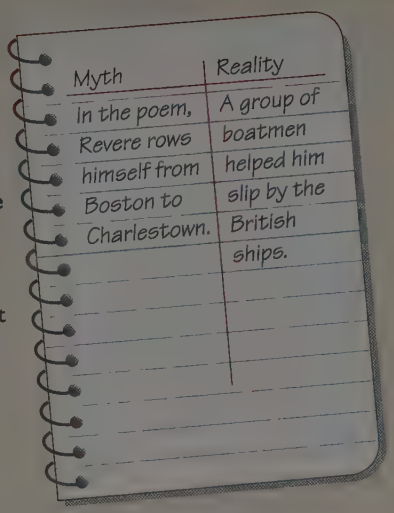
- **a.** He rides to warn the people of Middlesex that the British will attack.
- **b.** His friend is to place one light in the window of the Old North Church tower if the British are invading by land and two if they are invading by sea. Revere sees two lights.
- **c.** He rides to the villages and farms to wake people.
- **d.** The colonists won a battle and forced the British to retreat.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Informative Report





Like many literary works inspired by historical events, Longfellow's account of Paul Revere's ride is not entirely accurate. Key details have been left out or changed, and yet this is the version that many people accept as the truth. Find a factual account of the midnight ride in an article, a book, or an encyclopedia. Use a chart like the one on the right to **compare** details of the ride in Longfellow's poem with those in the historical account. Be sure to find the answers to these questions:

- Who were Samuel Prescott and William Dawes?
- Who else helped Paul Revere spread the alarm?
- Did Revere ever reach Concord that night?

Before you fill in the left-hand column, you may find it helpful to go over the notes you took while reading.

Writing a Reflection

2. Footprints in Time

Write a paragraph or two responding to the quotation by Longfellow in Meet the Writer. You might start by considering these questions:

- What historical figures or people living today remind you that people can accomplish great things?
- What do you hope to do in your own life to make "footprints on the sands of time"?

Oral Interpretation

3. And You Shall Hear

With a group of classmates, prepare a **dramatic reading** of "Paul Revere's Ride." Decide how the parts will be divided. For example, you and your partners could take turns reading stanzas solo, or you can split into two groups and perform a **choral reading,** alternating stanzas. Look for points where you may want to add sound effects. (For help, see pages 252–253.)

Creative Writing/Art

4. Colonial Times

Using Longfellow's poem (and if you wish, your historical research) as a source, design a page for a newspaper dated April 19, 1775. Be sure to include an illustrated news article about the events of the previous night. (Don't forget to give it a headline.) You could also include features such as letters to the editor, classified ads, and a weather forecast.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 168 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** With each selection, a Writer's Notebook appears as the first option in the Choices section. These brief, work-in-progress assignments build toward the writing assignment presented in the Writer's Workshop at the end of the collection. If students save their work from their Writer's Notebook activities as they move through the collection, they should be able to use some of it as a starting point for the Workshop.
2. **Writing a Reflection** If students are having difficulty thinking of heroic contemporary figures, have them work together to brainstorm ideas. Be sure that students understand that the idiom "footprints on the sands of time" refers to leaving a legacy.
3. **Oral Interpretation** Encourage students to experiment with different sound effects to achieve the best results. Also remind them to consider the effects of body language, volume, and pitch in their dramatic reading.
4. **Creative Writing/Art** Provide students with pages from several respected newspapers to analyze. Guide students to recognize the "lead" in the first paragraph of a news story and the *5W-How?* words—*who, what, when, where, why,* and *how.* Draw their attention also to letters to the editor, classified ads, and a weather forecast. Then encourage students to use these models as they create their 1775 newspaper page.

OBJECTIVES
1. Identify various sound effects in poetry
2. Relate sound and meaning in poetry
3. Practice reading poetry aloud

Resources



Elements of Literature
Sound Effects
For more instruction on sound effects, see *Literary Elements:*
- Transparency 9

Assessment
Formal Assessment
- Literary Elements Test, p. 115

Elements of Literature
This lesson discusses how writers use sound effects in poetry and prose. The lesson covers *rhythm, meter, free verse, rhyme, onomatopoeia, alliteration,* and *assonance.*

Mini-Lesson: Sound Effects
Ask students to recite examples of rhythmic language they enjoy—specific poems and songs (including rap). Encourage students to describe what they like about the way the words sound. As a class, read and discuss the material about *rhythm* and *rhyme.* Students can then work in small groups to analyze Longfellow's poem. Students can use these questions to guide their analysis:
- Is Longfellow's rhyme scheme regular? How would you describe it? [The rhyme scheme is irregular: Sometimes it rhymes *abba,* sometimes in couplets. For example, in stanza 6, the pattern is *abbaccddaaceeff.*]
- What do you like or dislike about the rhyme as the poem moves from stanza to stanza? [Some students will like the variations in rhyme scheme; some may prefer an unaltering rhyme scheme.]

Elements of Literature

SOUND EFFECTS: The Music of Language

Playing with Words
Children love the music of language. They'll repeat nursery rhymes, jump-rope jingles, and tongue twisters over and over because they enjoy hearing the sounds. As we grow older, we find that language has the power to please our minds as well as our ears when sound and sense are skillfully combined.

The Music of Meter
Whether it's in a popular song, a humorous greeting card, or a stirring sermon, **rhythm** comes from the repetition of sounds. One way to create rhythm is with **meter,** a regular pattern of stressed and unstressed syllables. In these lines from "Paul Revere's Ride" (page 537), the stressed syllables are marked with an accent (´) and the unstressed syllables are marked with a cup (˘). Read this verse aloud to hear the regular rise and fall of your voice as you say the words.

In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoofbeats of that steed,
And the midnight message of Paul Revere.

You can see that Longfellow varied his meter, so that his verse isn't singsong; instead, it echoes the rhythmic but slightly irregular "hurrying hoofbeats" of Revere's horse.

A Writer on Sound Effects

"Music is the universal language of mankind—poetry their universal pastime and delight."

—Henry Wadsworth Longfellow, author of "Paul Revere's Ride" (page 537)

A Different Drummer: Free Verse
Free verse is so called because it is not written in meter; instead, it imitates the natural rhythms of speech. Free verse has its own kind of music. The following lines are from "I Hear America Singing" by Walt Whitman. Read them aloud to hear how Whitman creates a strong rhythm in free verse just by repeating sentence patterns.

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work . . .

Rhyme and Reason
The chiming effect of **rhyme** adds to the musical quality of a poem. The **rhyme scheme** (pattern of rhymes) helps give structure to a poem and acts as a memory aid. Rhyme can also be used to emphasize certain words or ideas.

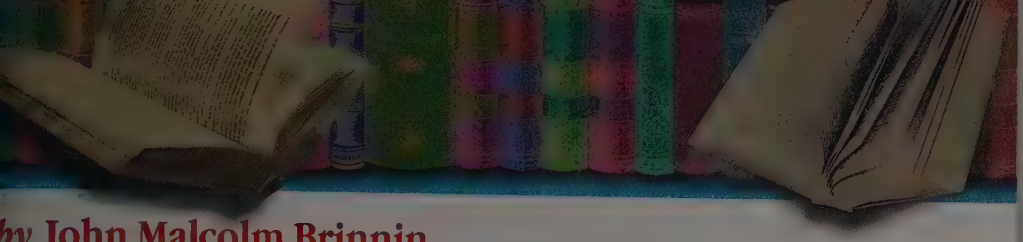
Most rhymes in poetry are **end rhymes:** The rhyming words appear at the ends of lines, as in "Paul Revere's

Reaching All Students

Struggling Readers
Read poetic examples aloud so that students can enjoy the sound effects. If you have them read Longfellow's verse in a way that exaggerates the meter, they will quickly hear the difference between meter and free verse. As they read this essay, ask for examples of rhymes, onomatopoeia, and alliteration.

English Language Learners
To help students understand that rhyme in English doesn't depend solely on spelling, write the following words in three columns on the chalkboard: *sweet, wood,* and *head.* Give students five minutes to brainstorm as many words as they can that rhyme with each of these three words. Say the original word aloud as you record all its rhymes on the chalkboard. Then draw students' attention to the various spellings of the rhyming sound in any of three groups.

Advanced Learners
Ask students to create riddles that are answered by a two-word rhyme. Remind students that the two words don't have to be spelled the same way to rhyme. Share these examples: "What is a noisy bunch of people? A loud crowd!"; "What do you call a summer rain? A warm storm"; "What do you call the place where a grizzly sits? A bear chair." Students can present their riddles to the class and challenge classmates to come up with the answers.



by John Malcolm Brinnin

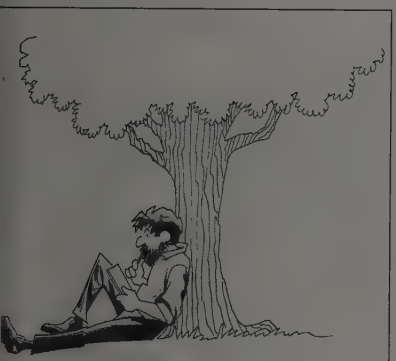
Ride." Rhymes can also occur within lines. Such rhymes are called **internal rhymes.**

Rhymes involving sounds that are similar but not exactly the same are called **approximate rhymes** (or **near rhymes, off rhymes, slant rhymes,** or **imperfect rhymes**). *Cut* and *rat, bat* and *bit,* and *cat* and *catch* are approximate rhymes. This kind of rhyme is popular with many modern poets. They believe it sounds less artificial and more like real speech than exact rhymes do. Another reason poets use approximate rhymes is that it is difficult to come up with exact rhymes that haven't already been used many times.

Other Sound Effects

The use of words whose sounds imitate or suggest their meaning is called **onomatopoeia** (än'ō·mat'ō·pē'ə). When we say that a bell *clangs* or *tinkles* or that bacon *sizzles,* we are using onomatopoeia. A poet can use a whole series of words to imitate a sound. For example, in this line from his poem "The Raven," Edgar Allan Poe uses words with *s* sounds to suggest the sound of wind blowing through curtains: "And the silken, sad, uncertain rustling of each purple curtain."

This line is also an example of **alliteration,** the repetition of sounds, usually consonants, in several words that are close together. (The repetition of vowel sounds is called **assonance.**) Alliteration and assonance aren't used only to imitate natural sounds. Sometimes the repeated sounds just help to create a mood or rhythm.



"I think that I shall never see, a poem as lovely as a tree, flea, sea, ski, plea, key..."

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Giving a Poem Voice

Whenever possible, read a poem aloud at least once to combine its sound with its sense.

1. Be aware of **punctuation,** especially **periods** and **commas.** Periods signal the ends of sentences (which are not always at the ends of lines).
2. If a line of poetry doesn't end with punctuation, do not make a full stop. Pause very briefly, and continue reading until you reach a mark of punctuation.
3. If the poem has a regular rhythm—*da-DUM, da-DUM, da-DUM, da-DUM,* for example—don't read it in a singsong way. Try to read the poem in a natural voice and let the music come through on its own.

Applying the Element

Ask students to find examples of alliteration in Longfellow's poem. [Examples include "ready to ride," "muster of men," "pigeons from their perch," "hurrying hoofbeats," and "midnight message." There are many others.]

Finally, give individual students an opportunity to read one stanza of Longfellow's poem, incorporating the suggestions on p. 545 for reading poetry.

Using Students' Strengths

Kinesthetic Learners

Ask volunteers to demonstrate how motion often accompanies the music of language. The combination occurs in jump-rope jingles, hand-clapping presentations, sports cheers, and gestures accompanying rap songs.

Logical/Mathematical Learners

English poetry is written in various meters. The dominant meter of "Paul Revere's Ride" is called an **anapest** (two unstressed syllables followed by one stressed syllable). The opposite meter is called a **dactyl** (one stressed, two unstressed syllables). Give students an opportunity to read the following dactylic lines by Alfred, Lord Tennyson:

Half a league, half a league,
Half a league onward,
All in the valley of Death
 Rode the six hundred.
"Forward the Light Brigade!
Charge for the guns," he said:
"Into the Valley of Death
 Rode the six hundred."

OBJECTIVES

1. Read and interpret the short story
2. Understand motivation
3. Summarize
4. Express understanding through writing, graphic arts, and performance
5. Identify and use colons before lists
6. Identify ear rhymes

SKILLS

Literary
- Understand motivation

Reading
- Summarize

Writing
- Collect ideas for an informative report
- Write a sequel
- Make an attribute wheel

Speaking/Listening
- Write and perform an interior monologue

Grammar/Language
- Use colons before lists

Spelling
- Identify consonant and vowel sounds that rhyme but are spelled differently

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

TOO SOON A WOMAN

Make the Connection

A Typical Teenager

Work with a small group to create a profile of a typical teenager. Fill in a circle with words and symbols showing what you think teenagers are like inside: their likes and dislikes, hopes and worries. Outside the circle, write what teenagers are like on the outside: appearance, activities, how they are perceived by adults, and so on.

Quickwrite

How are teenagers today similar to and different from teenagers in the past? Jot down your ideas in your notebook.

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Elements of Literature

Motivation

What makes people do the things they do? In literature, as in life, a person's **motivation** is not always obvious. As you read this story, decide whether the characters' actions make sense to you. Does each character's motivation become clearer as the story continues?

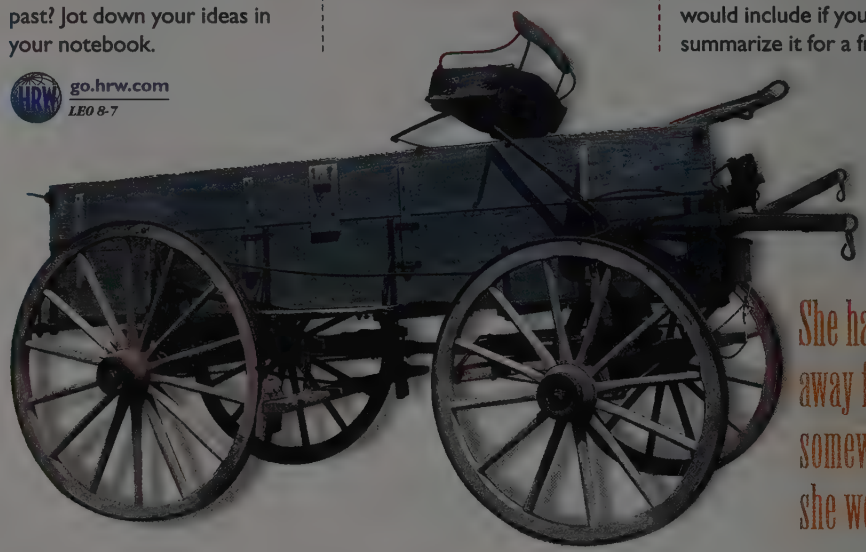
Motivation is the reason for a character's behavior.

For more on Motivation, see the Handbook of Literary Terms.

Reading Skills and Strategies

Summarizing: Keep It Simple

A summary is a short restatement of the main events and essential ideas in a work. When you **summarize** a story, briefly identify the major characters. Then, in your own words, describe the characters' problems, state the main events, and explain how the problems are finally resolved. Remember to keep your summary simple and to leave out minor details. As you read "Too Soon a Woman," think about which events you would include if you had to summarize it for a friend.



She had run away from somewhere that she wouldn't tell.

Resources: Print and Media

Reading
- *Reading Skills and Strategies* Selection Skill Lesson, p. 47
- *Graphic Organizers for Active Reading*, p. 36
- *Spelling and Decoding* Worksheet, p. 24
- *Audio CD Library*, Disc 12, Track 3

Writing and Language
- *Daily Oral Grammar* Transparency 29
- *Grammar and Language Links*, Worksheet, p. 45
- *Language Workshop* CD-ROM

Assessment
- *Formal Assessment*, p. 104
- *Portfolio Management System*, p. 169
- *Standardized Test Preparation*, p. 80
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-7)



Too Soon a Woman

Dorothy M. Johnson

We left the home place behind, mile by slow mile, heading for the mountains, across the prairie where the wind blew forever.

At first there were four of us with the one-horse wagon and its skimpy load. Pa and I walked, because I was a big boy of eleven. My two little sisters romped and trotted until they got tired and had to be boosted up into the wagon bed.

That was no covered Conestoga,[1] like Pa's folks came West in, but just an old farm wagon, drawn by one weary horse, creaking and rumbling westward to the mountains, toward the little woods town where Pa thought he had an old uncle who owned a little two-bit sawmill.

Two weeks we had been moving when we picked up Mary, who had run away from somewhere that she wouldn't tell. Pa didn't want her along, but she stood up to him with no fear in her voice.

1. **Conestoga** (kän'əs·tō'gə): covered wagon with wide wheels, used by American settlers to cross the prairies.

Summary

The story's first-person narrator, an eleven-year-old boy, is traveling by wagon with his father and two younger sisters to a relative's home. They are penniless and nearly out of food. Along the way, they meet a feisty eighteen-year-old named Mary who has escaped brutal abuse. Mary asks to join the poor family. Although Pa sees Mary as a burden, he allows her to accompany them. Pa finally stops at a deserted cabin and leaves Mary in charge of the children while he goes in search of a town where he can get food. After the children's food runs out and Pa still has not returned, Mary finds a giant mushroom. Unable to tell if it is poisonous, she eats a piece but won't allow the others to have any until the mushroom proves harmless. When she lives, Mary feeds the others. Pa does return with food, and the family rejoices. In a surprise detail at the end, we learn that Pa and Mary marry.

Resources

Listening

Audio CD Library

A recording of this short story is provided in the *Audio CD Library*:

- Disc 12, Track 3

A Reading Skills and Strategies

Summarizing

? What key events do we learn in this passage? [The family—the eleven-year-old narrator, his two little sisters, and their father—have left their home for the mountains.]

Reaching All Students

Struggling Readers

Summarizing was introduced on p. 546. For a lesson directly tied to this selection that teaches students to summarize by using a strategy called Somebody Wanted But So, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 47

English Language Learners

Explain that parts of the story are presented as dialect, a way of speaking characteristic of a geographical area or a group of people. Working in teams, students should locate the dialect and, using context clues, change it into standard English. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*

From the Editor's Desk

We like this story because we think many students today also feel great pressure to grow up too soon. This story paints a positive portrait of a teenager who faces adversity with selflessness and bravery.

A Appreciating Language

Dialect

? What do the expressions *prid'near, grub,* and *clean out of* mean? [*Prid'near* means "pretty near," *grub* means "food," and *clean out of* means "completely out of."]

B Historical Connections

In the late 1700s, the region west of the Mississippi River was virtually uncharted territory. That status changed dramatically in 1803 with the Louisiana Purchase, which doubled the size of the United States. By the 1880s, about one quarter of all Americans lived in the West. In large part, this mass resettlement was a result of the Homestead Act of 1862, which allowed a settler to earn up to 160 acres of land by living on it for five years and improving it. But homesteaders faced brutal hardships, including harsh weather, plagues of insects, and limited provisions. Of the 300,000 families that homesteaded, nearly 60 percent failed.

C Reading Skills and Strategies



Summarizing

? How could you summarize the family's problems? [Possible response: They are exhausted and nearly starving.]

D Elements of Literature

Motivation

? What motivates Pa to make these remarks? [Possible response: Frantic with worry, exhaustion, and sorrow, Pa fears that he will not be able to save his family.]

"I'd rather go with a family and look after kids," she said, "but I ain't going back. If you won't take me, I'll travel with any wagon that will."

Pa scowled at her, and her wide blue eyes stared back.

"How old are you?" he demanded.

"Eighteen," she said. "There's teamsters[2] come this way sometimes. I'd rather go with you folks. But I won't go back."

A "We're prid'near out of grub," my father told her. "We're clean out of money. I got all I can handle without taking anybody else." He turned away as if he hated the sight of her. "You'll have to walk," he said.

So she went along with us and looked after the little girls, but Pa wouldn't talk to her.

B On the prairie, the wind blew. But in the mountains, there was rain. When we stopped at little timber claims along the way, the homesteaders[3] said it had rained all summer. Crops among the blackened stumps were rotted and spoiled. There was no cheer anywhere, and little hospitality. The people we talked to were past worrying. They were scared and desperate.

So was Pa. He traveled twice as far each day as the wagon, ranging through the woods with his rifle, but he never saw game. He had been depending on venison,[4] but we never got any except as a grudging gift from the homesteaders.

He brought in a porcupine once, and that was fat meat and good. Mary roasted it in chunks over the fire, half crying with the smoke. Pa and I rigged up the tarp[5] sheet for shelter to keep the rain from putting the fire clean out.

The porcupine was long gone, except for some of the tried-out fat[6] that Mary had saved, when we came to an old, empty cabin. Pa said we'd have to stop. The horse was wore out, C couldn't pull anymore up those grades on the deep-rutted roads in the mountains.

At the cabin, at least there was shelter. We had a few potatoes left and some cornmeal. There was a creek that probably had fish in it, if a person could catch them. Pa tried it for half a day before he gave up. To this day I don't care for fishing. I remember my father's sunken eyes in his gaunt, grim face.

He took Mary and me outside the cabin to talk. Rain dripped on us from branches overhead.

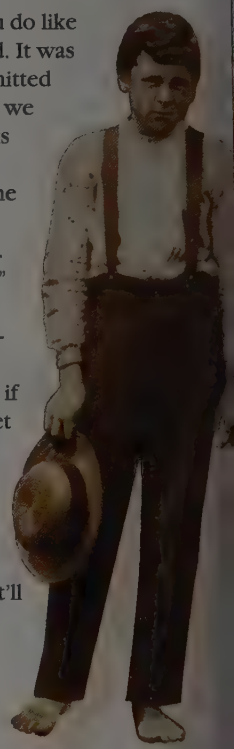
"I think I know where we are," he said. "I calculate to get to old John's and back in about four days. There'll be grub in the town, and they'll let me have some whether old John's still there or not."

He looked at me. "You do like she tells you," he warned. It was the first time he had admitted Mary was on earth since we picked her up two weeks before.

"You're my pardner," he said to me, "but it might be she's got more brains. You mind what she says."

D He burst out with bitterness, "There ain't anything good left in the world, or people to care if you live or die. But I'll get grub in the town and come back with it."

He took a deep breath and added, "If you get too all-fired hungry, butcher the horse. It'll be better than starvin'."



2. **teamsters:** people who drive teams of horses.
3. **homesteaders:** settlers living on and farming pieces of land granted to them by the U.S. government.
4. **venison** (ven'ĭ·zən): deer meat.
5. **tarp:** short for *tarpaulin* (tär·pô'lĭn), or waterproof canvas.
6. **tried-out fat:** fat that has been melted down.

Getting Students Involved

Cooperative Learning

Collages. Organize students to work cooperatively to create collages for Mary. Students might include a picture of the wagon, a map of the trail, a scrap of the tarp, a picture of a mushroom, or personal items such as jewelry or letters. Direct students to include quotations from the story in their collages.

Enrichment Activity

Board Game. Challenge groups of students to create a board game based on the pioneer period in which the story takes place. Students should name their game and create a starting point, risk cards, reward cards, and a goal. Some members of each group can create the rules while others design and make the game board, cards, and spinner. Have each group demonstrate its game for the class.



He kissed the little girls goodbye and plodded off through the woods with one blanket and the rifle.

The cabin was moldy and had no floor. We kept a fire going under a hole in the roof, so it was full of blinding smoke, but we had to keep the fire so as to dry out the wood.

The third night we lost the horse. A bear scared him. We heard the racket, and Mary and I ran out, but we couldn't see anything in the pitch dark.

In gray daylight I went looking for him, and I must have walked fifteen miles. It seemed like I had to have that horse at the cabin when Pa came or he'd whip me. I got plumb lost two or three times and thought maybe I was going to die there alone and nobody would ever know it, but I found the way back to the clearing.

That was the fourth day, and Pa didn't come. That was the day we ate up the last of the grub.

The fifth day, Mary went looking for the horse. My sisters whimpered, huddled in a quilt by the fire, because they were scared and hungry.

I never did get dried out, always having to bring in more damp wood and going out to yell to see if Mary would hear me and not get lost. But I couldn't cry like the little girls did, because I was a big boy, eleven years old.

It was near dark when there was an answer to my yelling, and Mary came into the clearing.

Mary didn't have the horse—we never saw hide nor hair of that old horse again—but she was carrying something big and white that looked like a pumpkin with no color to it.

She didn't say anything, just looked around and saw Pa wasn't there yet, at the end of the fifth day.

"What's that thing?" my sister Elizabeth demanded.

E English Language Learners
Dialect

? What does *plumb* mean, based on its context? What other words do you know that mean the same thing? [*Plumb* means "completely." Other words that fit the context include *badly, extremely, seriously, terribly.*]

F Reading Skills and Strategies
Making Predictions

? Based on the details here, what do you think happened to Pa? What do you predict will happen to the narrator, Mary, and the two little girls? [Since things are going so badly, students may predict that Pa has been killed and that the family will starve to death. Others might predict that Mary will find a way to save the family since she is so determined and feisty.]

G Critical Thinking
Hypothesizing

? What do you think Mary is carrying? Why would she bring this object back with her? [Possible responses: The strange object could be a giant mushroom (since it is big and white) or a type of gourd. The object must be something the family can eat since they are starving.]

Developing Vocabulary by Listening to Literature Read Aloud

Students can acquire new vocabulary by listening to stories and poems read aloud. Listening to literature read aloud also helps students learn new meanings of familiar words. Read the first few paragraphs of this story aloud. Pause at the end of the third paragraph, and ask students what they think *skimpy, romped,* and *wagon bed* mean. Then, have them check their guesses in a dictionary. What other things are skimpy? Where would they see children romping? What other uses can they suggest for the word *bed*?

Crossing the Curriculum

Social Studies/History

Nineteenth-century American homesteaders seized the opportunity to improve their lives. Their westward expansion was a disaster for Native Americans, however. The government sided with the homesteaders, as shown by the 1830 Indian Removal Bill, which authorized the removal of eastern tribes to places west of the Mississippi River to make room for homesteaders. Help students to research the effects of the flood of settlers on the way of life of the Plains Indians, such as the Comanche, Arapaho, Cheyenne, Crow, and Sioux. What happened to Native Americans who were displaced?

Science

A mushroom is a type of fungus. A toadstool is a poisonous mushroom. There's no easy way to distinguish between edible mushrooms and toadstools. Students might be able to figure out what mushroom Mary finds for the family to eat. [It might be the *calvatia gigantea,* or giant puffball, which is edible in its early stages but poisonous later on.]

A Critical Thinking

Speculating

? **How do you think Mary got the scars on her shoulder?** [Possible response: She was whipped by someone, perhaps her parents, an employer, or a husband.] **How has the abuse affected her character?** [The abuse seems to have sharpened her will and made her determined to survive and help others to survive.]

B Elements of Literature

Motivation

? **Why does Mary insist that the children wait until the next day to eat some of the mushroom?** [The mushroom may be poisonous, and she does not want to risk the children's lives. She risks her own life by testing the mushroom before she feeds the children.]

C Reading Skills and Strategies

Making Predictions

? **What do you think will happen to Mary? Why?** [Possible response: Since the author has portrayed Mary as brave, it is likely that she will not allow Mary to die. Mary will live. Then she will feed the children.]

"Mushroom," Mary answered. "I bet it hefts[7] ten pounds."

"What are you going to do with it now?" I sneered. "Play football here?"

"Eat it—maybe," she said, putting it in a corner. Her wet hair hung over her shoulders. She huddled by the fire.

My sister Sarah began to whimper again. "I'm hungry!" she kept saying.

"Mushrooms ain't good eating," I said. "They can kill you."

"Maybe," Mary answered. "Maybe they can. I don't set up to know all about everything, like some people."

"What's that mark on your shoulder?" I asked her. "You tore your dress on the brush."

"What do you think it is?" she said, her head bowed in the smoke.

A "Looks like scars," I guessed.

"'Tis scars. They whipped me. Now mind your own business. I want to think."

Elizabeth whimpered, "Why don't Pa come back?"

"He's coming," Mary promised. "Can't come in the dark. Your pa'll take care of you soon's he can."

She got up and rummaged around in the grub box.

"Nothing there but empty dishes," I growled. "If there was anything, we'd know it."

Mary stood up. She was holding the can with the porcupine grease.

"I'm going to have something to eat," she said coolly. "You kids can't have any yet. And I don't want any squalling, mind."

It was a cruel thing, what she did then. She sliced that big, solid mushroom and heated grease in a pan.

The smell of it brought the little girls out of their quilt, but she told them to go back in so fierce a voice that they obeyed. They cried to break your heart.

I didn't cry. I watched, hating her.

I endured the smell of the mushroom frying as long as I could. Then I said, "Give me some."

B "Tomorrow," Mary answered. "Tomorrow, maybe. But not tonight." She turned to me with a sharp command: "Don't bother me! Just leave me be."

She knelt there by the fire and finished frying the slice of mushroom.



If I'd had Pa's rifle, I'd have been willing to kill her right then and there.

She didn't eat right away. She looked at the brown, fried slice for a while and said, "By tomorrow morning, I guess you can tell whether you want any."

The little girls stared at her as she ate. Sarah was chewing an old leather glove.

When Mary crawled into the quilts with them, they moved away as far as they could get.

I was so scared that my stomach heaved, empty as it was.

Mary didn't stay in the quilts long. She took a drink out of the water bucket and sat down by the fire and looked through the smoke at me.

She said in a low voice, "I don't know how it will be if it's poison. Just do the best you can with the girls. Because your pa will come back, C you know. . . . You better go to bed. I'm going to sit up."

And so would you sit up. If it might be your last night on earth and the pain of death might seize you at any moment, you would sit up by the smoky fire, wide awake, remembering whatever you had to remember, savoring life.

We sat in silence after the girls had gone to sleep. Once I asked, "How long does it take?"

7. **hefts:** weighs.

Using Students' Strengths

Visual Learners

Ask these students to examine carefully the sepia photos on pp. 548, 549, and 552. Encourage them to share with the class what they observe about people's clothing and their shelter.

Naturalist Learners

Mary brings back the mushroom because she knows there is a chance that it will be edible. What other food can be foraged from the woods? Have naturalist learners list some of the foods that can be found in the woods in their region, such as roots, berries, leaves, and nuts. Students can show their findings on a chart, listing the name of the foraged food, its characteristics, and how it should be prepared. If possible, have students include pictures or samples of each food.

Making the Connections

Connecting to the Theme: "The American Hero: Myth and Reality"

When students have finished reading the short story, discuss the collection theme: "The American Hero: Myth and Reality." Point out that Mary is clearly a fictional creation, but her self-sacrifice and bravery were typical of many pioneers—as well as of people today. Invite students to share stories of friends and acquaintances who are as heroic as Mary is.

"I never heard," she answered. "Don't think about it."

I slept after a while, with my chin on my chest. Maybe Peter dozed that way at Gethsemane as the Lord knelt praying.[8]

Mary's moving around brought me wide awake. The black of night was fading.

"I guess it's all right," Mary said. "I'd be able to tell by now, wouldn't I?"

I answered gruffly, "I don't know."

Mary stood in the doorway for a while, looking out at the dripping world as if she found it beautiful. Then she fried slices of the mushroom while the little girls danced with anxiety.

We feasted, we three, my sisters and I, until Mary ruled, "That'll hold you," and would not cook any more. She didn't touch any of the mushroom herself.

That was a strange day in the moldy cabin. Mary laughed and was gay; she told stories, and we played "Who's Got the Thimble?" with a pine cone.

In the afternoon we heard a shout, and my sisters screamed and I ran ahead of them across the clearing.

The rain had stopped. My father came plunging out of the woods leading a pack horse—and well I remember the treasures of food in that pack.

He glanced at us anxiously as he tore at the ropes that bound the pack.

"Where's the other one?" he demanded.

Mary came out of the cabin then, walking sedately. As she came toward us, the sun began to shine.

My stepmother was a wonderful woman.

8. **Maybe Peter . . . knelt praying:** According to Matthew 26:36–46, Jesus spent an entire night praying in the Garden of Gethsemane, outside Jerusalem, knowing he would be arrested in the morning. He asked Peter and two other followers to stay awake with him, but they kept falling asleep.



Meet the Writer

Kills-Both-Places

Dorothy M. Johnson (1905–1984) was born in McGregor, Iowa, but made the West her home—in both a physical and a literary sense. After graduating from the University of Montana, she moved to New York City to work as a magazine editor but eventually returned to Montana to write the stories that would make her famous. Johnson is known for her sensitive, realistic portrayals of the American West. Three of her stories—"The Hanging Tree," "The Man Who Shot Liberty Valance," and "A Man Called Horse"—were made into movies.

The Blackfoot people of Montana made Johnson an honorary member and gave her the name Kills-Both-Places.

D Elements of Literature

Motivation

? What motivates the narrator to doze with his chin on his chest instead of sleeping comfortably? [Possible response: He is anxious about what will happen to Mary and is trying to stay awake with her.]

E Reading Skills and Strategies

Summarizing

? What are the main events in this passage? [Mary cooks some of the mushroom for the children but does not eat any more herself.]

F Elements of Literature

Symbolism

? Remind students that a symbol is a person, place, or thing that has its own meaning but that also stands for something else. What might the stopping of the rain and the sunshine symbolize? [Possible response: The stopping of the rain symbolizes the lifting of the family's gloom. The sunshine symbolizes Mary and the happiness she is capable of bringing to the family.]

G Critical Thinking

Evaluating

? Is the ending believable? Why or why not? [Students will have different opinions. They should support their opinions with details from the story. Some may find it believable that Pa would marry Mary because she is brave and capable and the children like and trust her.]

Resources

Formal Assessment

- Selection Test, p. 104

Test Generator

- Selection Test

Assessing Learning

Check Test: Short Answers

1. **Where is the family going?** [to a town where Pa thinks his uncle has a sawmill]
2. **Why does Mary come along?** [She is running away and does not want to travel alone.]
3. **Where does Pa go when he leaves Mary in charge?** [to find food]
4. **Why does Mary refuse to share the mushroom at first?** [She is afraid that it is poisonous.]
5. **Who becomes the narrator's stepmother?** [Mary]

Peer Assessment

Ask each student to list the five most important events in the story in chronological order. Then tell partners to trade papers, discuss each other's lists, and agree on the most important events. Partners can then collaborate on a brief summary of the story, one to two paragraphs in length, using their list of events.

Standardized Test Preparation

For practice with test format specific to this selection, see

- *Standardized Test Preparation*, p. 80

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 29

MAKING MEANINGS

First Thoughts

1. Mary's loving, headstrong, impulsive, and courageous behavior is typical of many teens; her selflessness in testing the mushroom and risking death may be less common.

Shaping Interpretations

2. The conflicts include Pa vs. Mary, the characters vs. nature, and Mary vs. possible death. The last conflict might be considered central to the story because it allows Mary to save the children, win Pa's approval, and start a new life.
3. Mary had to grow up quickly to save herself and protect others.
4. Some students may agree that the narrator becomes "too soon a man," given that he has to face great hardship; others may disagree since Mary is there to protect him.
5. Students are likely to agree that Mary is heroic because she risks her life for the children.
6. Pa may refuse to talk to Mary because he sees her as an additional burden. Mary refuses to feed the children at first because she worries that the food is poisonous. Pa asks about Mary perhaps because, having food provisions, he's less anxious now and he may have missed her.

Connecting with the Text

7. Some students will say they would have risked their lives as Mary did. Others, in contrast, might have searched the woods for edible roots, berries, and nuts instead.
8. Students may describe having to earn money to help support the family or caring for younger siblings.

Challenging the Text

9. "Too Soon a Woman" suggests what Mary endures, while "The Day the Sun Came Out" describes the happy ending.
10. Dorothy Johnson is widely praised for her realistic stories of the West. Students should support their evaluations with specific details.

MAKING MEANINGS

First Thoughts

[respond] 1. Reread your Quickwrite. Does Mary seem like a typical teenager? Explain.

Shaping Interpretations

[comprehend] 2. List three **conflicts** (internal or external) in this story. Which conflict seems to be the main one? Why?

[interpret] 3. Explain the **title** of the story. In what way is Mary "too soon a woman"?

[interpret] 4. In your opinion, does the eleven-year-old narrator become "too soon a man" as well? Why or why not?

[analyze] 5. Is Mary a hero? What heroic qualities does she display? (You may want to look at the definition of a hero you created with your group—see page 536.)

[connect] 6. Explain the character's **motivation** for each of these actions:
- At the beginning of the story, why does Pa refuse to talk to Mary?
- Why does Mary refuse to give the children any of the mushroom at first?
- Why does Pa ask about Mary when he returns?

Reading Check

Summarize the main events of the story, using the story map below to help you. Remember to include the main events only.

Characters	
Their problems	
Main events	
Resolution	

Connecting with the Text

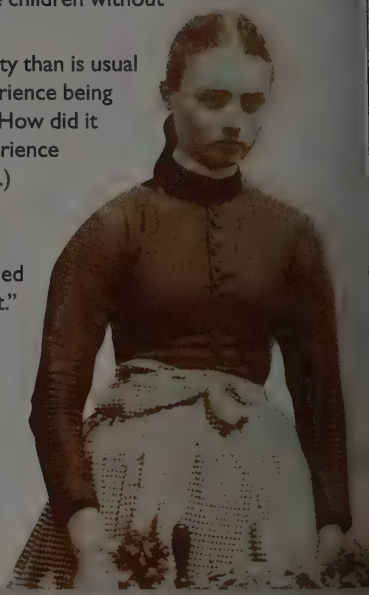
[connect] 7. Would you have done what Mary did if you were in her place? Explain. (As Mary, can you think of a way to save the children without risking your own life?)

[analyze] 8. Have you ever been given more responsibility than is usual for someone your age? Describe your experience being "too soon a woman" or "too soon a man." How did it change you? (If you prefer, describe an experience someone you know or know about has had.)

Challenging the Text

[evaluate] 9. "Too Soon a Woman" has also been published under the title "The Day the Sun Came Out." Which title do you like better? Why?

[evaluate] 10. Do you think this story presents a realistic picture of life for Western settlers in the nineteenth century? Why or why not?



Reading Check

Characters Mary, Pa, the narrator, the narrator's two younger sisters

Their problems They have no food or money.

Main events The family leaves their home; Mary persuades them to let her come along; Pa leaves them in a cabin and goes for food; Mary finds the mushroom; she tests it; when it seems safe, she feeds it to the children.

Resolution Pa returns with food; Pa and Mary marry.

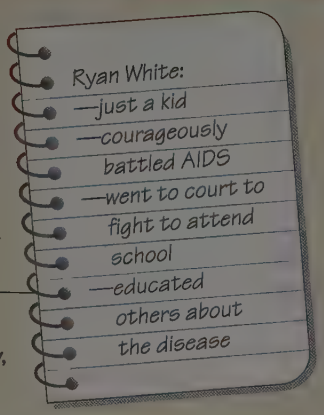
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Informative Report



Choose a teenager in your community, in the national news, or from history who did something heroic. Find out three things about his or her actions. What makes this person a hero? Why would people be interested in reading about him or her?



Creative Writing

2. Travels with Mary

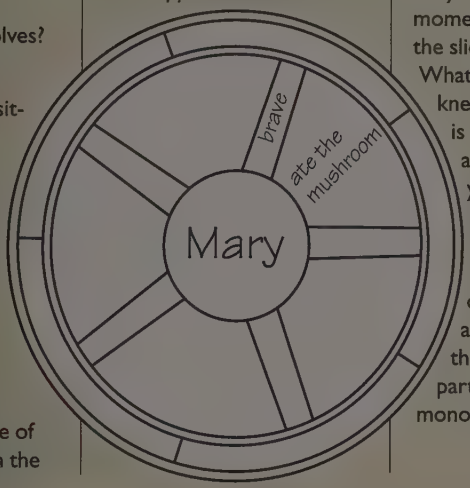
What happens to the narrator's family as they continue to travel west with Mary? Write a short **sequel** to the story, describing their next adventure. How do Mary's courage and resourcefulness help her face

- an angry bear?
- a pack of hungry wolves?
- a raging river?
- another dangerous situation (your idea)?

Graphic Organizer/ Analyzing a Character

3. A Well-Rounded Character?

Make an **attribute wheel** for Mary or one of the other characters in the story. (An *attribute* is a characteristic or personal quality, such as shyness or rudeness.) Draw a simple wagon wheel like the one below. In the center, write the character's name. On each spoke, write a word or phrase describing the character. In the space between the spokes, give evidence from the text that supports each attribute.



Performance

4. Secret Thoughts

Divide the roles of Mary and the narrator with a partner. Then, write an **interior monologue** for your character at the moment that Mary is frying the slice of mushroom. What is she thinking as she kneels by the fire? What is the narrator thinking as he watches her? (If you like, choose another pair of characters and another scene, such as the one with Mary and Pa at the very end of the story.) With your partner, perform the monologues for your class.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 169 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Students may wish to record their information on an idea web, with each circle containing *5W-How?* words. Remind students to save their work for the Writer's Workshop, beginning on p. 612.
2. **Creative Writing** Suggest students use a time line to plan the events of the sequel. Then they can arrange the events in the order in which they wish to present them. Model the process by developing a scenario of possible events for a sequel. For example, what might happen if Mary reached the edge of a raging river? Would she turn back, ask for help, or plan a different route?
3. **Graphic Organizer/Analyzing a Character** Some students may more easily see the spokes if they lightly shade or color them when they copy the design onto their own papers.
4. **Performance** Suggest that students work in pairs to brainstorm and to list several possible thoughts the characters might have. As they work, remind students that interior thoughts often differ from spoken ones. If possible, videotape the monologues as they are performed for the class.

GRAMMAR LINK

Ask students to select from their portfolios a piece of writing in which they listed a series of items. Have them rewrite sentences using colons to indicate lists.

Try It Out

Sample Answer

These are my four favorite foods: spaghetti, pizza, ice cream, and apples.

SPELLING

Possible Answers

horse—coarse
meat—fleet
smoke—soak
road—mode
wood—could
grease—fleece
water—daughter
creek—streak
bear—fair

Resources

Grammar

- *Grammar and Language Links* p. 45

Spelling

For related instruction, see

- *Spelling and Decoding* p. 24

GRAMMAR LINK MINI-LESSON

Using Colons Before Lists

Use a colon to show your reader that a list of items follows.

EXAMPLES When Pa returned, we had a feast: salt pork, beans, and biscuits with molasses.

There were now five people in our family: Pa, Mary, my two sisters, and me.

Don't use a colon before a list or a series that follows a verb or a preposition.

EXAMPLES When Pa returned, we ate salt pork, beans, and biscuits with molasses.

Our family now consisted of Pa, Mary, my two sisters, and me.

The children were wet, hungry, and frightened.

Language Handbook HELP

See Colons, page 803.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: colons.*

Try It Out

Write a sentence listing your four favorite writers (or foods or TV shows), using a colon correctly.

EXAMPLE
These are my favorite writers: Robert Cormier, Sandra Cisneros, O. Henry, and Maya Angelou.

Exchange papers with a classmate, and check his or her work.

SPELLING HOW TO OWN A WORD

Consonant and Vowel Sounds

Someone once suggested that *fish* could be spelled *g-h-o-t-i: gh* as in *laugh*, *o* as in *women*, and *ti* as in *motion*.

f i sh
↓ ↓ ↓
gh o ti

Because English has borrowed words from so many other languages, each with its own system of spelling, many sounds in English can be spelled several ways. For that reason there are many ear rhymes that aren't eye rhymes, such as *sigh* and *buy*.

For each of the following words from the story, write down a rhyme that uses a different spelling for the same sound. The first one is done for you as an example.

prairie meat road grease creek
horse smoke wood water bear

EXAMPLE prairie—scary



Grammar Link Quick Check

For the numbered sentences below, tell students to rewrite 1 and 3 without colons and to rewrite 2 and 4 with properly placed colons before a list or series. Possible answers are given.

1. **The settlers' diets were boring: lots of salted meat, few fresh vegetables, and little fruit.** [The settler's boring diets consisted of lots of salted meat, few fresh vegetables, and little fruit.]
2. **Mary had a nightmare about mushrooms, porcupines, and a horse.** [Mary had a nightmare about the following: mushrooms, porcupines, and a horse.]
3. **When my father came back, he did the following: checked to see if we children were all safe, tore open the pack, and asked where Mary was.** [When my father came back, he checked to see if we children were all safe, tore open the pack, and asked where Mary was.]
4. **I loved my stepmother because she was courageous, kind, and resourceful.** [I loved my stepmother for these three qualities: courage, kindness, and resourcefulness.]



Reading Skills and Strategies

Previewing and Reviewing

When you preview and review a text, strategic reading starts even before you read and continues after you've finished reading. Previewing and reviewing are especially useful study strategies when you're reading for information, but they can help you monitor your understanding of any kind of text—even one you're reading strictly for enjoyment.

Previewing: Where Are You Going?

Before you begin to read a text, take a few minutes to flip through the pages and do a quick survey. Previewing will help you determine what you'll find in the text and decide on your reading rate. When you skim and scan, you're not reading every word. You're glancing at the text to get an overall view or to look for particular information. You'll probably make some **predictions** about what the text will be like based on your skimming and scanning.

1. **Skim** for a general overview:
 - **Title and subtitles.** What is the text about? Is the information or story line broken up with subheads?
 - **Length.** How long is the text? Is the type easy to read?
 - **Visuals.** Are there any pictures, charts, diagrams, maps, or other visuals to help you make sense of the information?
2. **Scan** for important information:
 - **Introductions and conclusions.** When you are reading to get information, look at the first and last chapters of a book, the first and last paragraphs of a chapter, or the first and last sentences of a paragraph. Often (though not always) you'll find the most important information in a text there.
 - **Key words.** Do certain words keep popping up? If you scan "Harriet Tubman" (pages 557–566), for example, you'll notice that the words *slaves* and *runaways* are repeated many times. Key words are clues to what the text is about. You'll need to know them to understand the text, so you may want to look up unfamiliar ones before you begin reading.

Reviewing: Where Have You Been?

Reviewing and rereading portions of a text help you

- check to see if you've understood a text
- check to see if you've remembered the main ideas

One way to review is to **summarize** the text. Restate its main ideas in your own words; leave out minor details. Going over any notes you took as you read will help you recall the major points of an expository piece or the major events of a narrative.

Apply the strategy on the next page.

OBJECTIVES
1. Use the strategies of previewing and reviewing
2. Know how to skim and scan a text
3. Use titles, subtitles, visuals, introductions, conclusions, and key words to preview a text

Reading Skills and Strategies

This feature introduces the techniques of previewing and reviewing, focusing on skimming for a general overview and scanning for important information. Students will learn how to gather information from titles, visuals, introductions, conclusions, and key words.

Mini-Lesson:
Previewing and Reviewing

As a class, discuss the meaning of the terms *preview* and *review*. Ask students to explain how previewing and reviewing might be useful. You can use the following prompts to spark discussion:

- At what point would you preview a selection?
- At what point would you review a selection?
- How can previewing and reviewing a selection help you get more from your reading?

Then ask students to read Previewing: Where Are You Going? on p. 555. Ask the class to try these suggestions with "Harriet Tubman" on pp. 557–566. When students have completed their previews, elicit from them what they learned from using the strategy. Tell students to read the rest of p. 555. After they have completed "Harriet Tubman," they can use the reviewing strategy.

Reaching All Students

Struggling Readers

Before students read the essay, preteach key vocabulary words: *skim, scan, preview, review,* etc. Write each vocabulary word on the chalkboard, pronounce it, and ask volunteers to provide a definition. Assign students to small groups to check the definitions in a dictionary.

English Language Learners

For students who are not proficient in English, the previewing and reviewing techniques are especially useful. Let students practice previewing and reviewing on several different types of text, both fiction and nonfiction. You will have a chance to work with students to develop a summary of "Harriet Tubman."

OBJECTIVES

1. Read and interpret the biography
2. Preview and review
3. Express understanding through writing, performance, and art
4. Identify and use techniques for joining independent clauses
5. Understand and use new words
6. Map a word

SKILLS

Reading
- Preview and review

Writing
- Collect ideas for an informative report
- Write a diary entry

Speaking/Listening
- Perform a spiritual

Grammar/Language
- Join independent clauses

Vocabulary
- Understand and use new words
- Map words

Music/Art
- Perform a spiritual
- Draw a map

Viewing/Representing
- Describe the character of the subject in a painting (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

HARRIET TUBMAN

Make the Connection

History Round Table

Working with a small group of classmates, write each of the following phrases at the top of a separate slip of paper:

- Harriet Tubman
- the Abolitionist movement
- the Underground Railroad

Take one of the slips of paper, and write down anything you know (or can guess) about the topic. Then, pass it to another member of your group, and take a second slip. Continue until everyone has had the chance to write on all slips. With your classmates, compile a chart of the class's combined knowledge on the topics; you'll refer to it after you read the selection.

Quickwrite

Respond to one of the following prompts:

- How do you define *freedom*? What does it mean in your life?
- Is there anything you can imagine giving up your freedom for? Is there anything you would refuse to do for freedom?

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Reading Skills and Strategies

Previewing and Reviewing: Before and After

Before you read Harriet Tubman's story, **skim** and **scan** it to decide how to approach the text. (How fast will you read? Are there any key words you want to look up before you start? Do you want to look at the map on page 562 first or wait until you've read the text?)

As you read, take notes on any important information. You'll use these notes later to write a **summary.**

Background

Literature and Religion

In the Biblical Book of Exodus, Moses is chosen by God to lead the people of Israel out of slavery in Egypt. Pursued by the Egyptians, Moses takes his people on a long, perilous desert journey and leads them to the Promised Land.

As you read about Harriet Tubman, ask yourself: Why was she called "the Moses of her people"?



Collection of Mr. and Dr. Payson Wolff/Courtesy Heritage Gallery, Los Angeles, California.

Preteaching Vocabulary

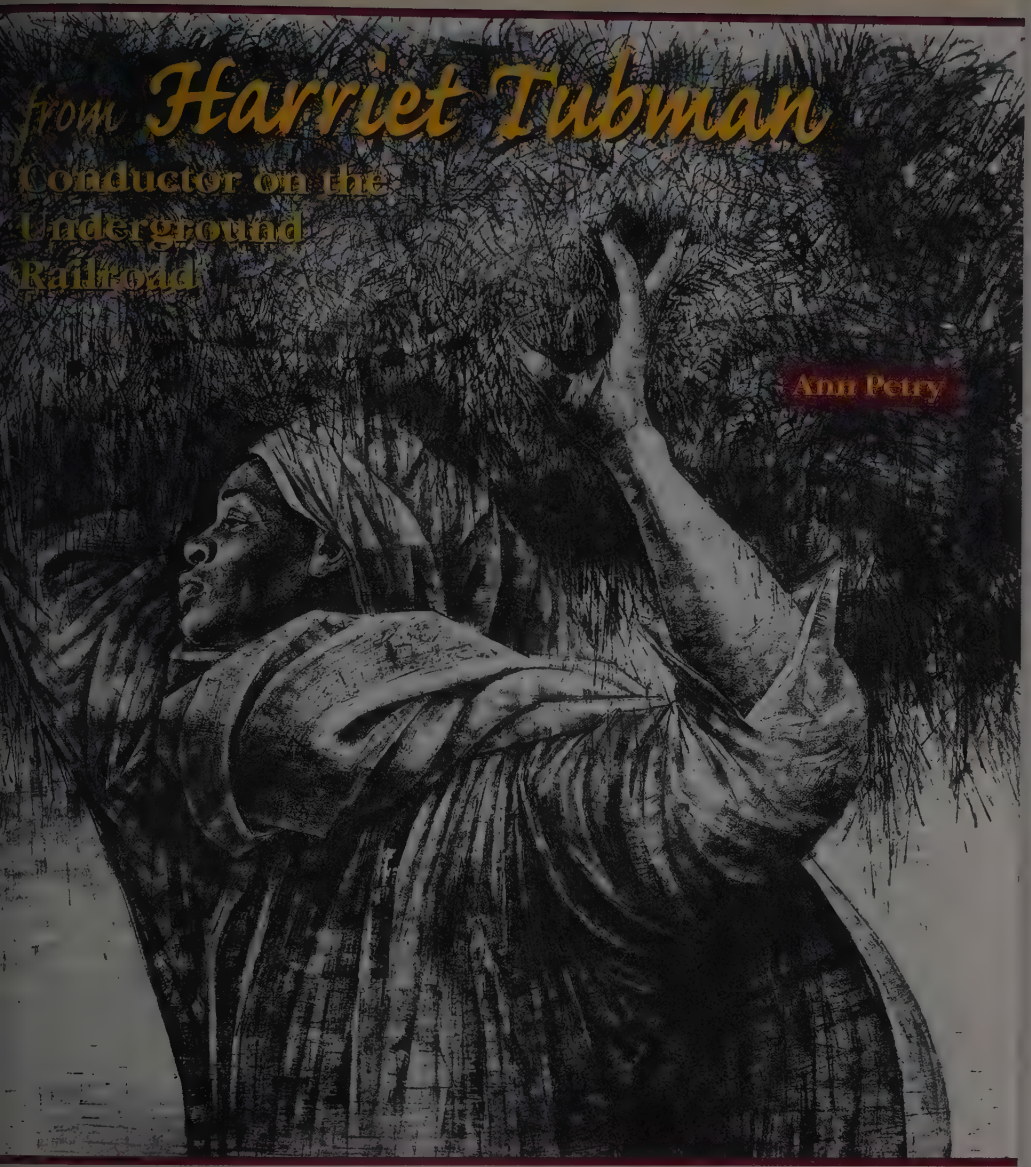
Words to Own

Have students read the Words to Own and their definitions listed at the bottom of the selection pages. Then arrange students in pairs to make flash cards using all the vocabulary words. Partners can use the cards to learn the words and their meanings. Then bring the class together to hold a "Vocabulary Bee": Read the words, and have teams alternate giving the definitions.

Activity

Match each word with its definition on the right.

1. fugitives	[e]	**a.** untidy; rumpled	**e.** people fleeing from danger
2. incomprehensible	[j]	**b.** scatter; drive away	**f.** fussy; hard to please
3. incentive	[d]	**c.** ability to write or speak persuasively	**g.** rebellious
4. disheveled	[a]	**d.** motivation	**h.** gradually put in
5. instill	[h]		**i.** coaxing
6. dispel	[b]		**j.** impossible to understand
7. mutinous	[g]		
8. eloquence	[c]		
9. cajoling	[i]		
10. fastidious	[f]		



Roots (1964) by Charles White. Chinese ink.

RESPONDING TO THE ART

Charles White (1918–1979) was interested in art from his childhood. Although his family was very poor, his mother managed to supply him with paints. By the time he was fourteen, White was working with his father as a sign painter. In 1937, he realized his dream to study at the Art Institute of Chicago.

Activity. Encourage students to brainstorm a list of adjectives to describe the character of the woman in the picture. You may wish to start the list with these words: *strong, proud,* and *dignified.* As students read the selection, ask them to think about whether these adjectives capture Tubman's character as well. (Be sure to discuss the title of White's work.)

Resources: Print and Media

Reading
- *Reading Skills and Strategies* Selection Skill Lesson, p. 131
- *Graphic Organizers for Active Reading,* p. 37
- *Words to Own,* p. 20
- *Spelling and Decoding* Worksheets, p. 25
- *Audio CD Library* Disc 12, Track 4

Writing and Language
- *Daily Oral Grammar,* Transparency 30
- *Grammar and Language Links,* Worksheet, p. 47
- *Language Workshop CD-ROM*

Viewing and Representing
- *Viewing and Representing* Fine Art Transparency 17 Fine Art Worksheet, p. 68

Assessment
- *Formal Assessment,* p. 106
- *Portfolio Management System,* p. 170
- *Standardized Test Preparation,* pp. 82, 84
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword LE0 8-7)

Summary

This excerpt from a well-known biography describes how Harriet Tubman—called Moses by her people—led a group of eleven people out of slavery and, because of the Fugitive Slave Law, into freedom in Canada. The fugitives traveled at night and slept during the day. Turned away from one safe house, cold, hungry, and dispirited, the little band was close to despair and mutiny. To encourage them, Tubman painted glowing word pictures of Canada and of the safe house they would find food and shelter in. She told them stories of the Quakers, of successful escapes from slavery, about Frederick Douglass. When one fugitive threatened to return to the plantation, Tubman pointed her gun at him and said grimly, "Go on with us or die." He stayed, and Tubman explained that any person returning to slavery would be forced to betray the rest. Finally, with help from the Underground Railroad, the group passed through Wilmington, Philadelphia, Burlington, Syracuse, Rochester, and finally, late in December 1851, the fugitives arrived safely in Canada.

A Cultural Connections

According to the Bible (Exodus, Deuteronomy, and Numbers), Moses was a Hebrew baby raised in the Egyptian court at the time when all other Israelites were held as slaves in Egypt. Moses is best known for leading the oppressed Israelites from Egypt to freedom in the Promised Land. Elicit from students a statement about the appropriateness of applying the name *Moses* to Harriet Tubman.

B Reading Skills and Strategies



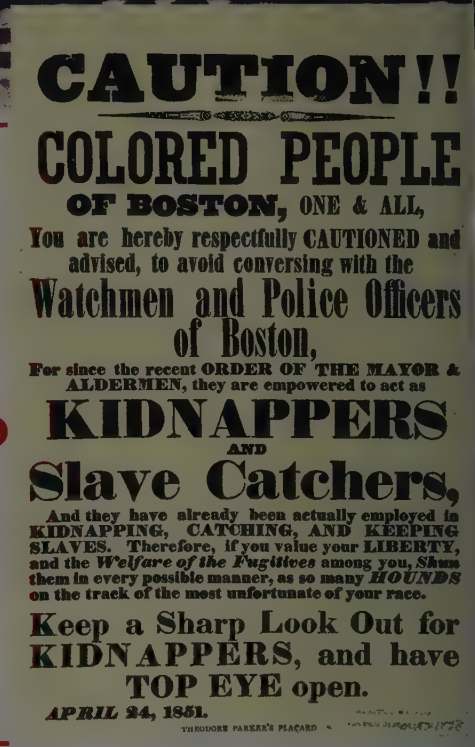
Previewing and Reviewing

? What can you learn about the selection from previewing this disturbing poster? [Possible responses: The poster is dated 1851, suggesting that the events in the selection might take place then; the selection will be about slavery; fugitives can be enslaved again.]



The Railroad Runs to Canada

Along the Eastern Shore of Maryland, in Dorchester County, in Caroline County, the masters kept hearing whispers about the man named Moses, who was running off slaves. At first they did not believe in his existence. The stories about him were fantastic, unbelievable. Yet they watched for him. They offered rewards for his capture.



CAUTION!!

COLORED PEOPLE

OF BOSTON, ONE & ALL,

You are hereby respectfully CAUTIONED and advised, to avoid conversing with the

Watchmen and Police Officers of Boston,

For since the recent ORDER OF THE MAYOR & ALDERMEN, they are empowered to act as

KIDNAPPERS AND Slave Catchers,

And they have already been actually employed in KIDNAPPING, CATCHING, AND KEEPING SLAVES. Therefore, if you value your LIBERTY, and the *Welfare of the Fugitives* among you, *Shun* them in every possible manner, as so many *HOUNDS* on the track of the most unfortunate of your race.

Keep a Sharp Look Out for KIDNAPPERS, and have TOP EYE open.

APRIL 24, 1851.

THEODORE PARKER'S PLACARD

They never saw him. Now and then they heard whispered rumors to the effect that he was in the neighborhood. The woods were searched. The roads were watched. There was never anything to indicate his whereabouts. But a few days afterward, a goodly number of slaves would be gone from the plantation. Neither the master nor the overseer had heard or seen anything unusual in the quarter.[1] Sometimes one or the other would vaguely remember having heard a whippoorwill call somewhere in the woods, close by, late at night. Though it was the wrong season for whippoorwills.

Sometimes the masters thought they had heard the cry of a hoot owl, repeated, and would remember having thought that the intervals between the low moaning cry were wrong, that it had been repeated four times in succession instead of three. There was never anything more than that to suggest that all was not well in the quarter. Yet, when morning came, they invariably discovered that a group of the finest slaves had taken to their heels.

Unfortunately, the discovery was almost always made on a Sunday. Thus a whole day was lost before the machinery of pursuit could be set in motion. The posters offering rewards for

1. **quarter:** area in a plantation where enslaved Africans lived. It consisted of windowless, one-room cabins made of logs and mud.

Reaching All Students

Struggling Readers

Previewing and Reviewing was introduced on p. 556. For a lesson directly tied to this story that teaches students to preview and review by using a strategy called Anticipation Guides, see the *Reading Skills and Strategies* binder

- Selection Skill Lesson, p. 131

English Language Learners

Help students to understand that this biography about a woman begins with the slave masters' belief that the person leading people to freedom is a *man*. Point out the pronouns *him, his,* and *he* in the first two paragraphs. Ask students why the "man" named Moses was so hard to find and how the people held in bondage could escape so successfully. Direct them to read the selection to find complete answers. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*



the fugitives could not be printed until Monday. The men who made a living hunting for runaway slaves were out of reach, off in the woods with their dogs and their guns, in pursuit of four-footed game, or they were in camp meetings saying their prayers with their wives and families beside them.

Harriet Tubman could have told them that there was far more involved in this matter of running off slaves than signaling the would-be runaways by imitating the call of a whippoorwill, or a hoot owl, far more involved than a matter of waiting for a clear night when the North Star[2] was visible.

In December 1851, when she started out with the band of fugitives that she planned to take to Canada, she had been in the vicinity of the plantation for days, planning the trip, carefully selecting the slaves that she would take with her.

She had announced her arrival in the quarter by singing the forbidden spiritual[3]—"Go down, Moses, 'way down to Egypt Land"—singing it softly outside the door of a slave cabin, late at night. The husky voice was beautiful even when it was barely more than a murmur borne on the wind.

Once she had made her presence known, word of her coming spread from cabin to cabin. The slaves whispered to each other, ear to mouth, mouth to ear, "Moses is here." "Moses has come." "Get ready. Moses is back again." The ones who had agreed to go North with her put ashcake[4] and salt herring in an old bandanna, hastily tied it into a bundle, and then waited patiently for the signal that meant it was time to start.

There were eleven in this party, including one of her brothers and his wife. It was the largest group that she had ever conducted, but she was determined that more and more slaves should know what freedom was like.

She had to take them all the way to Canada. The Fugitive Slave Law[5] was no longer a great many incomprehensible words written down on the country's lawbooks. The new law had become a reality. It was Thomas Sims, a boy, picked up on the streets of Boston at night and shipped back to Georgia. It was Jerry and Shadrach, arrested and jailed with no warning.

She had never been in Canada. The route beyond Philadelphia was strange to her. But she could not let the runaways who accompanied her know this. As they walked along, she told them stories of her own first flight; she kept painting vivid word pictures of what it would be like to be free.

But there were so many of them this time.

2. **North Star:** Runaways fleeing north used the North Star (Polaris) to help them stay on course.
3. **forbidden spiritual:** Spirituals are religious songs, some of which are based on the Biblical story of the Israelites' escape from slavery in Egypt. Plantation owners feared that the singing of spirituals might lead to rebellion.
4. **ashcake:** cornmeal bread baked in hot ashes.
5. **Fugitive Slave Law:** harsh federal law passed in 1850 stating that slaves who escaped to free states could be forced to return to their owners. As a result, those who escaped were safe only in Canada. The law also made it a crime for a free person to help slaves escape or to prevent their return.

WORDS TO OWN

fugitives (fyo͞o'ji·tivz) *n.*: people fleeing from danger.
incomprehensible (in'käm'prē·hen'sə·bəl) *adj.*: impossible to understand.

C Critical Thinking

Analyzing

? What does the phrase "four-footed game" suggest about the "slave catchers'" attitude toward their human prey? [It suggests they regarded the fugitives as animals to be hunted down.] How did this attitude help slave owners justify slavery to themselves? [People who dehumanize others find it easier to justify their maltreatment.]

D Reading Skills and Strategies

Identifying Cause and Effect

? About 1849, Tubman escaped to the North. Before the outbreak of the Civil War, she made nineteen journeys back to the South to lead others to freedom. All told, Tubman guided about three hundred African Americans to Canada. Based on what you read in this passage, why do you think she was able to free so many? [Possible responses: She planned each trip carefully; she was brave, smart, and determined; she selected the people most likely to have the will and strength to survive the grueling trip.]

E Appreciating Language

Word Choice

? What is a "husky" voice? [*Husky* means "deep and hoarse."]

F English Language Learners

Multiple-Meaning Words

? What does *party* mean in this passage? [Here, it refers to a group of people.] What other meanings can the word have? ["a festive gathering"; "a political organization"] What are some other words that have more than one meaning? [There are many possibilities. Try these homographs: *bow* (ribbon), *bow* (front of a ship), *bow* (to bend in respect).]

Using Students' Strengths

Naturalist Learners

Tubman and her travelers are cold and hungry as well as terrified of capture. Have students list some measures they might have taken to survive. Possibilities include foraging for roots, nuts, and berries; making a shelter from leaves; and seeking refuge in caves.

Resources

Listening

A recording of this excerpt is included in the *Audio CD Library*:

- Disc 12, Track 4

Viewing and Representing

Fine Art Transparency

You may wish to use the fine art transparency *Underground Railroad* by William H. Johnson to set the mood. See the *Viewing and Representing* transparencies and worksheets:

- Transparency 17
- Worksheet, p. 68



She knew moments of doubt, when she was half afraid and kept looking back over her shoulder, imagining that she heard the sound of pursuit. They would certainly be pursued. Eleven of them. Eleven thousand dollars' worth of flesh and bone and muscle that belonged to Maryland planters. If they were caught, the eleven runaways would be whipped and sold South, but she—she would probably be hanged.

They tried to sleep during the day but they never could wholly relax into sleep. She could tell by the positions they assumed, by their restless movements. And they walked at night. Their progress was slow. It took them three nights of walking to reach the first stop. She had told them about the place where they would stay, promising warmth and good food, holding these things out to them as an incentive to keep going.

When she knocked on the door of a farmhouse, a place where she and her parties of runaways had always been welcome, always been given shelter and plenty to eat, there was no answer. She knocked again, softly. A voice from within said, "Who is it?" There was fear in the voice.

She knew instantly from the sound of the voice that there was something wrong. She said, "A friend with friends," the password on the Underground Railroad.

The door opened, slowly. The man who stood in the doorway looked at her coldly, looked with unconcealed astonishment and fear at the eleven disheveled runaways who were standing near her. Then he shouted, "Too many, too many. It's not safe. My place was searched last week. It's not safe!" and slammed the door in her face.

She turned away from the house, frowning. She had promised her passengers food and rest and warmth, and instead of that, there would be hunger and cold and more walking over the frozen ground. Somehow she would have to instill courage into these eleven people, most of them strangers, would have to feed them on hope and bright dreams of freedom instead of the fried pork and corn bread and milk she had promised them.

They stumbled along behind her, half dead for sleep, and she urged them on, though she was as tired and as discouraged as they were. She had never been in Canada, but she kept painting wondrous word pictures of what it would be like. She managed to dispel their fear of pursuit so that they would not become hysterical, panic-stricken. Then she had to bring some of the fear back, so that they would stay awake and keep walking though they drooped with sleep.

Yet, during the day, when they lay down deep in a thicket, they never really slept, because if a twig snapped or the wind sighed in the branches of a pine tree, they jumped to their feet, afraid of their own shadows, shiver-

WORDS TO OWN

incentive (in·sent'iv) *n.*: reason to do something; motivation.
disheveled (di·shev'əld) *adj.*: untidy; rumpled.
instill (in·stil') *v.*: gradually put in (an idea or feeling). *Stilla* is Latin for "drop"; *instill* literally means "put in drop by drop."
dispel (di·spel') *v.*: scatter; drive away.

A Cultural Connection

As pointed out in the footnote on p. 559, with the passage of the Fugitive Slave Law of 1850, runaways were no longer safe in America's distant Northern cities. Under this law, a person could be fined or imprisoned for refusing to help a federal marshal catch an alleged runaway. (See the poster on p. 558 advising African Americans in Boston to look out for kidnappers and slave catchers.)

B Elements of Literature

Foreshadowing

? What words foreshadow the man's negative response to Tubman's request? ["There was fear in the voice," "slowly," "coldly," the look of "astonishment" and "fear" at the number of runaways]

C Critical Thinking

Analyzing

? Which of Tubman's skills does the writer emphasize here? [her ability to sense the runaways' emotions and needs so that she could provide whatever was most needed to keep them going]

Skill Link

Joining Independent Clauses

Use this activity before you teach the Grammar Link exercise on joining independent clauses on p. 572. It will help you assess students' familiarity with linking related ideas.

List the coordinating conjunctions—*and, but, or, nor, for, so,* and *yet*—and explain that each can join two independent clauses that are closely related in meaning. Explain that writers select the coordinating conjunction that best expresses the relationship between the two clauses.

Activity

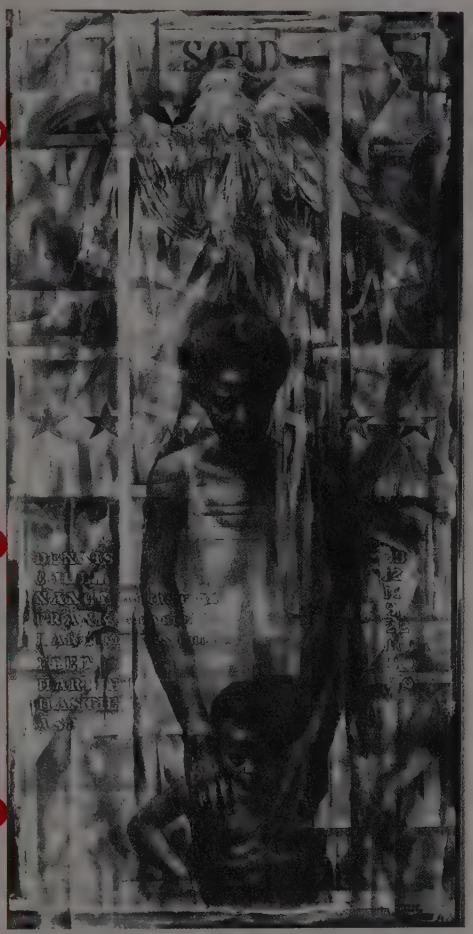
1. Have students define each coordinating conjunction and explain what relationship it shows. *But,* for example, means "however" or "though" and shows contrast.
2. Ask for volunteers to join each of the following independent clauses with the most suitable conjunction:
 - The stories about Moses were unbelievable. The people watched for him. [yet *or* but]
 - The road was watched. The woods were searched. [and]
 - She had never been to Canada. She would not let the fugitives know this fact. [but]
 - The discovery almost always occurred on a Sunday. A whole day passed before the pursuit could start. [so]
 - Tubman painted vivid word pictures of freedom. She did not want her charges to lose hope. [for]

ing and shaking. It was very cold, but they dared not make fires because someone would see the smoke and wonder about it.

She kept thinking, eleven of them. Eleven thousand dollars' worth of slaves. And she had to take them all the way to Canada. Sometimes she told them about Thomas Garrett, in Wilmington.[6] She said he was their friend even though he did not know them. He was the friend of all fugitives. He called them God's poor. He was a Quaker[7] and his speech was a little different from that of other people. His clothing was different, too. He wore the wide-brimmed hat that the Quakers wear.

She said that he had thick white hair, soft, almost like a baby's, and the kindest eyes she had ever seen. He was a big man and strong, but he had never used his strength to harm anyone, always to help people. He would give all of them a new pair of shoes. Everybody. He always did. Once they reached his house in Wilmington, they would be safe. He would see to it that they were.

She described the house where he lived, told them about the store where he sold shoes. She said he kept a pail of milk and a loaf of bread in the drawer of his desk so that he would have food ready at hand for any of God's poor who should suddenly appear before him, fainting with hunger. There was a hidden room in the store. A whole wall swung open, and behind it was a room where he could hide fugitives. On the wall there were shelves filled with small boxes—boxes of shoes—so that



Wanted Poster Series #17 (1971) by Charles White. Oil wash.

Flint Institute of Art/Courtesy Heritage Gallery, Los Angeles, California.

6. **Wilmington:** city in Delaware.
7. **Quaker:** member of the Society of Friends, a religious group active in the movement to end slavery.

RESPONDING TO THE ART

Charles White (see p. T557) and other African American artists were influenced by the political stance of Mexican muralists, who used art to celebrate their own cultural heritage. White's art changed direction after a trip to Mexico. He explained, "I saw artists working to create an art about and for the people. That had the strongest influence on my whole approach."

Activity. Ask students what the words and numbers on this painting might represent. [They may be names and ages of people sold within the institution of slavery.] Then ask students to compare this painting with the one on p. 557, contrasting the feelings that each conveys. [They may see similarities in the style; the subjects have different expressions—proud vs. abject, downcast.]

D Reading Skills and Strategies

Previewing and Reviewing

? Why do you think the word *eleven* keeps popping up? What does it suggest about the journey? [It suggests that taking such a large group is a huge risk.]

E Reading Skills and Strategies

Identifying Cause and Effect

? Why would shoes be so important to the slaves? [Shoes were scarce on the Southern plantations but vital for survival in the North—especially in Canada—during winter.]

F Critical Thinking

Analyzing

? Why does Tubman tell her people about Garrett? [She is trying to keep their minds off their cold, their hunger, and their pursuers; she is trying to give them hope.]

A Reading Skills and Strategies

Reading Maps

? What does the dotted green line on the map respresent? [Tubman's route from Maryland to Canada] **What cities (and their states) did Tubman stop in, in order of her journey?** [Wilmington, DE; Philadelphia, PA; Burlington, NJ; Syracuse, NY; Rochester, NY] **What rivers and lakes are included on the map?** [Delaware River, Hudson River, Connecticut River, Mohawk River, Lake Ontario, Lake Erie]

B Elements of Literature

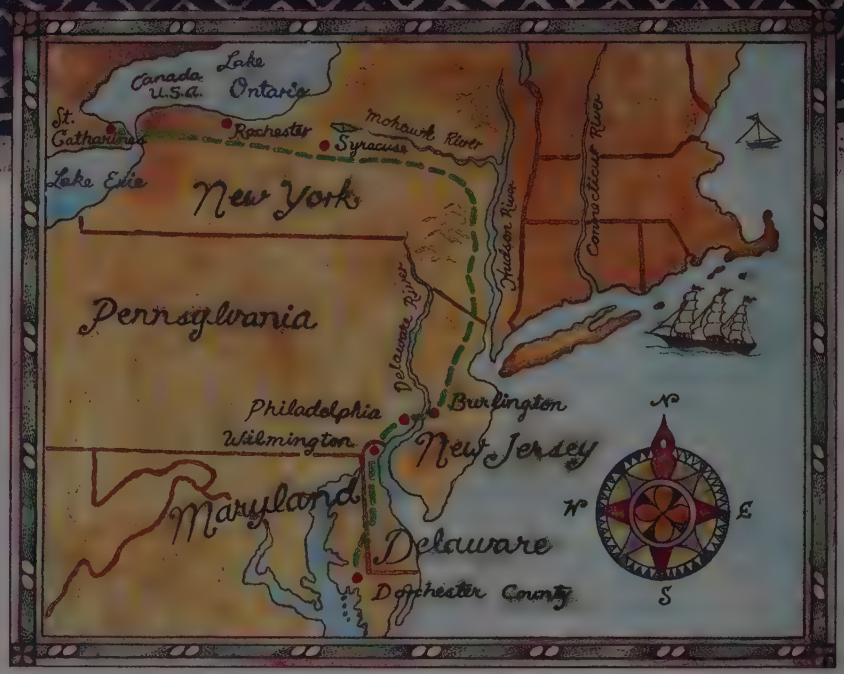
Character

? What do we learn about Tubman from this paragraph? [Possible response: She is smart and cautious. Despite her determination, she is human and has fears. She has strong faith in God and the rightness of her mission.]

C Appreciating Language

Modifiers

? What adjectives does the writer use to make the farmer's house seem cozy? [The modifiers include *warm, safe, well-fed,* and *clean.*]



The Underground Railroad runs to Canada.

you would never guess that the wall actually opened.

While she talked, she kept watching them. They did not believe her. She could tell by their expressions. They were thinking. New shoes, Thomas Garrett, Quaker, Wilmington—what foolishness was this? Who knew if she told the truth? Where was she taking them anyway?

That night they reached the next stop—a farm that belonged to a German. She made the runaways take shelter behind trees at the edge of the fields before she knocked at the door. She hesitated before she approached the door, thinking, suppose that he too should refuse shelter, suppose—— Then she thought, *Lord, I'm going to hold steady on to You and You've got to see me through*—and knocked softly.

She heard the familiar guttural voice say, "Who's there?"

She answered quickly, "A friend with friends."

He opened the door and greeted her warmly. "How many this time?" he asked.

"Eleven," she said and waited, doubting, wondering.

He said, "Good. Bring them in."

He and his wife fed them in the lamp-lit kitchen, their faces glowing as they offered food and more food, urging them to eat, saying there was plenty for everybody, have more milk, have more bread, have more meat.

They spent the night in the warm kitchen. They really slept, all that night and until dusk the next day. When they left, it was with reluctance. They had all been warm and safe and well-fed. It was hard to exchange the security offered by that clean, warm kitchen for the darkness and the cold of a December night.

Crossing the Curriculum

Mathematics/Science

The fugitives often figured out their route to freedom by using the North Star since it roughly marks the location of the north celestial pole. The North Star (or Pole Star) has been used by sailors, pilots, and other travelers throughout recorded history for charting navigation routes. Ask students if they have ever located the star in the sky. Ask volunteers to explain how to use the star to plot a course.

Social Studies

This selection can be a starting point for discussing the Society of Friends. From their arrival in this country, the Friends, or Quakers, have actively fought for the civil rights of Native Americans, Japanese Americans during World War II, and African Americans. They often publicly voice concerns about violations of the civil rights of pacifists and ethnic groups in the United States. Encourage interested students to research the Quaker Thomas Garrett, mentioned on pp. 561–562, or other Quakers of the period.



"Go On or Die"

Harriet had found it hard to leave the warmth and friendliness, too. But she urged them on. For a while, as they walked, they seemed to carry in them a measure of contentment; some of the serenity and the cleanliness of that big, warm kitchen lingered on inside them. But as they walked farther and farther away from the warmth and the light, the cold and the darkness entered into them. They fell silent, sullen, suspicious. She waited for the moment when some one of them would turn mutinous. It did not happen that night.

Two nights later, she was aware that the feet behind her were moving slower and slower. She heard the irritability in their voices, knew that soon someone would refuse to go on.

She started talking about William Still and the Philadelphia Vigilance Committee.[8] No one commented. No one asked any questions. She told them the story of William and Ellen Craft and how they escaped from Georgia. Ellen was so fair that she looked as though she were white, and so she dressed up in a man's clothing and she looked like a wealthy young planter. Her husband, William, who was dark, played the role of her slave. Thus they traveled from Macon, Georgia, to Philadelphia, riding on the trains, staying at the finest hotels. Ellen pretended to be very ill—her right arm was in a sling and her right hand was bandaged because she was supposed to have rheumatism.[9] Thus she avoided having to sign the register at the hotels, for she could not read or write. They finally arrived safely in Philadelphia and then went on to Boston.

No one said anything. Not one of them seemed to have heard her.

She told them about Frederick Douglass, the most famous of the escaped slaves, of his eloquence, of his magnificent appearance. Then she told them of her own first, vain effort at running away, evoking the memory of that miserable life she had led as a child, reliving it for a moment in the telling.

But they had been tired too long, hungry too long, afraid too long, footsore too long. One of them suddenly cried out in despair, "Let me go back. It is better to be a slave than to suffer like this in order to be free."

She carried a gun with her on these trips. She had never used it—except as a threat. Now, as she aimed it, she experienced a feeling of guilt, remembering that time, years ago, when she had prayed for the death of Edward Brodas, the Master, and then, not too long afterward, had heard that great wailing cry that came from the throats of the field hands, and knew from the sound that the Master was dead.

8. **Philadelphia Vigilance Committee:** group that offered help to people escaping slavery. **Still,** a free African American, was chairman of the committee.

9. **rheumatism** (rōō′mə·tiz′əm): painful swelling and stiffness of the joints or muscles.

WORDS TO OWN

mutinous (myōōt′n·əs) *adj.:* rebellious. *Mutiny* usually refers to a revolt of soldiers or sailors against their officers.

eloquence (el′ə·kwəns) *n.:* ability to write or speak gracefully and convincingly.

D Elements of Literature
Sound Effects

? How does the writer use sound effects to underscore the change in mood? [Possible response: The alliterative *s* in *silent, sullen,* and *suspicious* evokes a snake's hiss to convey the danger Tubman faces if the fugitives rebel.]

E Critical Thinking
Analyzing

? What does this story suggest about William and Ellen Craft? [They were brave, intelligent, resourceful, and desperate for freedom.]

F Historical Connections

Frederick Douglass (1817–1895), the great writer, orator, and abolitionist, escaped from slavery in 1838. As "a recent graduate from the institution of slavery with his diploma on his back," Douglass did much to help people escape and to abolish slavery. Douglass was such a superb writer and speaker that many of his opponents refused to believe that he had ever been a slave; they claimed he was an impostor hired to play the role. His *Narrative of the Life of Frederick Douglass, an American Slave* (1845) refuted their charges.

Using the Glossary to Find Pronunciations

If students have trouble pronouncing some of the Words to Own, send them to the pronunciation guide in the Glossary at the back of the book. It is found on each bottom right-hand page, starting on p. 821. Here, for example, see if students can use the diacritical marks on this page to sound out *rheumatism, mutinous,* and *eloquence.*

Taking a Second Look

Review: Making Inferences

Remind students that an inference is an educated guess based on information in the text and on the reader's prior knowledge and experience. Discuss with the class how people constantly make inferences about ideas and details as they read. This skill helps them figure out ideas that the writer does not directly reveal. Point out that when readers make inferences, they come to some opinions from information that is only hinted at or implied in the text. Be sure students understand that to verify an inference, they must back it up with specific details from the text or from their own life experiences.

Activity

We base an inference about a character on his or her speech, actions, and thoughts. We also pay attention to what other people in the story say and think about the character. Based on all such clues, what inferences can you make about the following characters in the selection?

- the man at the first house they stop at (p. 560)
- Thomas Garrett
- the German
- Frederick Douglass
- Harriet Tubman

Responding to the Art

Charles White (see p. T557) once remarked, "Paint is the only weapon I have to fight what I resent." He fought that battle on a large scale, with murals that measure twelve by eighteen feet. They depict such African American heroes as Frederick Douglass, Booker T. Washington, Marian Anderson, and Crispus Attucks. Discovering White's art early in his career, fellow painter Jerry Pinkney admired the way the "strong, graphic drawings gave such dignity to the black figure."

Activity. As a class, discuss why the artist chose to name his painting simply *Harriet*, not *Harriet Tubman*. [Possible responses: Tubman was so well-known that she could be identified by her first name only. He wanted to suggest an intimacy with her, as if she were a family member or a close friend.] **Then explore the meaning of the "inkblot" at the top of the painting.** [Students may see it as symbolic of the "blot" of slavery on the American conscience, a symbol of the taunts endured by Tubman, the North Star, the explosion of an idea, or even a star shining halo-like above her head.]



Courtesy Heritage Gallery, Los Angeles, California.

Harriet (1972) by Charles White. Oil drawing.

Using Students' Strengths

Visual Learners

Invite one or more groups of visual learners to draw key scenes from Tubman's story in sequence on a large roll of paper. When the artwork is complete, these students should invite classmates to write corresponding narration, which they can record with music and sound effects. Then the visual students can roll the paper on wrapping-paper tubes and cut the front from a box to create a television set. With an additional hole cut in either side of the box, students can feed their roll through the "television" to create a "movie."

Auditory Learners

Students can work in groups of four or five to enact one or more scenes from the following list and present them to the class in chronological order:

- Tubman arrives in the slave quarters.
- The runaways are rejected at a "station."
- Thomas Garrett distributes shoes.
- The group celebrates its arrival in Canada.



One of the runaways said again, "Let me go back. Let me go back," and stood still, and then turned around and said, over his shoulder, "I am going back."

She lifted the gun, aimed it at the despairing slave. She said, "Go on with us or die." The husky, low-pitched voice was grim.

He hesitated for a moment and then he joined the others. They started walking again. She tried to explain to them why none of them could go back to the plantation. If a runaway returned, he would turn traitor; the master and the overseer would force him to turn traitor. The returned slave would disclose the stopping places, the hiding places, the corn stacks they had used with the full knowledge of the owner of the farm, the name of the German farmer who had fed them and sheltered them. These people who had risked their own security to help runaways would be ruined, fined, imprisoned.

She said, "We got to go free or die. And freedom's not bought with dust."

This time she told them about the long agony of the Middle Passage[10] on the old slave ships, about the black horror of the holds, about the chains and the whips. They too knew these stories. But she wanted to remind them of the long, hard way they had come, about the long, hard way they had yet to go. She told them about Thomas Sims, the boy picked up on the streets of Boston and sent back to Georgia. She said when they got him back to Savannah, got him in prison there, they whipped him until a doctor who was standing by watching said, "You will kill him if you strike him again!" His master said, "Let him die!"

Thus she forced them to go on. Sometimes she thought she had become nothing but a voice speaking in the darkness, cajoling, urging, threatening. Sometimes she told them things to make them laugh; sometimes she sang to them and heard the eleven voices behind her blending softly with hers, and then she knew that for the moment all was well with them.

She gave the impression of being a short, muscular, indomitable woman who could never be defeated. Yet at any moment she was liable to be seized by one of those curious fits of sleep, which might last for a few minutes or for hours.[11]

Even on this trip, she suddenly fell asleep in the woods. The runaways, ragged, dirty, hungry, cold, did not steal the gun as they might have and set off by themselves or turn back. They sat on the ground near her and waited patiently until she awakened. They had come to trust her implicitly, totally. They, too, had come to believe her repeated statement, "We got to go free or die." She was leading them into freedom, and so they waited until she was ready to go on.

10. **Middle Passage:** route traveled by ships carrying captured Africans across the Atlantic Ocean to the Americas. The captives endured the horrors of the Middle Passage crammed into **holds,** airless cargo areas below decks.

11. Harriet's losses of consciousness were caused by a serious head injury that she had suffered as a teenager. Harriet had tried to protect another slave from punishment, and an enraged overseer threw a two-pound weight at her head.

WORDS TO OWN

cajoling (kə·jōl′iŋ) *v.* used as *adj.:* coaxing.

A Critical Thinking

Analysis

? Based on how the author has portrayed Tubman thus far, do you think she will shoot the runaway? Why or why not? [Possible responses: Her determination suggests she will indeed sacrifice one to save all; her bravery enables her to aim the gun at the man, but her humanity suggests that she is bluffing and could not kill him.]

B Reading Skills and Strategies

Previewing and Reviewing

This is a good point at which to review what students have read thus far. Ask them what the main events in the selection are. [Possible response: Harriet Tubman, a former slave, has returned to the South to free eleven slaves. The trip is fraught with danger, as someone at the first safe house on the Underground Railroad refuses to help them, and the refugees suffer from cold, hunger, and terror. Exhausted almost beyond endurance, one of the slaves wants to return to the plantation. Tubman quells his rebellion with her gun, explaining that his defection threatens all of them—and every other person who might later try to escape bondage.]

C Advanced Learners

Interpreting

? What does Tubman mean here? How would you restate her comment in your own words? [Possible responses: Freedom is not bought cheaply. Freedom takes boldness, tenacity, and courage.]

D Struggling Readers

Questioning

? Given that Tubman suffered from a serious affliction, how could she give the impression of being unbeatable? [Possible response: She was extremely determined, dedicated, and courageous.]

Professional Notes

"Ain't I a Woman?"

Sojourner Truth, originally named Isabella, was one of the most eloquent and effective abolitionists. Born into slavery around 1797, she gained freedom in 1827, when New York State outlawed slavery. A few years later, mystical visions instructed her to adopt the name Sojourner Truth and to spread the message against slavery and in favor of women's rights. One of her most famous speeches is called "Ain't I a Woman?," delivered in 1851 at a women's rights convention. There is no exact version of the speech. Here is an excerpt from one version:

"Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the Negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mudpuddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have plowed and planted, and gathered into barns, and no man could head [surpass] me. And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?"

A Historical Connection

William Still started keeping records of the runaways who came to his house, in spite of the danger of doing so, after he met—only by chance—his own brother, who had escaped north and was searching for his family. Still began keeping these records to help other fugitives connect with their families.

B Reading Skills and Strategies



Previewing and Reviewing

Now that readers know that Tubman and the runaways are safer, comment on the term *conductor* in the subtitle of the biography. [Possible response: A train conductor looks out for the safety of passengers—exactly the role Tubman plays.]

C Elements of Literature

Plot

? Why does the author trace every step in this escape—for example, mentioning the stopover in Rochester? [Possible response: The author wants readers to understand the enormous difficulty of Tubman's undertaking and to get the flavor of her life and times. The author also wants to make the connection to Frederick Douglass.]

D Cultural Connections

? What heroes from other cultures risked their lives, as Harriet Tubman did, to help others? [Students may draw parallels between Harriet Tubman and Nelson Mandela or Mohandas Gandhi, for example.]

Resources



Selection Assessment

Formal Assessment

- Selection Test, p. 106

Test Generator

- Selection Test



Finally, they reached Thomas Garrett's house in Wilmington, Delaware. Just as Harriet had promised, Garrett gave them all new shoes, and provided carriages to take them on to the next stop.

A By slow stages they reached Philadelphia, where William Still hastily recorded their names, and the plantations whence they had come, and something of the life they had led in slavery. Then he carefully hid what he had written, for fear it might be discovered. In 1872 he published this record in book form and called it *The Underground Railroad.* In the foreword to his book he said: "While I knew the danger of keeping strict records, and while I did not then dream that in my day slavery would be blotted out, or that the time would come when I could publish these records, it used to afford me great satisfaction to take them down, fresh from the lips of fugitives on the way to freedom, and to preserve them as they had given them."

William Still, who was familiar with all the station stops on the Underground Railroad, supplied Harriet with money and sent her and her eleven fugitives on to Burlington, New Jersey.

B Harriet felt safer now, though there were danger spots ahead. But the biggest part of her job was over. As they went farther and farther north, it grew colder; she was aware of the wind on the Jersey ferry and aware of the cold damp in New York. From New York they went on to Syracuse,[12] where the temperature was even lower.

In Syracuse she met the Reverend J. W. Loguen, known as "Jarm" Loguen. This was the beginning of a lifelong friendship. Both Harriet and Jarm Loguen were to become friends and supporters of Old John Brown.[13]

C From Syracuse they went north again, into a colder, snowier city—Rochester. Here they almost certainly stayed with Frederick Douglass, for he wrote in his autobiography:

"On one occasion I had eleven fugitives at the same time under my roof, and it was necessary for them to remain with me until I could collect sufficient money to get them to Canada. It was the largest number I ever had at any one time, and I had some difficulty in providing so many with food and shelter, but, as may well be imagined, they were not very fastidious in either direction, and were well content with very plain food, and a strip of carpet on the floor for a bed, or a place on the straw in the barn loft."

Late in December 1851, Harriet arrived in St. Catharines, Canada West (now Ontario), with the eleven fugitives. It had taken almost a month to complete this journey.

D

12. **Syracuse:** city in central New York.

13. **Old John Brown** (1800–1859): abolitionist (opponent of slavery) who was active in the Underground Railroad. In 1859, Brown led a raid on the federal arsenal at Harpers Ferry, Virginia, in hopes of inspiring a slave uprising. Federal troops overpowered Brown and his followers, and Brown was convicted of treason and hanged.

WORDS TO OWN

fastidious (fas·tid′ē·əs) *adj.*: fussy; hard to please.

Making the Connections

Connecting to the Theme: "The American Hero: Myth and Reality"

Harriet Tubman is a true-life American hero, as Paul Revere is. Compare these actual people with the mythic heroes in the African American folk tale that follows, "The People Could Fly." Taken together, these heroes provide good examples of the collection theme—"The American Hero: Myth and Reality."

Cultural Connections

Slavery was common in most ancient civilizations: The ancient Egyptians, for example, used slaves to build pyramids; ancient Mesopotamian and Asian rulers as well as pre-Columbian Americans—such as the Aztecs, Incas, and Mayas—used slaves to grow crops and wage war.

The modern slave trade started with the European exploration of North and South America in the 1400s and the colonization of North America soon after. The first Africans landed in Jamestown, Virginia, in 1619.

The development of the plantation system in the 1600s accelerated the slave trade. By 1800, there were nearly 900,000 people held in slavery in the United States, of whom about 36,000 were in the North. Vermont, Pennsylvania, Massachusetts, Rhode Island, Connecticut, New York, and New Jersey all emancipated their slaves by 1804.



Meet the Writer

"A Message in the Story"

A native of Old Saybrook, Connecticut, **Ann Petry** (1908–1997) was the granddaughter of a man who escaped from slavery on a Virginia plantation and came north by way of the Underground Railroad. As a young woman she worked as a pharmacist in her family's drugstores before moving to New York, where she became a writer of books for young people and adults. About her writing she said:

> "My writing has, of course, been influenced by the books I've read but it has been much more influenced by the circumstances of my birth and my growing up, by my family. . . .
>
> We always had relatives visiting us. They added excitement to our lives. They brought with them the aura and the customs of a very different world. They were all storytellers, spinners of yarns. So were my mother and my father.
>
> Some of these stories had been handed down from one generation to the next, improved, embellished, embroidered. Usually there was a message in the story, a message for the young, a message that would help a young black child survive, help convince a young black child that black is truly beautiful."

More by Ann Petry

Tituba of Salem Village (HarperCollins) is based on the true story of another heroic woman of African descent, who was accused of witchcraft in 1692.

Browsing in the Files

About the Author. Petry's writing was influenced as much by her family as by her love of reading. The Petry family lived in the same building that housed the family's drugstore until Petry was twelve years old. Uncles and other relatives visited frequently and shared stories about their travels and experiences.

Female role models in Petry's family included her aunts, her mother, and her older sister. One aunt was a pharmacist, her sister graduated from prestigious Brown University, and her mother and other aunts were all successful in business.

Assessing Learning

Check Test: Short Answers

1. **How did Tubman and the runaways find their way north in the dark?** [They followed the North Star.]
2. **What password indicated that Tubman was a "conductor" with runaways?** ["a friend with friends"]
3. **What religious group helped the slaves to escape?** [the Quakers]
4. **Why did Tubman carry a gun?** [to dissuade runaways from turning back]

Self-Assessment

Have students use the following checklist to assess their previewing and reviewing of this selection. They should place a check alongside each technique they practiced.

Criteria
Skimmed for general overview
Scanned for important information
Reread
Summarized

Standardized Test Preparation

For practice with test format specific to this selection, see

- *Standardized Test Preparation,* pp. 82, 84

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 30

Connections

This famous African American spiritual is based on the story of Moses leading the Israelites out of slavery in Egypt, but it is now used symbolically to refer to those in bondage everywhere.

Many African American spirituals have given hope to other people held in bondage. Pramoedya Ananta Toer, a hero of the Indonesian revolution and one of his country's most revered authors, writes in his book *The Mute's Soliloquy* (1999) that he memorized the beautiful spiritual "There's a Happy Land Somewhere" during the years he was imprisoned by the Dutch.

A Reading Skills and Strategies



Previewing and Reviewing

? Preview this selection by skimming the title and subtitle. Then scan the text accompanying the musical notation. What do you learn from your preview? ["Go Down, Moses" is a traditional African American song about God, Moses, the Pharaoh, and Egypt.]

B Cultural Connections

According to the Biblical story, after Joseph was sold into slavery by his brothers and found himself in Egypt, he rose to a position of power in the Pharaoh's household. When a famine struck the land, Jacob, Joseph's father and the founder of the Israelites, came to Egypt to live.

C Reading Skills and Strategies



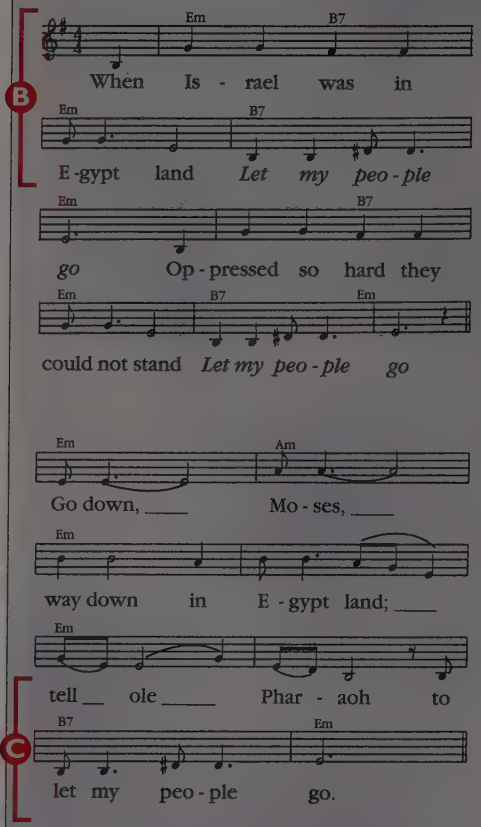
Previewing and Reviewing

? What is the main idea of "Go Down, Moses"? [Moses saved his people by taking them to freedom out of Egypt; he quoted the Lord's words, "Let my people go," to the Pharaoh.]

Connections A SPIRITUAL

A Go Down, Moses

traditional African American



B C

Thus saith the Lord, bold Moses said
Let my people go
If not I'll smite your firstborn dead
Let my people go

CHORUS:
Go down, Moses . . .

No more shall they in bondage toil
Let my people go
Let them come out with Egypt's spoil
Let my people go

CHORUS:
Go down, Moses . . .

We need not always weep and mourn
Let my people go
And wear those slavery's chains forlorn
Let my people go

CHORUS:
Go down, Moses . . .

The devil thought he had us fast
Let my people go
But we thought we'd break his chains at last
Let my people go

CHORUS:
Go down, Moses . . .

Listening to Music

"Go Down, Moses" (There are many available recordings.)

Characterized by the complex rhythms and harmonies of African music, African American spirituals express deep religious faith, the misery of bondage, and a yearning for freedom. The spirituals criticize slavery metaphorically, in terms borrowed from Biblical tales of the captivity of the Israelites, a captivity seen by the American slaves as analogous to their own. In the nineteenth century, spirituals often varied slightly with each performance. Thus, a song that began strictly as a religious hymn could take on a strong political message.

Activity

After students have read the spiritual's lyrics, listen with them to a musical rendition. As a class, compare the lyrics on the recording with those in the textbook. What does the music add to the words?

Connecting Across Texts

Connecting with "Harriet Tubman"

Explain that the story of Moses and the enslavement of the Israelites in Egypt had empathic resonance for people held in slavery on plantations. Since slaves were forbidden to transmit freedom stories openly, they shared their anguish and yearning for deliverance, and signaled one another about escapes, through the coded language of the spirituals.

Student to Student

Freedom Walk

A fictional diary based on "Harriet Tubman."

December 10, 1851

The sun is setting and is spraying pretty colors on the horizon. It's getting dark out, and the stars are starting to come out. Moses called us, singing, "Go down, Moses, way down to Egypt land." Me and my brother, Philip, are only packing hard bread and salted fish. Maybe a little water. I learned to write and read from the master's only white maid. She taught me in her spare time. Master Anderson never knew. If he found out, I would be whipped, and she would have to leave. God bring us luck, so that we don't get caught.

Sarah

December 18, 1851

We have a day's head start under our belts, more than we do food. Our leader, Harriet Tubman, said that there was a house that we could stop at for a warm place to sleep and a good meal. We've been sleeping on cold, hard earth. If anything makes the slightest noise, we're up and ready to run to the next county. We're almost there. The house she promised we would be able to stay in is not far from here. We can see some of the windows lit up with candles. Harriet went up to the house, and they wouldn't let us in. They got scared and said they might get caught. My brother is very doubtful and wants to turn back. I tell him we're almost there—only a little while more. I don't know if that's true or not. She had one of her sleeping spells. It lasted for an hour or so, but she insisted she was fine. God help us.

Sarah

Heather Meldrum
Moscow Junior High School
Moscow, Idaho

Student to Student

These fictional diary entries are written from the point of view of a fugitive from slavery.

D Reading Skills and Strategies

Previewing and Reviewing

? What can you learn from previewing this text? [Possible response: It is a fictional diary, with entries apparently written by a person whom Harriet Tubman was bringing north to freedom.]

E Vocabulary Note

Idioms

? What does it mean to have something "under our belts"? [The idiom means "to have something finished or accomplished, part of one's experience."]

F Struggling Readers

Pronoun Reference

? Who is the "she" in this passage? How do you know? [The "she" is Harriet Tubman. Students should know because Tubman's sleeping spells are mentioned on p. 565 in "Harriet Tubman."]

Making Meanings

First Thoughts

1. Possible answer: Tubman valued her freedom above all else and thus would not have wanted anyone to live enslaved. She was brave, noble, and heroic.

Shaping Interpretations

2. Like Moses, she led her people from slavery to freedom. Her Promised Land would have been anywhere people were free and not subject to be returned as slaves to their masters—in this excerpt, Canada.
3. It is ironic that churchgoers would not extend equality and justice to all. It is ironic that, to ensure the others' freedom, Tubman had to threaten to kill a man she was bringing to freedom.
4. She mentions *The Underground Railroad* by William Still and Frederick Douglass's autobiography. Other sources she might have used include autobiographies of other people once held in slavery and oral stories of slavery handed down through the generations.
5. Possible answer: By working together and following their beliefs, by clinging to visions of a better life, by summoning courage to withstand the worst hardships, people can change the world.
6. A *leader* influences and inspires people to meet challenges and take on new goals; a *hero* does something extraordinary. Tubman was both a leader and a hero.
7. Possible answer: The runaways and conductors on the Underground Railroad were heroic because they took extraordinary actions at great personal risk. Tubman, for example, would have been hanged if she had been caught.

Connecting with the Text

8. Tubman disagrees. Students are likely to admire Tubman's love of freedom and agree that it is worth taking risks to achieve it. Not all, however, will believe that death is preferable to life in slavery.

Extending the Text

9. Possibilities: Jews who fled the Holocaust, Cambodians who escaped from the Khmer Rouge, Bosnians and Kosovars who were displaced by war. Unfortunately, the list keeps expanding.

Making Meanings

First Thoughts

[respond] 1. Why might someone like Harriet Tubman, who was already free, risk her life to lead other people to freedom? What do you think of her actions?

Shaping Interpretations

[compare] 2. How was Tubman like the Moses of the Bible? What was her Promised Land?

[synthesize] 3. We sense **irony** when we notice that something is the opposite of what it should be. Why do we sense irony when we read that the men who hunted fugitives for money said prayers with their families on Sundays (page 559)? Can you find any other examples of irony in Petry's account?

[evaluate] 4. Go back to the text, and find two **primary sources** (firsthand accounts) mentioned by Petry. What other sources might she have used to get information on her topic?

[comprehend] 5. In Meet the Writer, Petry says that the stories her family told usually had a message for young people. What **main idea,** or message, do you see in the story of Harriet Tubman? Put it in your own words.

[interpret] 6. What do you think is the difference between a leader and a hero? Was Harriet Tubman a leader or a hero or both? Explain.

[interpret] 7. Do the runaways who followed Tubman qualify as heroes, in your opinion? Were the people on the Underground Railroad who broke the law and risked imprisonment heroes? Find examples to support your opinion.

Connecting with the Text

[connect] 8. One of the fugitives says, "It is better to be a slave than to suffer like this in order to be free." What does Tubman think of this attitude? What do you think of it? (Reread your Quickwrite before you answer.)

Extending the Text

[synthesize] 9. What other people do you know of who have had to flee their homeland or take other risks so that they could be free?

Reading Check

a. What did you notice when you **previewed** the text by **skimming** and **scanning**? In what ways did previewing help you understand the text?

b. Using the notes you took while reading, write two or three sentences **summarizing** this part of Tubman's story. If you need to, **review** or **reread** parts of the text.

c. Go back to the chart you made with your class before you read. What have you learned about these topics from Petry's account? Add the new information to the chart.

Reading Check

a. Students should have noticed illustrations, maps, and other visuals; key words and ideas; and headings. The preview should have helped them to understand the biography's subject (Harriet Tubman) and main idea (her great bravery and the evils of slavery).

b. Sample summary: This part of the biography tells how Harriet Tubman led a group of eleven slaves to freedom in Canada. Cold, hungry, and dispirited, the fugitives were sustained by Tubman's glowing descriptions of freedom. With help from others on the Underground Railroad, they eventually arrived in Canada.

c. Students should have learned more about Harriet Tubman's life and courageous acts. They should have learned how the Abolitionist movement functioned and what the role of the Underground Railroad was in freeing slaves.

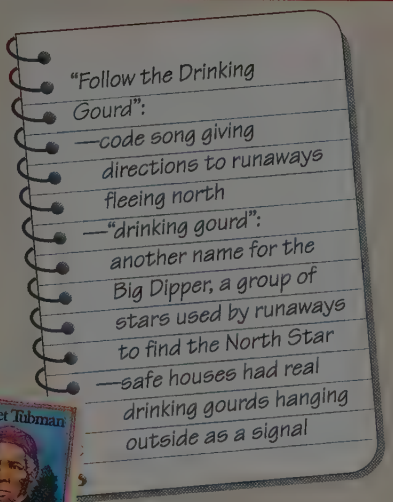
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Informative Report

Like most historical accounts, Petry's account suggests many topics for further investigation. Choose one of the following topics or another that your teacher approves. Make a list of questions about your topic. Then, research your topic on the Internet or in the library. Record the *three* most interesting facts you find.

- Tubman's early life
- Tubman's later life
- Frederick Douglass
- code songs and spirituals
- Thomas Garrett
- the Philadelphia Vigilance Committee
- the Middle Passage and the slave trade





The Granger Collection, New York.

Creative Writing

2. Living History

In "Freedom Walk" you read entries from an imaginary diary kept by one of the eleven runaways. Write your own **diary entry** or **letter** from the point of view of one of the following people in Petry's account:

- the man who wants to return to the plantation
- the plantation owner
- Harriet Tubman
- the farmer who turns the group away

Music

3. Spirituals

With a group, plan a musical event for the class or for a group of family members. You'll need people in your group who can sing, research music, read music, and guide singers. Practice and perform the spiritual "Go Down, Moses" (see ***Connections*** on page 568) along with other spirituals or freedom songs. Ask the audience to rate your group's performance.

Geography/Art

4. That Lonely Road

The eleven fugitives from Maryland in the story were escaping from the northernmost slave state. Find out which states allowed slavery in 1851, and choose a location in one of those states. Draw a **map** showing a route a fugitive could take to reach freedom from that location. (Look at the map on page 562 as a model.) Be sure to take natural features such as rivers and mountains into account.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 170 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Guide students to select facts rather than opinions. Also make sure they document their sources. Remind students to save their work for use in the Writer's Workshop on p. 612.
2. **Creative Writing** Remind students to follow a diary or letter format and to select words, sentences, and figures of speech that capture the person's voice as closely as possible.
3. **Music** Allow students ample time to plan the program and rehearse the music. Remind the student audience to be polite and constructive in their evaluation.
4. **Geography/Art** Suggest that students draw or trace their maps using an atlas of the United States and Canada, this fugitive group's ultimate destination. Tell students to include the states, cities, and towns that were used as stops on the Underground Railroad.

Reaching All Students

English Language Learners

These students may wish to tape-record a reading of their entries for Choice 2. They may also include sound effects to make the reading more dramatic. You can consider both the written and the oral performances when you assess these students.

Grammar Link

Direct students to select from their portfolios a piece of writing in which they use many simple sentences. Ask them to select at least two passages containing sentences that could be joined with a comma and a coordinating conjunction.

Try It Out

Possible Answers

1. Harriet Tubman never learned to read or write, but she helped free hundreds of people from slavery.
2. One of the runaways wanted to turn back; the others were ready to continue despite the danger.
3. Tubman talked about Canada, but she had never been there herself.
4. The fugitives were tired, cold, and hungry, so they were glad to eat, drink, and sleep.

Vocabulary

Possible Answers

1. *fugitives:* See the text.
2. *incomprehensible:* "impossible to understand"
 What makes a piece of writing incomprehensible? (bad directions)
3. *incentive:* "motivation"
 What incentives motivate people? (money, fame, pride)
4. *disheveled:* "untidy; rumpled"
 What makes a person look disheveled? (sloppy clothing, messy hair)
5. *instill:* "gradually put in"
 What values can parents instill in their children? (self-respect, justice)
6. *dispel:* "scatter; drive away"
 What conditions did the storm dispel? (fog, clouds, smog)
7. *mutinous:* "rebellious"
 Who might display a mutinous attitude toward whom? (sailors against a captain)
8. *eloquence:* "ability to write or speak convincingly"
 Who speaks with eloquence? (my teacher, the minister)
9. *cajoling:* "coaxing"
 Why do some parents keep cajoling their children to eat more? (to ensure a balanced diet)
10. *fastidious:* "fussy; hard to please"
 Which people do I know who are fastidious? (my sister, my cousin)

Resources

Grammar

- *Grammar and Language Links*, p. 47

Grammar Link MINI-LESSON

Joining Independent Clauses

Language Handbook HELP

See The Conjunction, page 746; Semicolons, pages 801–802.

Technology HELP

See Language Workshop CD-ROM. *Key word entries: conjunctions; semicolons.*

To join two **independent clauses** that are closely related in meaning, either use a comma and a coordinating conjunction (*and, but, or, nor, for, so,* or *yet*) or use a semicolon. (An independent clause expresses a complete thought and can stand by itself as a sentence.)

EXAMPLES

The first farmer turned the fugitives away, **but** the second welcomed them.

The first farmer turned the fugitives away; the second welcomed them.

If there are commas within the clauses, use a semicolon to prevent confusion.

CONFUSING

Harriet Tubman, Thomas Garrett, and William Still were important figures in the fight against slavery, **and** Harriet Beecher Stowe, who is not mentioned by Petry, was also important.

CLEAR

Harriet Tubman, Thomas Garrett, and William Still were important figures in the fight against slavery; and Harriet Beecher Stowe, who is not mentioned by Petry, was also important.

Try It Out

Combine each pair of independent clauses, using either a comma and a coordinating conjunction or a semicolon.

1. Harriet Tubman never learned to read or write she helped free hundreds of people from slavery.
2. One of the runaways wanted to turn back the others were ready to continue despite the danger.
3. Tubman talked about Canada she had never been there herself.
4. The fugitives were tired, cold, and hungry they were glad to eat, drink, and sleep.

Vocabulary HOW TO OWN A WORD

Word Bank

fugitives
incomprehensible
incentive
disheveled
instill
dispel
mutinous
eloquence
cajoling
fastidious

Word Maps: Make Your Own

Draw a "map" of each word in the Word Bank. Provide a definition of the word, and then answer at least one question about the word. You will have to make up different questions for each word. You might want to work with a partner. Here is a map of *fugitives*:

fugitives: "people fleeing from danger"

Who is a fugitive?	**Who is *not* a fugitive?**
• escaped convict • person fleeing slavery • person fleeing persecution	• person safe at home

Grammar Link Quick Check

Use a comma and a coordinating conjunction to join each pair of independent clauses.

1. Harriet Tubman could never relax at any moment she might fall asleep. [Harriet Tubman could not relax, for at any moment she might fall asleep.]
2. Tubman didn't want the runaways to worry, leave, or betray the railroad she didn't tell them that she'd never been to Canada. [Tubman didn't want the runaways to worry, leave, or betray the railroad, so she didn't tell them that she'd never been to Canada.]

Before You Read

THE PEOPLE COULD FLY

Make the Connection

Reaching for the Stars

"Once you have flown, you will walk the earth with your eyes turned skyward, for there you have been, and there you long to return."

—Leonardo da Vinci

Many ancient myths tell of humans attaining—and then losing—the power of flight.

With your classmates, brainstorm common expressions relating to flight (for example, "The sky's the limit" or "walking on air"). What do these expressions tell you about the attitude toward flight of the people who came up with them?

Quickwrite

Imagine waking up one morning and discovering that you can fly! How does it feel? What's the first thing you do? Write for two or three minutes in your notebook.

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Elements of Literature

Style

Style comes mainly from a writer's choice of words and the way he or she puts sentences together. The writer of this folk tale uses an informal style to create the impression of a storyteller speaking. She also uses **figures of speech** to bring out the wonder of the tale.

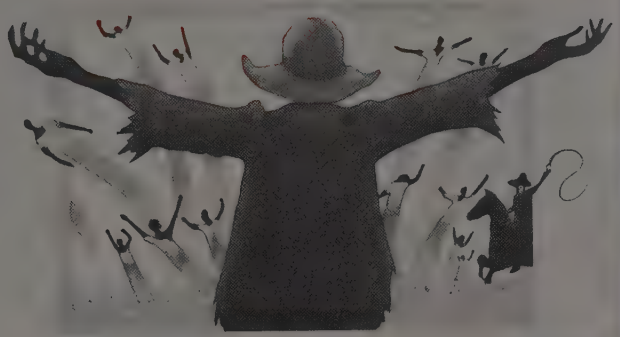
> **Style** is the way a writer uses language.
>
> *For more on Style, see the Handbook of Literary Terms.*

Reading Skills and Strategies

Comparing and Contrasting Texts: Alike and Different

When you **compare** and **contrast** two works, you look for the ways they are alike and different. As you read "The People Could Fly," a folk tale, think about how it is like and different from the biography of Harriet Tubman. Focus on these elements:

- characters
- setting
- theme, or main idea
- author's purpose
- the work's effect on you



OBJECTIVES

1. Read and interpret the folk tale
2. Analyze the writer's style
3. Compare and contrast texts
4. Express understanding through writing
5. Identify and use semicolons and connecting words to join independent clauses
6. Spell verbs with the suffixes *-cede, -ceed,* and *-sede*

SKILLS

Literary
- Analyze a writer's style

Reading
- Compare and contrast texts

Writing
- Collect ideas for an informative report
- Write a journal entry
- Compare and contrast characters

Grammar/Language
- Join independent clauses

Vocabulary
- Learn verbs with the suffixes *-cede, -ceed,* and *-sede*

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 38
- *Spelling and Decoding,* Worksheet, p. 26
- *Audio CD Library,* Disc 12, Track 5

Writing and Language
- *Daily Oral Grammar,* Transparency 31
- *Grammar and Language Links,* Worksheet, p. 49
- *Language Workshop* CD-ROM

Assessment
- *Formal Assessment,* p. 108
- *Portfolio Management System,* p. 171
- *Standardized Test Preparation,* p. 86
- *Test Generator (One-Stop Planner* CD-ROM)

Internet
- go.hrw.com (keyword LE0 8-7)

Summary

This African American folk tale is set in the days of plantation slavery but begins "long ago in Africa," when some people knew magic and could fly. Captured for slavery, the magic people couldn't take their wings on the ships, but they kept their magic powers. Toby, an elderly man held in slavery in America, knows the African words to activate the magic. When Sarah and her baby are cruelly whipped, he whispers the magic words, and the mother and child fly away. The Overseer sees them fly off. The next day, when Toby magically releases more and more abused people, the Master tries to kill him, but Toby reveals his magic, frees more slaves, and flies off to *"Free-dom"* himself. Toby has no time to teach the magic to the slaves who could not fly, but when those people later escape to freedom, they tell their children about the flying people.

Resources

Listening

Audio CD Library

An exciting recording of this folk tale is included in the *Audio CD Library*:

- Disc 12, Track 5

The People Could Fly

Virginia Hamilton

They forgot about flyin when they could no longer breathe the sweet scent of Africa.



Reaching All Students

Struggling Readers

Struggling readers will need help with Hamilton's style—the fragmented sentences, the dialect, the repetition for effect. The best approach is to have them listen to the tale told aloud, perhaps from the CD. Then encourage them to read it aloud themselves, perhaps in small groups. You should tell students that when they see the word *say*, they should remember to insert the word *they* before it ("they say").

English Language Learners

Before assigning the story, point out how the writer shortens words with the suffix *-ing* by dropping the *g* but not adding an apostrophe, as in *climbin* and *flappin* in the first paragraph. For additional strategies to supplement instruction, see

- *Lesson Plans Including Strategies for English-Language Learners*

Advanced Learners

Interested students might report on the human fascination with flight. The most famous myth on the subject is the Greek myth of Icarus. Another example from Greek mythology of a hero given the power of flight is Perseus, whose magic sandals allow him to fly. Students could also research Leonardo da Vinci's flying machine and, of course, the Wright brothers' airplane that lifted off the beach at Kitty Hawk.

They say the people could fly. Say that long ago in Africa, some of the people knew magic. And they would walk up on the air like climbin up on a gate. And they flew like blackbirds over the fields. Black, shiny wings flappin against the blue up there.

Then, many of the people were captured for Slavery. The ones that could fly shed their wings. They couldn't take their wings across the water on the slave ships. Too crowded, don't you know.

The folks were full of misery, then. Got sick with the up and down of the sea. So they forgot about flyin when they could no longer breathe the sweet scent of Africa.

Say the people who could fly kept their power, although they shed their wings. They kept their secret magic in the land of slavery. They looked the same as the other people from Africa who had been comin over, who had dark skin. Say you couldn't tell anymore one who could fly from one who couldn't.

One such who could was an old man, call him Toby. And standin tall, yet afraid, was a young woman who once had wings. Call her Sarah. Now Sarah carried a babe tied to her back. She trembled to be so hard worked and scorned.

The slaves labored in the fields from sunup to sundown. The owner of the slaves callin himself their Master. Say he was a hard lump of clay. A hard, glinty coal. A hard rock pile, wouldn't be moved. His Overseer on horseback pointed out the slaves who were slowin down. So the one called Driver cracked his whip over the slow ones to make them move faster. That whip was a slice-open cut of pain. So they did move faster. Had to.

Sarah hoed and chopped the row as the babe on her back slept.

Say the child grew hungry. That babe started up bawlin too loud. Sarah couldn't stop to feed it. Couldn't stop to soothe and quiet it down. She let it cry. She didn't want to. She had no heart to croon to it.

"Keep that thing quiet," called the Overseer. He pointed his finger at the babe. The woman scrunched low. The Driver cracked his whip across the babe anyhow. The babe hollered like any hurt child, and the woman fell to the earth.

The old man that was there, Toby, came and helped her to her feet.

"I must go soon," she told him.

"Soon," he said.

Sarah couldn't stand up straight any longer. She was too weak. The sun burned her face. The babe cried and cried, "Pity me, oh, pity me," say it sounded like. Sarah was so sad and starvin, she sat down in the row.

"Get up, you black cow," called the Overseer. He pointed his hand, and the Driver's whip snarled around Sarah's legs. Her sack dress tore into rags. Her legs bled onto the earth. She couldn't get up.

Toby was there where there was no one to help her and the babe.

"Now, before it's too late," panted Sarah. "Now, Father!"

"Yes, Daughter, the time is come," Toby answered. "Go, as you know how to go!"

He raised his arms, holdin them out to her. "Kum . . . yali, kum buba tambe," and more magic words, said so quickly, they sounded like whispers and sighs.

The young woman lifted one foot on the air. Then the other. She flew clumsily at first, with the child now held tightly in her arms. Then she felt the magic, the African mystery. Say she rose just as free as a bird. As light as a feather.

The Overseer rode after her, hollerin. Sarah flew over the fences. She flew over

A Literary Connections

The "They" in the first sentence refers to the tellers of tales, the old people who pass on their stories from one generation to another.

B Elements of Literature

Figures of Speech

? What figures of speech does the writer use in this passage? [She uses similes—"walk up on the air like climbin up on a gate" and "flew like blackbirds."]

C Reading Skills and Strategies



Comparing and Contrasting Texts

? Compare and contrast "The People Could Fly" to this point with "Harriet Tubman." How are they alike? How are they different? [One is a factual biography; the other is an imaginative folk tale. Both take place on Southern plantations in the 1850s. The biography then moves through the Northeast and mentions Canada, while the legend refers to Africa long ago. Both concern slavery and its effect on people.]

D Elements of Literature

Figures of Speech

? What are the figures of speech in this paragraph? [There are several metaphors: "He was a hard lump of clay. A hard, glinty coal. A hard rock pile . . ." and "The whip was a slice-open cut of pain."] **What does the first metaphor suggest about the Master?** [He is hard and unfeeling.]

E Critical Thinking

Speculating

? Why are Toby and Sarah referred to by name, while the Master, Overseer, and Driver are not? [Possible responses: The namelessness could suggest their inhumanity; perhaps Toby and Sarah are not allowed to call them by name.]

From the Editor's Desk

This folk tale, with its elements of fantasy, should appeal to students. We like it because it's so satisfying to see a miracle help people triumph over their oppressors.

A Struggling Readers

Supplying Missing Words

? How would you say these lines as a complete sentence? [Possible response: "They couldn't believe it, but it was a real occurrence because the people that were there saw it."]

B Elements of Literature

Style

? How does the language and style in this passage and throughout this folk tale compare with the language and style in "Harriet Tubman"? [Possible response: The language here sounds like someone talking. It is informal and conversational. Many of the sentences are simple. The biography uses more formal language; the sentence structures are more sophisticated.]

C Cultural Connections

The African American tradition of a "ring-sing" began in Africa; other cultures have similar customs. Usually a harvest ritual, the ring-sing involved someone inside the circle leading, while the others stamped, leaned over, made motions of picking crops, and shuffled their feet. Depending on the time and the plantation, the African Americans might have held a ring-sing in their own quarters or on Sundays in a cabin.

the woods. Tall trees could not snag her. Nor could the Overseer. She flew like an eagle now, until she was gone from sight. No one dared speak about it. Couldn't believe it. But it was, because they that was there saw that it was.

A

Say the next day was dead hot in the fields. A young man slave fell from the heat. The Driver come and whipped him. Toby come over and spoke words to the fallen one. The words of ancient Africa once heard are never remembered completely. The young man forgot them as soon as he heard them. They went way inside him. He got up and rolled over on the air. He rode it awhile. And he flew away.

Another and another fell from the heat. Toby was there. He cried out to the fallen and reached his arms out to them. "Kum kunka yali, kum . . . tambe!" Whispers and sighs. And they too rose on the air. They rode the hot breezes. The ones flyin were black and shinin sticks, wheelin above the head of the Overseer. They crossed the rows, the fields, the fences, the streams, and were away.

B

"Seize the old man!" cried the Overseer. "I heard him say the magic *words*. Seize him!"

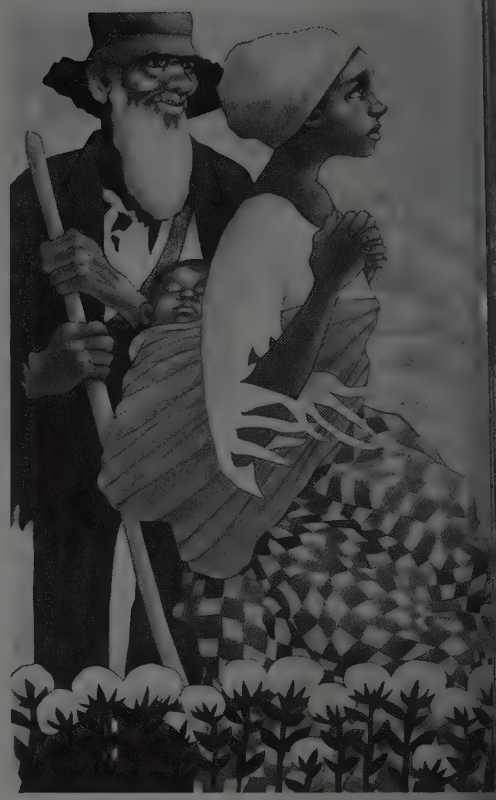
The one callin himself Master come runnin. The Driver got his whip ready to curl around old Toby and tie him up. The slaveowner took his hip gun from its place. He meant to kill old, black Toby.

But Toby just laughed. Say he threw back his head and said, "Hee, hee! Don't you know who I am? Don't you know some of us in this field?" He said it to their faces. "We are ones who fly!"

And he sighed the ancient words that were a dark promise. He said them all around to the others in the field under the whip, ". . . buba yali . . . buba tambe. . . ."

There was a great outcryin. The bent backs straighted up. Old and young who were called slaves and could fly joined hands. Say like they would ring-sing. But they didn't shuffle in a circle. They didn't sing. They rose on the air.

C



They flew in a flock that was black against the heavenly blue. Black crows or black shadows. It didn't matter, they went so high. Way above the plantation, way over the slavery land. Say they flew away to *Free-dom.*

And the old man, old Toby, flew behind them, takin care of them. He wasn't cryin. He wasn't laughin. He was the seer. His gaze fell on the plantation where the slaves who could not fly waited.

"Take us with you!" Their looks spoke it but they were afraid to shout it. Toby couldn't take them with him. Hadn't the time to teach them to fly. They must wait for a chance to run.

"Goodie-bye!" The old man called Toby

Skill Link

Decoding: Colloquial Words

Use the word *scrunch* from the selection (*scrunched* appears on p. 575 in the right column, eight lines from the top) to begin a discussion of colloquial words, or words that are considered part of informal or conversational language. Point out that colloquial words are usually easy to decode. Colloquial words also have the advantage of being very expressive.

Discuss the word *scrunched* on p. 575. Tell students that most dictionaries state that *scrunch* comes from the word *crunch* with an initial /s/ added for emphasis. But you don't have to know the etymology to decode and understand *scrunch*. Its spelling is regular and each letter stands for its expected sound. In the context of the selection, it is clear what *scrunched* means: "The woman hunched over to protect her baby."

Write the following items on the board. Each contains a colloquial word. Ask a volunteer to read each sentence aloud and use knowledge of letter-sound correspondence to decode the underlined word. Then call on another volunteer for the definition.

1. The lackadaisical dog just yawned.
2. He tried to bamboozle them with fast talk.
3. The handwriting was a mass of squiggles.
4. This thingamabob makes it all work.
5. She was caught snooping around.

For more practice, see *Decoding Worksheet*, p. 26.

spoke to them, poor souls! And he was flyin gone.

So they say. The Overseer told it. The one called Master said it was a lie, a trick of the light. The Driver kept his mouth shut.

The slaves who could not fly told about the people who could fly to their children. When they were free. When they sat close before the fire in the free land, they told it. They did so love firelight and *Freedom,* and tellin.

They say that the children of the ones who could not fly told their children. And now, me, I have told it to you. D

Meet the Writer

"I Wanted You to Understand the Horrors of Slavery"

Virginia Hamilton (1936–) grew up in Yellow Springs, Ohio, an Underground Railroad stop where her grandfather had settled after escaping from slavery in Virginia. Hamilton grew up to be a celebrated writer of books for children and young adults, including the award-winning folk tale collection *The People Could Fly: American Black Folktales* (1986). "I wrote this tale," she tells readers, "because I wanted you to understand the horrors of slavery and to be touched by these courageous human beings."



"'The People Could Fly' is one of the most extraordinary, moving tales in black folklore. It almost makes us believe that the people *could* fly. There are numerous separate accounts of flying Africans and slaves in the black folk tale literature. Such accounts are often combined with tales of slaves disappearing. A plausible explanation might be the slaves running away from slavery, slipping away while in the fields or under cover of darkness. In code language murmured from one slave to another, 'Come fly away!' might have been the words used. Another explanation is the wish-fulfillment motif.

'The People Could Fly' is a detailed fantasy of suffering, of magic power exerted against the so-called Master and his underlings. Finally, it is a powerful testament to the millions of slaves who never had the opportunity to 'fly' away. They remained slaves, as did their children. 'The People Could Fly' was first told and retold by those who had only their imaginations to set them free."

D Elements of Literature

Symbolism

? What do you think the flying symbolizes? [Possible responses: the people's yearning for freedom; release from bondage; passage to heaven.]

Browsing in the Files

About the Author. Virginia Hamilton based this book and her two subsequent collections of folk tales, *In the Beginning: Creation Stories from Around the World* and *The Dark Way: Stories from the Spirit World,* on actual myths and legends. "I go for the old manuscripts or out-of-print materials that are languishing in libraries," she explains. There, she finds tales of famous African Americans—as well as their less famous contemporaries, such as Henry Box Brown, a slave who shut himself in a crate and mailed himself to freedom.

Writers on Writing. "My mother said that her father sat his ten children down every year and said, 'I'm going to tell you how I escaped from slavery, so slavery will never happen to you,'" Hamilton says. She traces her own interest in storytelling to the fact that her parents were "unusually fine storytellers."

Hamilton's Web site is at www.virginiahamilton.com.

Resources

Formal Assessment
- Selection Test, p. 108

Test Generator
- Selection Test

Making the Connections

Connecting to the Theme: "The American Hero: Myth and Reality"

After students have read the legend, discuss the collection theme: "The American Hero: Myth and Reality." Ask: "Who is the real hero of this story?" [Toby is clearly the hero for his defiance as well as his courage, yet Sarah also shows heroism in her ability to withstand mistreatment and display patience.]

Assessing Learning

Check Test: Short Answers

1. Where does the story take place? [in the fields of a plantation]
2. Who is the story's hero? [Toby]
3. What does Toby do to enable the slaves to fly? [Toby whispers ancient, magic African words to them.]
4. How does Toby react when the slave owner and others try to kill him? [He mocks them with laughter.]
5. Who passes the tale on to their children? [the slaves who cannot fly]

Standardized Test Preparation

For practice with test format specific to this selection, see
- *Standardized Test Preparation,* p. 86

For practice in proofreading and editing, see
- *Daily Oral Grammar,* Transparency 31

MAKING MEANINGS

First Thoughts

1. Students probably enjoyed the folk tale's informal style, colloquial language, and fantastic elements. They might also have admired Toby's courage and defiance.

Shaping Interpretations

2. Perhaps Toby's presence and words or their desperate situation helped them.
3. Students should see that Toby helped as many people as he could and then escaped himself. Some may argue that he should have helped everyone or died trying; others may argue that he made the only logical decision.
4. The story reminds those left behind that some people were able to escape their oppressors. It also allows them to remember a special connection some people had to Africa. Today, the tale is a reminder of a painful past and of the legacy of heroism left by African Americans held in slavery.

Connecting with the Text

5. Students might tell family stories or stories involving holidays, such as Christmas, Hanukkah, Easter, Passover, Ramadan, or Kwanzaa. Remind students to choose stories they are willing to share.
6. Answers will vary. Some students will prefer factual history, while others will like the possibility of a miracle offered by the folk tale. Some might say they like "happy endings," but others will say they prefer reality, no matter how hard it is.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 171 in the *Portfolio Management System.*

MAKING MEANINGS

First Thoughts

[respond] 1. How did you feel about this folk tale? (Consider **style**—the way it's told—as well as content.)

Shaping Interpretations

[interpret] 2. The people who could fly have forgotten how to use their power. What do you think makes them remember?

[interpret] 3. Were you surprised that Toby didn't stay behind to help everyone escape? Do you think he made the right decision? Explain.

[interpret] 4. Why would the people left behind in slavery continue to tell this story even after winning their freedom? Why is the story still told today, in your opinion? (What purpose does the telling serve?)

Connecting with the Text

[connect] 5. Describe a story that is told and retold in your family, your religious community, or another group you belong to. What is its message?

[connect] 6. You've now read both a biography about an escape from slavery ("Harriet Tubman," page 557) and a folk tale. Which did you find more effective? Why?

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Informative Report

Read Meet the Writer on page 577, and learn about Virginia Hamilton, a famous American novelist and "teller" of folk tales. Write down at least three questions you could use to guide your research on Virginia Hamilton's life and work or on black American folklore in general.

Creative Writing

2. Up, Up, and Away

If you had the power to fly, how would you use it? Would you help others, like Toby in the folk tale or Superman? Write a **journal entry** describing your imaginary adventures in flight. (You may want to use your Quickwrite as a starter.)

Comparing and Contrasting

3. Toby vs. Tubman

Both Toby and Harriet Tubman led people out of slavery into freedom. What other similarities can you find between Toby and Tubman? How are they different? Name three ways in which the two characters are alike or different. You might begin by collecting details in a Venn diagram.

CHOICES: Building Your Portfolio

1. **Writer's Notebook** To help students generate questions, suggest they use the *5W-How?* questions of reporters.
2. **Creative Writing** Remind students that a journal entry can be informal and colloquial in style. It should include their thoughts and feelings about the events they describe.
3. **Comparing and Contrasting** To complete their Venn diagram, have students list details about Toby in the left circle, details about Tubman in the right circle, and their similarities in the intersection.

GRAMMAR LINK MINI-LESSON

Joining Independent Clauses

Use a semicolon between independent clauses joined by such words as these:

after all • besides • for example • for instance • furthermore • however • in fact • instead • meanwhile • nevertheless • on the other hand • otherwise • still • therefore • to begin with • unfortunately

EXAMPLES Toby couldn't take the other people with him; **after all**, they didn't know how to fly.

It would probably have taken too long to teach them; **still**, he could have tried.

(Notice that the connecting words are always followed by a comma.)

Try It Out

Copy the following sentences, adding semicolons and commas where they're needed.

1. Many cultures have tales of people flying for example the ancient Greeks told the story of Daedalus and his son, Icarus.
2. Daedalus wanted to free himself and Icarus from imprisonment therefore he created wings of feathers and wax.
3. Icarus didn't listen to his father's warnings instead he flew away to try his wings.
4. Icarus flew higher and higher unfortunately he flew so high that the sun melted his wings.

Language Handbook HELP
See Semicolons, pages 801-802.

Technology HELP
See Language Workshop CD-ROM. Key word entry: semicolons.

SPELLING/VOCABULARY HOW TO OWN A WORD

Verbs with *-cede, -ceed,* and *-sede*

Only one verb in English ends in *–sede: supersede.* Only three verbs end in *–ceed: exceed, proceed,* and *succeed.* All other verbs that end with this sound have *–cede* as their final letters. Complete each of the following sentences by filling in the blank with the best choice from the words below. (Use each word once.) You may want to use a dictionary.

concede intercede precede secede succeed

1. Frederick Douglass was born into slavery in Maryland only a few years before Harriet Tubman, but his escape would _____ hers by more than a decade.
2. Many people, both black and white, defied the Fugitive Slave Law of 1850 and continued to _____ on behalf of runaway slaves.
3. In its 1857 Dred Scott decision, the Supreme Court refused to _____ any rights to African Americans, whether free or enslaved.
4. John Brown hoped to march south and arm slaves for an uprising, but he did not _____; he was captured after he attacked a federal arsenal.
5. After Abraham Lincoln was elected president in 1860, six Southern states voted to _____ from the Union.

GRAMMAR LINK

Have students select from their portfolios a piece of writing that contains two independent clauses joined by a comma and a coordinating conjunction. Direct students to rewrite their compound sentences by using, instead, a semicolon and a connecting word or phrase. Which version of their sentences more clearly shows the relationship between their ideas?

Try It Out

1. Many cultures have tales of people flying; for example, the ancient Greeks told the story of Daedalus and his son, Icarus.
2. Daedalus wanted to free himself and Icarus from imprisonment; therefore, he created wings of feathers and wax.
3. Icarus didn't listen to his father's warnings; instead, he flew away to try his wings.
4. Icarus flew higher and higher; unfortunately, he flew so high that the sun melted his wings.

SPELLING/VOCABULARY

1. precede
2. intercede
3. concede
4. succeed
5. secede

Resources

Grammar

- *Grammar and Language Links,* p. 49

Spelling

For related instruction, see

- *Spelling and Decoding,* p. 26

Grammar Link Quick Check

Have students use semicolons, commas, and the connecting words given in the Grammar Link to join the following independent clauses. Possible answers are given.

1. The story suggests that people need the "sweet scent of Africa" to fly [; however,] they are still able to fly when Toby says his special words.
2. Peter Pan is another story character who can fly [; furthermore,] he can help others to fly by blowing magic dust on them.
3. Peter Pan lives in a place where children never have to grow up [; instead,] they stay young forever.
4. Peter Pan brings other children to Never-Never Land [; for example,] he helps Wendy, Michael, and John Darling visit.
5. The children enjoy the experience [; after all,] how often do people get to visit fantasy land?

Objectives

1. Read and interpret the story
2. Recognize figures of speech
3. Describe mental images
4. Express understanding through writing, drawing, and performance
5. Identify and use capitalization and punctuation with titles
6. Understand new words

Skills

Literary
- Recognize and appreciate figures of speech

Reading
- Describe mental images

Writing
- Collect ideas for an informative report
- Write a diary entry
- Write a letter

Speaking/Listening
- Create and present a dialogue

Grammar/Language
- Identify and use capitalization and punctuation with titles

Vocabulary
- Understand new words

Art
- Illustrate an image

Viewing/Representing
- Discuss how a photograph relates to a story (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

The Drummer Boy of Shiloh

Make the Connection

You Are There

It is a warm April night in Tennessee. The year is 1862, during the Civil War. You are only fourteen years old, but you are in the army. Your job is to beat a drum for the soldiers as they march into battle. You lie awake beneath a tree, surrounded by thousands of sleeping soldiers. You're thinking about the battle that will take place the next day.

Quickwrite

Now write. What are you thinking? How do you feel? What do you notice around you? What do you hear? smell? Can you see by the moon, or is it too dark? Record your impressions as if you were there.

go.hrw.com
LEO 8-1

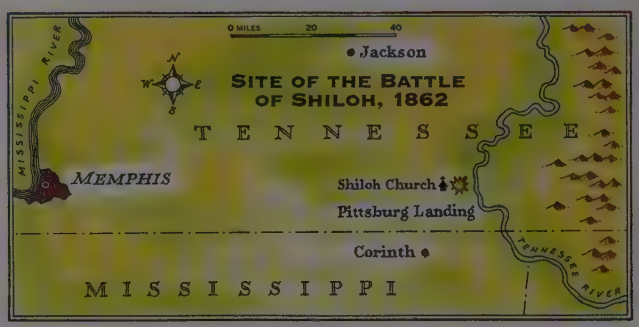
Elements of Literature

Figures of Speech: Seeing Things in New Ways

Figures of speech are comparisons between two unlike things. When Bradbury says the drum has a "lunar face," he is using a figure of speech; he is comparing the drum to a moon. As you read this story, be aware of the figures of speech—comparisons that help you visualize the night scene and the terrible battle that will take place the next day.

A figure of speech compares one thing to something very different. A figure of speech often helps us see things in unusual ways.

For more on Figures of Speech, see pages 41–42 and the Handbook of Literary Terms.



Reading Skills and Strategies

Describing Mental Images

Mental images are the pictures we form in our minds as we read. Two people reading the same text can form very different mental images. That's because readers combine their own personal knowledge and experience with the writer's descriptions. You'll probably notice, for example, that the mental images you form as you read the next story will be affected by the thinking and writing you just did.

Data Bank

The Battle of Shiloh

Date April 6–7, 1862
Location In Tennessee near the Mississippi border beside the Tennessee River (Shiloh was a nearby church.)
Generals
- Union—Ulysses S. Grant with 65,000 troops
- Confederate—Albert Sidney Johnston with 45,000 troops

Casualties 23,746
Largest, bloodiest battle of the Civil War to that point (Larger battles, like Gettysburg, were still to come.)

Preteaching Vocabulary

Words to Own

Ask students to read the Words to Own and their definitions at the bottom of the pages of "The Drummer Boy of Shiloh." Then, arrange students in pairs to make word puzzles, such as crosswords and acrostics, using the words. Then, ask students to complete the following analogies with the correct Word to Own.

1. evil : goodness :: curse : [benediction]
2. shifting : changeable :: unwavering : [resolute]
3. cyclone : wind :: earthquake : [tremor]

Listening to Music

"In the Hills of Shiloh" by Shel Silverstein, performed by Judy Collins

Though he is best known for playful poetry and humorous songs, such as "A Boy Named Sue," Shel Silverstein (1932–1999) had a more serious side, evident in this haunting Civil War song, best known in the sweet soprano rendition by American folk singer Judy Collins. Early in her career, Collins performed traditional folk songs, so when people first heard "In the Hills of Shiloh" on one of her early recordings, many assumed it, too, was a traditional ballad.

Activity

Play "In the Hills of Shiloh" for students before they read the Bradbury piece. Ask what the song says about the Battle of Shiloh and about the effects of war on the loved ones of those who fight. Then ask students to keep the song in mind as they jot down predictions about Bradbury's story. Tell them to read the story to see if their predictions are true.

The Drummer Boy of Shiloh

"I'm the one of all the rest who won't die. I'll live through it."

Ray Bradbury

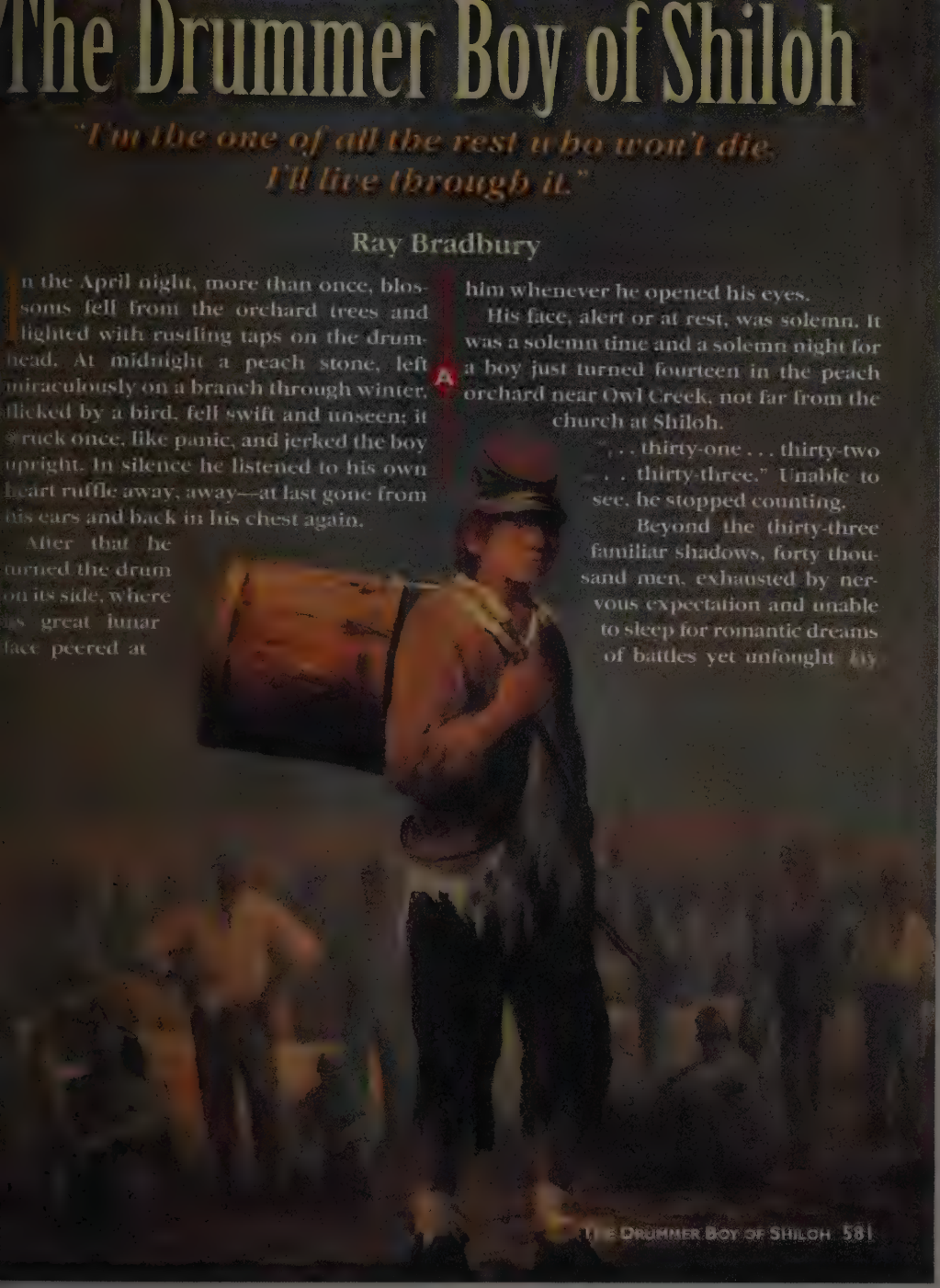
In the April night, more than once, blossoms fell from the orchard trees and lighted with rustling taps on the drumhead. At midnight a peach stone, left miraculously on a branch through winter, flicked by a bird, fell swift and unseen; it struck once, like panic, and jerked the boy upright. In silence he listened to his own heart ruffle away, away—at last gone from his ears and back in his chest again.

After that he turned the drum on its side, where his great lunar face peered at him whenever he opened his eyes.

His face, alert or at rest, was solemn. It was a solemn time and a solemn night for a boy just turned fourteen in the peach orchard near Owl Creek, not far from the church at Shiloh.

". . . thirty-one . . . thirty-two . . . thirty-three." Unable to see, he stopped counting.

Beyond the thirty-three familiar shadows, forty thousand men, exhausted by nervous expectation and unable to sleep for romantic dreams of battles yet unfought lay



Summary

On the eve of the devastating Battle of Shiloh in 1862, a general finds Joby, a fourteen-year-old drummer boy, who is terrified of what might happen the next day. Like a caring father, the general tells Joby that he is the heart of the army because he has the ability to keep the men in a well-ordered cavalry charge. Joby wipes away his tears and prepares for battle. We are not told what happens the next day.

Resources

Listening

Audio CD Library

A recording of this short story is included in the *Audio CD Library:*

- Disc 13, Track 2

A Reading Skills and Strategies

Mental Images

? What mental image does this description suggest to you? [Possible response: "April night" and the falling blossoms suggest a gentle, balmy evening.] Why do you think the author opens with this description? [Possible response: The boy's panic at the sound of the peach stone shows how tense the scene is. The first sentence presents a relaxed scene in contrast to the tension of the second sentence.] Note: there were actual peach orchards near the Shiloh church.

Reaching All Students

Struggling Readers

Describing Mental Images was introduced on p. 580. Divide the students into five groups. Assign each group one of the images below that is based on the story. Have groups sketch each image and write a description. Have groups "teach" the image to the class.

1. a drum like a lunar face
2. men lay crazily askew
3. steel bones of their rifles
4. bayonets like eternal lightning
5. as wrong as a head put on hindside front

English Language Learners

Some students may not be familiar with the Civil War and its key battles. Give them a blank time line on which they can note when the Civil War started (1861) and ended (1865). Students can add to their time lines as they read other selections in this book. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*

Advanced Learners

Some readers may see Bradbury's realistic depiction of war as a criticism of war, while others may see Bradbury's descriptions as a way of making war glorious. Students can discuss the range of responses people have to the military, to war, and to stories about war.

crazily askew[1] in their uniforms. A mile farther on, another army was strewn helter-skelter, turning slowly, basting themselves with the thought of what they would do when the time came—a leap, a yell, a blind plunge their strategy, raw youth their protection and benediction.

Now and again the boy heard a vast wind come up that gently stirred the air. But he knew what it was—the army here, the army there, whispering to itself in the dark. Some men talking to others, others murmuring to themselves, and all so quiet it was like a natural element arisen from South or North with the motion of the earth toward dawn.

What the men whispered the boy could only guess, and he guessed that it was "Me, I'm the one, I'm the one of all the rest who won't die. I'll live through it. I'll go home. The band will play. And I'll be there to hear it."

"Yes," thought the boy, *"that's all very well for them, they can give as good as they get!"*

For with the careless bones of the young men, harvested by night and bindled[2] around campfires, were the similarly strewn steel bones of their rifles with bayonets fixed like eternal lightning lost in the orchard grass.

"Me," thought the boy, *"I got only a drum, two sticks to beat it, and no shield."*

There wasn't a man-boy on this ground tonight who did not have a shield he cast, riveted, or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism, and cocksure immortality, strengthened by the touchstone of very real gunpowder, ramrod, Minié ball,[3] and flint. But without these last, the boy felt his family move yet farther off in the dark, as if one of those great prairie-burning trains had chanted them away, never to return—leaving him with this drum, which was worse than a toy in the game to be played tomorrow or someday much too soon.

The boy turned on his side. A moth brushed his face, but it was peach blossom. A peach blossom flicked him, but it was a moth. Nothing stayed put. Nothing had a name. Nothing was as it once was.

If he stayed very still when the dawn came up and the soldiers put on their bravery with their caps, perhaps they might go away, the war with them, and not notice him lying small here, no more than a toy himself.

"Well, by thunder now," said a voice. The boy shut his eyes to hide inside himself, but it was too late. Someone, walking by in the night, stood over him. "Well," said the voice quietly, "here's a soldier crying *before* the fight. Good. Get it over. Won't be time once it all starts."

And the voice was about to move on when the boy, startled, touched the drum at his elbow. The man above, hearing this, stopped. The boy could feel his eyes, sense him slowly bending near. A hand must have come down out of the night, for there was a little *rat-tat* as the fingernails brushed and the man's breath fanned the boy's face.

"Why, it's the drummer boy, isn't it?"

The boy nodded, not knowing if his nod was seen. "Sir, is that you?" he said.

"I assume it is." The man's knees cracked as he bent still closer. He smelled as all fathers should smell, of salt-sweat, tobacco, horse and

1. **askew** (ə·skyo͞o′): crookedly; not in straight lines.
2. **bindled:** bundled together.
3. **Minié** (min′ē) **ball:** cone-shaped rifle bullet, used in the 1800s.

WORDS TO OWN
benediction (ben′ə·dik′shən) *n.*: blessing.

FROM THE EDITOR'S DESK

This story is a favorite with students. It is a good example of how fiction can bring a historical event alive by focusing on its human dimensions. Bradbury did his research on this story; be sure to have a student research the Battle of Shiloh.

A Elements of Literature

Figures of Speech

? Given how the opposing soldiers are described here, what are they being compared to? [The soldiers are being compared to turkeys or other meat on a spit.] What does the figure of speech suggest about the soldiers' fate? [The figure of speech, a metaphor, suggests that the boys will be butchered.]

B Struggling Readers

Questioning

? Why does the writer use italics here? [The italics sets off the drummer boy's thoughts.]

C Critical Thinking

Speculating

? Why is the drummer boy crying? [Possible responses: He is terrified of being killed in battle; he is tired, hungry, and homesick.]

D Reading Skills and Strategies

Mental Images

? What parts of this description help you imagine what the general is like? [Students might cite his familiar smell and the sound of his knees cracking.]

Developing Vocabulary by Listening to Literature Read Aloud

We add to our vocabulary in two ways: by reading and by listening. Play the recording of the opening three paragraphs of this famous Bradbury story. Stop the recording as students cite words they would like to make a part of their own vocabulary (they might list *rustling, flicked,* and *ruffle* from the first paragraph alone). Write the words on the chalkboard and see if students can make educated guesses about meanings from contexts. In the case of Bradbury's vocabulary, they might even use sounds to guess at meanings. All meanings should be checked in a dictionary.

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 39
- *Words to Own,* p. 21
- *Audio CD Library*
 Disc 13, Track 2

Writing and Language
- *Daily Oral Grammar*
 Transparency 32
- *Grammar and Language Links*
 Worksheet, p. 51
- *Language Workshop CD-ROM*

Assessment
- *Formal Assessment,* p. 110
- *Portfolio Management System,* p. 172
- *Test Generator (One Stop-Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-7)

boot leather, and the earth he walked upon. He had many eyes. No, not eyes, brass buttons that watched the boy.

He could only be, and was, the general. "What's your name, boy?" he asked.

"Joby, sir," whispered the boy, starting to sit up.

"All right, Joby, don't stir." A hand pressed his chest gently, and the boy relaxed. "How long you been with us, Joby?"

"Three weeks, sir."

"Run off from home or join legitimate, boy?"

Silence.

"Darn-fool question," said the general. "Do you shave yet, boy? Even more of a fool. There's your cheek, fell right off the tree overhead. And the others here, not much older. Raw, raw, darn raw, the lot of you. You ready for tomorrow or the next day, Joby?"

"I think so, sir."

"You want to cry some more, go on ahead. I did the same last night."

"You, sir?"

"God's truth. Thinking of everything ahead. Both sides figuring the other side will just give up, and soon, and the war done in weeks and us all home. Well, that's not how it's going to be. And maybe that's why I cried."

"Yes, sir," said Joby.

The general must have taken out a cigar now, for the dark was suddenly filled with the Indian smell of tobacco—unlighted yet, but chewed as the man thought what next to say.

"It's going to be a crazy time," said the general. "Counting both sides, there's a hundred thousand men—give or take a few thousand—out there tonight, not one as can spit a sparrow off a tree or knows a horse clod from a Minié ball. Stand up, bare the breast, ask to be a target, thank them, and sit down, that's us, that's them. We should turn tail and train four months; they should do the same. But here we are, taken with spring fever and thinking it blood lust, taking our sulfur with cannons instead of with molasses,[4] as it should be—going to be a hero, going to live forever. And I can see all them over there nodding agreement, save the other way around. It's wrong, boy, it's wrong as a head put on hind-side front and a man marching backward through life. Sometime this week more innocents will get shot out of pure Cherokee enthusiasm than ever got shot before. Oil Creek was full of boys splashing around in the noonday sun just a few hours ago. I fear it will be full of boys again, just floating, at sundown tomorrow, not caring where the current takes them."



The general stopped and made a little pile of winter leaves and twigs in the dark, as if he might at any moment strike fire to them to see his way through the coming days when the sun might not show its face because of what was happening here and just beyond.

The boy watched the hand stirring the leaves and opened his lips to say something, but did not say it. The general heard the boy's breath and spoke himself.

"Why am I telling you this? That's what you wanted to ask, eh? Well, when you got a bunch of wild horses on a loose rein somewhere, somehow you got to bring order, rein them in. These lads, fresh out of the milkshed, don't know what I know; and I can't tell them—men actually die in war. So each is his own army. I got to make one army of them. And for that, boy, I need you."

"Me!" The boy's lips barely twitched.

"You, boy," said the general quietly. "You are

4. Sulfur and molasses was used to treat constipation and other illnesses.

E English Language Learners

Breaking Down Difficult Text

? **A teenage boy's first facial hair is commonly called *peach fuzz* because the hair is so soft. What does the general compare the boy's smooth cheek to? Why?** [He compares it to the peach blossoms to show how young and innocent the boy is: He isn't even old enough to grow a beard.] **Whom is the general addressing when he says, "Darn-fool question" and "Even more of a fool"?** [He is calling himself foolish for asking questions with obvious answers.]

F Critical Thinking

Speculating

? **How does the general feel about the coming battle?** [The general feels that the battle will be a blood bath because the "soldiers" have not been properly trained or armed. They are just kids, raw recruits.] **Why does the general share his feelings with Joby?** [Perhaps he wants the boy to know that he too is worried. He wants to persuade the frightened boy that the drummer's job is essential. He might also just want to share his own terrible anxieties. Talking frankly with the boy might give Joby confidence—he is being treated as an adult.]

G Elements of Literature

Figures of Speech

? **To the general, who are the "wild horses"?** [They are the young soldiers, untrained in the practice of warfare.]

Skill Link

Using the Correct Punctuation

Use this activity before you teach the Grammar Link on p. 600. It will help you assess students' understanding of capitalizing and punctuating titles. Have students study the following models and then add the correct capitalization and punctuation to the numbered titles.

Long works (books, magazines, TV series, etc.): *The Phantom Tollbooth* is a funny book.

Short works (articles, poems, songs, etc.): I like the poem "A Day in the Life of a Frog."

1. **raymond's run (short story)** ["Raymond's Run"]
2. **fame is a bee (poem)** ["Fame Is a Bee"]
3. **the wise old woman (folk tale)** ["The Wise Old Woman"]
4. **the red badge of courage (novel)** [*The Red Badge of Courage*]
5. **there will come soft rains (short story)** ["There Will Come Soft Rains"]

A Reading Skills and Strategies



Mental Images

? What pictures do these descriptions create in your mind? [Possible responses: The first paragraph creates a picture of slow, lazy, unenthusiastic soldiers lying down on the job and eventually lying dead. The second paragraph creates a picture of the soldiers marching proudly, stepping high, moving fast, coming over the hill continuously like waves at the shore.]

B Historical Connections

One of the most famous Civil War drummer boys was Johnny Clem, the "Drummer Boy of Chickamauga," who had run away to join the Union soldiers when he was only nine years old. Johnny drummed and fought at Shiloh, Perryville, Murfreesboro, and Atlanta before becoming famous at the Battle of Chickamauga. Armed with a rifle cut down to fit him, Johnny shot a Confederate soldier who, while attacking him, had shouted, "Surrender, you little Yankee devil!" Awarded a silver medal for bravery, Johnny made the army his career. Major General John L. Clem retired at age sixty-five, the last man who had fought in the Civil War to be active in the army.

C Reading Skills and Strategies



Mental Images

? In your mind's eye, what do you see going on in this final sentence of the story? [Possible response: The boy is lying on the ground, feeling brave and proud, with his arm around the drum. The drumskin is facing up toward the sky, and on it are falling, lightly, peach blossoms, causing the drumskin to vibrate.]

Resources



Formal Assessment

- Selection Test, p. 110

Test Generator

- Selection Test

the heart of the army. Think about that. You are the heart of the army. Listen to me, now."

A And lying there, Joby listened. And the general spoke. If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep forever after that—in those same fields, their hearts slowed by a drummer boy and stopped by enemy lead.

But if he beat a sure, steady, ever-faster rhythm, then, then, their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore. Had he seen the ocean ever—seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that was it, that's what he wanted; that's what was needed. Joby was his right hand and his left. He gave the orders, but Joby set the pace.

So bring the right knee up and the right foot out and the left knee up and the left foot out, one following the other in good time, in brisk time. Move the blood up the body, and make the head proud and the spine stiff and the jaw resolute. Focus the eye and set the teeth; flare the nostril and tighten the hands; put steel armor all over the men, for blood moving fast in them does indeed make men feel as if they'd put on steel. He must keep at it, at it! Long and steady, steady and long! Then, even though shot or torn, those wounds got in hot blood—in blood he'd helped stir—would feel less pain. If their blood was cold, it would be more than slaughter: It would be murderous nightmare and pain best not told and no one to guess.

The general spoke and stopped, letting his breath slack off. Then, after a moment, he said, "So there you are, that's it. Will you do that, boy? Do you know now you're general of the army when the general's left behind?"

The boy nodded mutely.

"You'll run them through for me then, boy?"

"Yes, sir."

"Good. And, God willing, many nights from tonight, many years from now, when you're as old or far much older than me, when they ask you what you did in this awful time, you will tell them—one part humble and one part proud—I was the drummer boy at the battle of Owl Creek or of the Tennessee River, or maybe they'll just name it after the church there. I was the drummer boy at Shiloh. Good grief, that has a beat and sound to it fitting for Mr. Longfellow.[5] 'I was the drummer boy at Shiloh.' Who will ever hear those words and not know you, boy, or what you thought this night, or what you'll think tomorrow or the next day when we must get up on our legs and move."

B The general stood up. "Well, then, God bless you, boy. Good night."

"Good night, sir." And tobacco, brass, boot polish, salt-sweat, and leather, the man moved away through the grass.

Joby lay for a moment staring, but unable to see where the man had gone. He swallowed. He wiped his eyes. He cleared his throat. He settled himself. Then, at last, very slowly and firmly, he turned the drum so it faced up toward the sky.

C He lay next to it, his arm around it, feeling the tremor, the touch, the muted thunder as all the rest of the April night in the year 1862, near the Tennessee River, not far from the Owl Creek, very close to the church named Shiloh, the peach blossoms fell on the drum.

5. **Mr. Longfellow:** Henry Wadsworth Longfellow (1807–1882), popular American poet who was known for writing poems with strong, regular rhythms. (See "Paul Revere's Ride," page 537.)

Words to Own

resolute (rez′ə·lo͞ot′) *adj.*: purposeful; determined.
tremor (trem′ər) *n.*: quiver; vibration.

For a biography of Ray Bradbury, see page 221.

Assessing Learning

Check Test: True-False

1. In the beginning of the story, Joby is frightened by stray rifle shots. [False]
2. Including both sides, there are about a hundred thousand soldiers amassed for the battle. [True]
3. The drummer boy visits the general the night before the battle. [False]
4. The general needs Joby to help tend to the wounded soldiers. [False]
5. The general has a comforting smell, made up of tobacco, horse, and leather. [True]

Standardized Test Preparation

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 32

Making Meanings

First Thoughts

[respond]

1. Go back to your Quickwrite notes. How did your feelings compare with the boy's feelings at the start of the story? How do you feel now?

Reading Check

a. Where and when does this story take place?
b. How old is the drummer boy?
c. What will happen the next day?
d. Why is the boy so afraid? (What do the soldiers have that he does not have?)
e. According to the general, why does he need the drummer boy?

Shaping Interpretations

[comprehend]

2. The general says that the boy is the "heart of the army." What does he mean? Do you think it is true, or is he just trying to help the boy?

[interpret]

3. Find the place in the story where Joby thinks of fathers. What could this tell you about Joby's feelings?

[interpret]

4. After the Battle of Shiloh, the orchards and fields near Owl Creek were littered with the bodies of over 23,000 young men. Find passages where the general indicates that he knows the battle will be a bad one. Do you think the drummer boy survives? Why, or why not?

[infer]

5. How do you think the writer wants you to feel about the drummer boy and the general and the war itself?

[analyze]

6. Bradbury's story is rich in **figures of speech**. On page 583 the general uses a figure of speech when he says to the boy: "There's your cheek, fell right off the tree overhead." What comparison is the general making? Skim back through the story, and find other places where Bradbury uses comparisons to help you see things in new ways. What **image** from the story do you think you will remember most?

Connecting with the Text

[connect]

7. There really were drummer boys in both armies during the Civil War. Many of them were runaways or homeless boys. What clue in the story tells you that Joby is probably a runaway? After reading this story, how do you feel about the practice of using boys as drummers?

Challenging the Text

[evaluate]

8. Bradbury never tells us which side the drummer boy is on—Union or Confederate. Why do you think he left that out of the story? Was it a good decision? Explain why or why not.

For Choices activities, a Grammar Link activity, and a Vocabulary activity based on this story, see pages 599–600.

Reading Check

a. The story takes place near Owl Creek and the Tennessee River; close by is a church called Shiloh. It is April 1862.
b. The drummer boy is fourteen years old.
c. The Battle of Shiloh will take place.
d. The boy is afraid because the soldiers have guns but he is unarmed.
e. The general needs the drummer boy to keep the soldiers in fighting spirit and working together as a unit.

Making Meanings

First Thoughts

1. At the beginning of the story, students are likely to share Joby's fear. By the end of the story, however, they may feel comforted by the general's wisdom and compassion.

Shaping Interpretations

2. The general means that Joby is the most important part of the infantry. The general is telling the truth, since drummer boys functioned as mascots and symbols, as well as pacesetters, but he's probably also trying to build up the boy's confidence.
3. Joby describes the general as smelling "as all fathers should smell." His warm description of the general may mean that Joby misses his father and is close to him. Or it may mean that the general is the type of father Joby wishes he had.
4. The paragraph beginning "It's going to be a crazy time" and the passage that describes "this awful time" suggest the fierce battle. Joby may survive because the soldiers will try to protect him, but the casualties will be severe.
5. The writer wants us to admire Joby's bravery, respect the general's wisdom, and condemn the tragedy of war.
6. The general compares Joby's smooth cheek to the peach blossom. Vivid images include the description of the general ("He smelled as all fathers should smell, of salt-sweat, tobacco, horse and boot leather, and the earth he walked upon") and the description of the creek filled with bodies "just floating, at sundown tomorrow, not caring where the current takes them."

Connecting with the Text

7. Joby's silence when the general asks, "Run off from home or join legitimate, boy?" suggests he is probably a runaway. Students are likely to condemn the practice of using boys as drummers.

Challenging the Text

8. Bradbury left out the drummer boy's side to suggest the universality of his experience. His decision was sound because it underscores the nature of the Civil War—a country divided, brother against brother.

Objectives

1. Read and interpret the novel excerpt
2. Explore historical fiction
3. Use prior knowledge
4. Express understanding through writing, drawing, or performance
5. Identify and use capitalization and punctuation in titles of works
6. Understand and use new words

Skills

Literary
- Explore historical fiction

Reading
- Use prior knowledge

Writing
- Collect ideas for an informative report
- Write a diary entry
- Write a letter

Speaking/Listening
- Create and present a dialogue

Grammar
- Identify and use capitalization and punctuation with titles of works

Vocabulary
- Understand and use new words

Art
- Illustrate an image

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

THE DESERTER

Make the Connection

Deserter!

What does the word *deserter* mean to you? When have you heard the word used? Would you want to be called a deserter?

Quickwrite

With your classmates, brainstorm all the things the word *deserter* brings to mind. If you're stuck, you could start by finding a definition in a dictionary. Record the group's ideas on the board in a cluster map.

Elements of Literature

Historical Fiction: But Is It True?

Irene Hunt wrote *Across Five Aprils* to give readers a personal knowledge of the Civil War. The novel is historical because it is set in a real historical era and features real historical people (in this section, President Lincoln). It is fiction because it also includes made-up characters—Jethro, Eb, and all the members of their family. The best writers of historical fiction try to depict the customs of the time. They try to help us see how people of that time thought and felt and what their problems were.

Ray Bradbury's "The Drummer Boy of Shiloh" (page 581) is also a good example of historical fiction. It helps us see the Civil War from the point of view of a young drummer boy.

Historical fiction is set during a real historical era. It includes both historical characters and fictional characters.

For more on Historical Fiction, see the Handbook of Literary Terms.

Reading Skills and Strategies

Using Prior Knowledge: You Know a Lot Already

Prior knowledge is what you already know—the information you have in your head that helps you understand a text. When you brainstormed and wrote about the word *deserter*, you were tapping into your prior knowledge and experience. What you already know about the American Civil War will help you make connections as you read the next story.

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Background

Literature and Social Studies

During Lincoln's presidency, the Civil War dramatically divided the nation as states declared their allegiance either to the Union or to the Confederacy. Families, too, were sometimes divided when individual members chose to support different sides. In "The Deserter" eleven-year-old Jethro Creighton lives with his family on a farm in southern Illinois. His brothers Tom and John, his sister Jenny's boyfriend, Shad, and his cousin Eb are fighting in the Union army. Bill, his favorite brother, has disappeared, presumably to fight for the Confederacy. In 1863, when this story opens, the number of deserters from both the Union and Confederate armies was alarmingly high—and still growing.

Resources: Print and Media

Reading
- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 182
- *Graphic Organizers for Active Reading*, p. 40
- *Words to Own*, p. 22
- *Audio CD Library*,
 Disc 13, Track 3

Writing and Language
- *Daily Oral Grammar*
 Transparency 33

Assessment
- *Formal Assessment*, p. 112
- *Portfolio Management System*, p. 172
- *Standardized Test Preparation*, p. 88
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-7)

THE DESERTER



from **Across Five Aprils**

Irene Hunt

Then a skeleton came out from among the trees.

One night in February of '63, as the family sat around the open fire, a wagon clattered down the road from the north and stopped in front of the house. Opening the door, Jethro saw three young men jump down from the wagon and stride up to the porch.

"Is this the home of Matthew Creighton?" one of them asked. Jethro noticed the crispness of the voice—an upstate voice, he thought.

"Yes, sir, my father's right here. Will you come indoors?"

They came inside with a great clatter of heavy boots. Jenny stood, wide-eyed, beside her father's chair; Nancy and Ellen held the small boys tightly in their arms. Matt tried to rise.

"Stay seated, sir. We're here to ask you a few questions." The young man who spoke threw back his coat to show his uniform and insignia. "We are representatives of the Federal Registrars; we are charged with hunting down deserters from the United States Army."

"Will you take chairs, gentlemen?" Matt said evenly, but Jethro noticed the sudden paleness of his father's face.

"Thank you, no. We are here to inquire if this is the home of Ebenezer Carron, 17th Illinois Infantry, Army of Tennessee."

"It is. This has bin Eb's home since he was a lad of ten or so."

"Have you seen him lately?"

"Why, no. Him and my son Thomas left together for the Army in August of '61. My own boy was kilt at Pittsburg Landing;[1] we ain't heered from Eb but once since then."

"You know the penalty for shielding a deserter from the United States Army?"

"I do. Air you tellin' me that Eb is a deserter?"

"His commanding officer has reason to believe that he is and that he has been making his way toward this part of the state—we assume toward his home."

Matt lifted a shaking hand and covered his eyes. Jenny glanced at him anxiously and then suddenly blazed out at the questioner.

"We haven't seen Eb. He's not here, and I'll thank you not to worry my father with more of this talk. If you want to look through this house——"

"We do, Miss—this house and all other buildings around here."

Jenny grasped the kerosene lamp with a firm hand. "Jeth, you come with me. We'll show these soldiers through the house; they can hunt outside for themselves."

1. **Pittsburg Landing:** site of the Battle of Shiloh (April 6–7, 1862). See "The Drummer Boy of Shiloh," page 580.

Summary

This episode takes place in February 1863 on a southern Illinois farm. Eleven-year-old Jethro does an adult's work on the farm, since his brothers are at war and his father is weak from a heart attack. One night, threatening officers come looking for Jethro's cousin Eb, a suspected Union deserter. Eb had fought side by side with Jethro's brother Thomas, who was later killed in battle. Soon after the officers' visit, Eb, starving and hiding in the woods, reveals himself to Jethro. Although torn by conflict, Jethro harbors and feeds Eb. Jethro writes to President Lincoln for advice. Finally the president's letter arrives with the welcome news that all deserters who turn themselves in may return to duty without reprisals.

A Elements of Literature

Historical Fiction

? What clues in this passage suggest that "The Deserter" is about a past time? [That the "wagon clattered down the road" suggests that the "'63" refers to 1863; the open fire and the name Jethro also suggest a time past.]

B Struggling Readers

Dialect

? How would you rephrase this dialogue in contemporary spoken English? [Possible response: "It is. This has been Eb's home since he was a ten-year-old boy. . . . My own boy was killed at Pittsburg Landing, and we've heard from Eb only once since then."] What does this dialect contribute to the story? [The dialect makes the characters seem vivid and realistic. It also paints a convincing picture of the time and place of the story.]

Resources

Listening

Audio CD Library

A recording of this novel excerpt is included in the *Audio CD Library*:

- Disc 13, Track 3

From the Editor's Desk

This episode may be beautifully paired with "The Drummer Boy of Shiloh." The award-winning historical novel from which it is taken remains popular with young adult readers. What moves us about this story is the letter from Lincoln that resolves Jethro's problem. Though fictitious, the letter rings true in conveying the intelligence and humanity of this great president.



Her anger made Jenny a very grand lady, Jethro thought. He had never seen her more beautiful than she was that night, with her cheeks flaming and her eyes large and black with mixed anger and fear.

The soldiers grinned a little among themselves and followed her and Jethro to the sleeping rooms in the loft, then down to the kitchen and pantry, where Jenny took down the big key to the smokehouse and handed it to one of the men.

A "We lock the smokehouse these nights. It's true there are deserters in these parts, and there's thievin' around everywhere. But we're not shieldin' anyone. Go look in the smokehouse for yourselves; go through the barn, the grainery, everywhere you think someone might be hidin'. After that I could say you'd best go down to the Point Prospect campground. The talk is that there are plenty of deserters there."

The Federal Registrars looked uncomfortable.

"Yes, we've heard," one of them muttered.

Jenny nodded. "It is easier to come to a house and upset a sick old man and scared womenfolk. Nobody in this neighborhood thinks it's healthy to go down to Point Prospect, but you sounded so brave just now—I thought you might want to do your duty down there."

B The man who had done the questioning bowed mockingly before Jenny.

"We'll see to our duty, Miss, and if we find Ebenezer Carron on this place, we'll take him back with us—and maybe you, too." He turned toward Jethro. "Will you get a lantern, young man, and light us out back?"

Jethro took down the lantern that hung on the outside wall of the kitchen and started down the path toward the barn. The Federal Registrars followed, laughing with one another. One of them fell into step with Jethro after a time.

"Is that girl your sister?"

"Yes, sir."

"Well, she's quite a little beauty."

Jethro did not answer. His silence seemed to provoke the young man.

"I said that your sister is quite a little beauty, did you hear me?"

"She's spoke fer," Jethro answered shortly.

C The young man shrugged and called out to the others. "I've just come upon some very interesting information: The beautiful little spitfire up at the ancestral mansion is 'spoke fer.' "

They laughed a great deal over that, and exaggerating the southern Illinois drawl and the backwoods diction, they made considerable

A Reading Skills and Strategies

Using Prior Knowledge

? Based on what you already know about the way people hide, why do you think the soldiers are searching this particular farm? [Possible response: The soldiers have reason to believe Jethro's family would shelter Eb, since he is a relative. Further, there are many good places to hide on the farm.]

B Critical Thinking

Speculating

? Why is the soldier so threatening? [The soldier knows that he is in a position of power since Pa and Jenny are too weak to fight back and Jethro is too young to be a threat. In addition, the soldier has the force of the law on his side, since he suspects that Jethro's family is harboring a fugitive.]

C English Language Learners

Using Context Clues

? What does it mean when someone is "spoke fer"? What context clues can you use to figure this out? [It means that a person is engaged to be married. Students can infer this from Jethro's reaction to the soldier's comments about Jenny's beauty.]

Reaching All Students

Struggling Readers

Using Prior Knowledge was introduced on p. 586. For a lesson directly tied to this story that teaches students to use prior knowledge by using a strategy called Anticipation Guides, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 182

English Language Learners

Nonnative speakers are apt to have difficulty with the dialect. To help them understand the letter-sound correspondence, read each passage aloud and have students "translate" it into contemporary spoken English. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*

sport over the boy's remark. Jethro felt his face burn with anger, but something new had been pointed up to him, something in the long process of learning to which he would be sensitive for the rest of his days. Until then he had not thought of his speech as being subject to ridicule.

The soldiers searched the place thoroughly and then started back to their wagon. One of them spoke sternly to Jethro on the way.

"If this man, Ebenezer Carron, turns up, you know what to do?"

"No, sir."

"Then you'd better listen. You get word to the Office of the Federal Registrars in Chicago right away, telling them where the man is or expects to be. You fail to report him, and you and your family will be up to your necks in trouble. Do you understand?"

Jethro nodded briefly. He was deeply antagonized by these men, but he knew they were simply carrying out a job assigned to them. Anyway, he was glad when the wagon carried them away—to the north. Evidently they were not going down to the deserters' camp at Point Prospect, not that night anyway.

There was an early spring that year. By the first of March the weather was warm, and the higher fields were dry enough for plowing. Jethro carried a rifle with him when he went down to John's place to work; Ellen fretted a great deal about it, but Matt insisted. Jethro had learned how to handle a gun properly, and it was always possible that he might bring down some kind of wild game for the table, or that he would have need to defend himself against a desperate man.

The field he plowed that day in early March was bordered on the east by dense woods, and Jethro became conscious that each time he approached the woods side of the field, the sharp, harsh call of a wild turkey would sound out with a strange kind of insistence—almost as if some stupid bird demanded that he stop and listen. Once when he halted his team and walked a little distance toward the woods, the calls came furiously, one after the other; then when he returned to his team and moved toward the west, they stopped until he had made the round of the field.

After several repetitions of this pattern, Jethro tethered his team and, taking up his rifle, walked into the woods. His heart beat fast as he walked, and his slim brown hand clutching the rifle was wet with sweat. Ed Turner was giving him a day's help in the field across the road, but Jethro chose not to call him although he had a guilty feeling that he was taking a foolish and dangerous chance.

He walked slowly and carefully, pausing now and then to listen. The calls stopped for a while, and he was half convinced that they had actually come from a wild bird; he made no move for a few minutes, and they began again, softer now and more certainly coming from the throat of a man.

Jethro stood quite still. "Hello," he called finally. "What is it you want of me?"

There was no answer. Then the call came again, softly, insistently, from a clump of trees, one of which was a tremendous old oak—long since hollowed out, first by lightning and then by decay.

Jethro walked closer, his gun raised, and after a minute, the human voice which he had been half expecting to hear called out to him.

"Put yore gun down, Jeth; I ain't aimin' to hurt ye. I didn't dast take the chancet of Ed Turner hearin' me call to ye."

He thought joyfully of Bill at first. He shouldn't have; almost every night he heard his parents talking of Eb and of what uncertainties they would face if he were really a deserter and if he should suddenly appear. But Jethro had forgotten Eb for the moment; the possibility of Bill's return was always a hope far back in his mind.

"Who is it?" he asked again. "Come out and let me see your face."

D Reading Skills and Strategies

Using Prior Knowledge

? Based on what you already know about soldiers who desert the army, what punishment do you think Eb and Jethro's family might face if indeed it turns out that Eb is hiding on the farm? [Possible response: Eb could be court-martialed and punished—perhaps even executed. Jethro's family might face a fine or seizure of their lands or imprisonment for harboring a fugitive.]

E Reading Skills and Strategies

Making Predictions

? What do you think the "harsh call of a wild turkey" might be? What do you predict Jethro will find if he goes to investigate? [Possible responses: Eb is indeed hiding in the woods and using the turkey call to signal Jethro; it might be a trick the soldiers are using to ambush Jethro or force him to reveal Eb's whereabouts; the call could just be the natural cry of a wild turkey.]

F Elements of Literature

Suspense

? How does the author create suspense here? [The author builds suspense by having Jethro walk slowly and cautiously, by drawing him farther and farther into the woods and then revealing that the noises seem to be from "the throat of a man."]

Using Students' Strengths

Visual Learners

Encourage visual learners to get a sense of the place where Jethro's brother died, relative to his home in Illinois, by studying several maps to locate Pittsburg Landing, Hardin County, and Shiloh National Military Park—all in southwest Tennessee. You might direct these students first to the map on p. 580 of the site of the Battle of Shiloh.

Interpersonal Learners

Dealing with the officers is a frightening experience for Pa, Jethro, and Jenny. Pairs of students can demonstrate techniques that might defuse tense situations such as this one. Let students decide which techniques might prove most successful and why. Based on their conclusions, do they think Jenny, Pa, and Jethro handled the situation well? Why or why not?

A English Language Learners

Finding Details

? Why is the person in the woods described as a skeleton? [The person is very, very thin. He has sunken cheeks.]

B Critical Thinking

Drawing Conclusions

? What does Jethro's reaction suggest about his character? [Jethro is torn between compassion for his cousin, who is obviously suffering deeply, and his duty to help protect his family and help his side win the war. Jethro's conflicted feelings suggest that he is intelligent, thoughtful, and mature.]

Then a skeleton came out from among the trees. It was the skeleton of a Union soldier, though the uniform it wore was so ragged and filthy it was difficult to identify. The sunken cheeks were covered with a thin scattering of fuzz; the hair was lank and matted. It fell over the skeleton's forehead and down into its eyes. The boy stared at it without speaking.

"Jeth, you've growed past all believin'. I've bin watchin' you from fur off, and I couldn't git over it—how you've growed."

Then Jethro realized who it was. "Eb," he exclaimed in a voice hardly above a whisper. "It's Eb, ain't it?"

There was utter despair in the soldier's voice.

"Yes," he said, "I reckon it's Eb—what there's left of him."

For a few seconds Jethro forgot the Federal Registrars and the fact that not only the word which preceded Eb, but his method of announcing himself gave credence to[2] the suspicion that he was a deserter. But for those first few seconds Jethro could only remember that this was Eb, a part of the family, the boy who had been close to Tom, the soldier who would have more vivid stories to tell of the war than ever a newspaper would be able to publish. He held out his hand.

"Eb, it's good—it's so good to see you. Pa and Ma will be——" he stopped suddenly. He noticed that Eb ignored his outstretched hand.

"Yore pa and ma will be scairt—that's what you mean, ain't it? Scairt fer themselves and ashamed of me." He paused for a second and then added defiantly, "I deserted, you know; I up and left Ol' Abe's Army of the United States."

Jethro could only stare at his cousin; he could find no words.

"Desertin' ain't a purty word to you, is it? Well, I done it—I don't jest know why. We'd had another skirmish and there was dead boys that we had to bury the next day—and we'd bin licked agin. All at oncet I knowed I couldn't stand it no longer, and I jest up and left. Oncet a man has left, he's done fer. I've bin a long time gittin' home, and now that I'm here, it ain't no comfert."

"Eb, couldn't you just come up to the house and see them for a few hours or so? Couldn't you have a good meal and get cleaned up and tell the folks all you know about Tom?"

"I cain't. I could git 'em into awful trouble. Besides, they would prob'ly jest as soon not set eyes on the likes of me agin."

"But, Eb, if you can't come up to the house, what *did* you come for?"

Eb's face showed quick anger. "I come because I couldn't help myself, that's why. *You*

2. **gave credence to:** made believable.



Professional Notes

The Red Badge of Courage

Ironically, the most famous novel of the Civil War was penned by a writer who was born after it had ended. Here is Stephen Crane's description of Henry Fleming's desertion in *The Red Badge of Courage*:

> He yelled then with fright and swung about. For a moment, in the great clamor, he was like a proverbial chicken. He lost the direction of safety. Destruction threatened him from all points.
>
> Directly he began to speed toward the rear in great leaps. His rifle and cap were gone. His unbuttoned coat bulged in the wind. The flap of his cartridge box bobbed wildly, and his canteen, by its slender cord, swung out behind. On his face was all the horror of those things which he imagined.
>
> The lieutenant sprang forward bawling. The youth saw his features wrathfully red, and saw him make a dab with his sword. His one thought of the incident was that the lieutenant was a peculiar creature to feel such interest in such matters upon this occasion.
>
> He ran like a blind man. Two or three times he fell down. . . .
>
> Since he had turned his back upon the fight his fears had been wondrously magnified. Death about to thrust him between the shoulder blades was far more dreadful than death about to smite him between the eyes.

don't know what it's like—you that was allus the baby and the pet of the fam'ly. There be things that air too terr'ble to talk about—and you want to see the fields where you used to be happy, you want to smell the good air of old Illinois so much that you fergit—you go crazy fer an hour or so—and then you don't dare go back."

He shivered and leaned back against a tree trunk as if just talking had taken more strength than he had to spend.

"Have you been down to the Point Prospect camp?" Jethro asked after a while.

"A couple days. It's worse than the war down there, with fellers afraid and gittin' meaner as they git more afraid. I didn't come back to be with soldiers anyway. I'm sick of soldiers, livin' and dead; I'm sick of all of 'em." He threw himself down on a thick padding of dead leaves and motioned Jethro to do the same.

"I want ye to tell me about 'em, Jeth—Uncle Matt and Aunt Ellen, Jenny . . ."

"You knew Pa had a heart attack; he's not been himself since. Ma's tolerable, and Jenny's fine. We do the work of the farm together, Jenny and me."

"And John, Shad—where air they? They jined up, didn't they?"

"Yes, John's in Tennessee under a general named Rosecrans. And Shad's in the East with the Army of the Potomac. He was at Antietam Creek and Fredericksburg;[3] you heard of them two battles, didn't you?"

"We hear precious little except what's happenin' in the part of the country we're in. I've heered of Ol' Abe kickin' out that fine McClellan;[4] it's a pity he don't kick out a passel of 'em out in the West." Eb seemed absorbed in his angry thoughts for a while; then he looked up at Jethro again.

"And Bill, did ever you hear from him?"

"Not a word," Jethro replied in a voice that was hardly audible.

"I guess you took that hard. You was allus a pet of Bill's."

"All of us took it hard."

"Yore pa wrote Tom and me about it. Tom tried to pretend he didn't keer, but I know he did. He cried oncet—I wouldn't tell that 'cept now it's no matter."

"No," Jethro agreed dully, "now it's no matter."

Eb took a dry twig and broke it up into a dozen pieces, aimlessly.

"How did you git the word about Tom?" he asked finally.

"Dan Lawrence was home on sick leave. His pa brought him over; he told us all about it."

"I was at Pittsburg Landing too, but I didn't know about Tom—not fer two or three days. I wanted to write, but somehow I couldn't do it. Tom and me had bin in swimmin' the day before the Rebs su'prised us; we was both of us in good spirits then, laughin' and carryin' on like we done in the old days back home. Somehow all the spirit in me has bin gone ever since. I could stand things as long as I had Tom along with me."

He ran his hand across his eyes as if to shut out a picture or a memory. "Tell me about little Jenny; is she still in love with Shad Yale?"

"More than ever, I guess. She writes to him a lot; he sets great store by her letters."

"He ought to. A man needs a girl's nice letters when he's sufferin' with the homesick. I wisht I'd had a girl like Jenny to write to me, but there ain't many such as her, I reckon."

Jethro studied Eb's sunken cheeks and dull eyes.

"How do you manage to eat, Eb?"

"I don't do it reg'lar, that's shore. I live off the land—steal a little, shoot me a rabbit or squirrel and cook 'em over a low fire late at night. It ain't good eatin', but nothin's good these days like it used to be."

3. Antietam (an·tēt'əm) **Creek and Fredericksburg:** The battle fought at Antietam, in western Maryland, on September 17, 1862, was one of the bloodiest of the war, leaving more than 23,000 dead or wounded. The battle fought at Fredericksburg, Virginia, on December 13, 1862, ended in a major Confederate victory.

4. McClellan: George B. McClellan (1826–1885), Union general removed by Lincoln in November 1862 for being too cautious and slow to act.

C Elements of Literature
Motivation

? Why did Eb return to Jethro's family? [He was homesick for the place he loved so much. Half-crazed with fear and by the horrors of war, he longed to return to home and the safety it represented.]

D Reading Skills and Strategies
Using Prior Knowledge

? Why doesn't Eb know much about the progress of the war? Draw on what you know about communication during the Civil War. [Students should realize that what little communication there was was slow—no television, radio, telephones, or e-mail.]

E Reading Skills and Strategies
Using Prior Knowledge

? Think about why your friends are so important. Using this prior knowledge, why do you think Tom's death hit Eb so hard? [Possible response: Eb depended on Tom for friendship, support, and links to home. Without Tom, Eb felt adrift and couldn't face the terror of the war.]

F Elements of Literature
Historical Fiction

? What details in this passage may be historically accurate? [Possible response: It is possible that deserters in the 1860s would know how to live off the land, how to hunt and cook wild animals.]

Crossing the Curriculum

Architecture/Art
Eb feels a strong bond to the Illinois farm. Ask students to draw an impressionistic picture of the story's setting, conveying its realistic aspects as well as its homey feeling. Students should skim the story for details they can use to help them establish the placement of the house, barn, woods, and fields.

Mathematics
The Civil War was America's most devastating conflict. Out of America's 35 million citizens, 620,000 soldiers were killed, and at least that many were wounded. About 360,000 Union soldiers died—almost one out of every six soldiers. About 260,000 Confederate soldiers died—one of every three men in uniform. Refer students to the Reading for Life on p. 618. Ask them to present this information pictorially in a series of charts or graphs that differ from those on p. 618.

A Critical Thinking

Expressing an Opinion

? What do you think Eb should do to solve his problem? [Possible responses: Some students will say that he should turn himself in, since he cannot continue living off the land. Others might suggest he leave the country or assume a disguise.]

B Reading Skills and Strategies

Drawing Conclusions

? Why did Jethro make this decision? [Possible responses: He feels great affection for Eb and cannot bear to see him suffer. He is stalling for time until he decides whether or not to turn Eb in to the officers.]

C Elements of Literature

Historical Fiction

? What detail in this passage tells you that you are reading historical fiction? [The detail about Lincoln grounds the story in history.]

Jethro's insides twisted in sympathy. "Are you hungry now, Eb?"

"I'm allus hungry. Ye git used to it after a while."

"Nancy fixed me some grub to bring to the field with me; I'll go get it for you."

He ran to the fencerow where he had left two pieces of bread and the cuts from a particularly tender haunch of beef that Nancy had wrapped in a white cloth for him. Ordinarily he would have eaten the snack by midafternoon, but the wild-turkey calls had made him forget it. He returned to Eb minutes later with the food and a jug of water.

They sat together in the shadows, while Eb ate with an appetite that was like a hungry animal's.

"Eb, I've got to tell you," Jethro said quietly after a while. "The soldiers that call themselves the Federal Registrars was at the house lookin' for you last month."

Eb seemed to shrink within himself. He looked at his hands carefully, as if he really cared about inspecting them, and his mouth worked in a strange, convulsive grimace. He wouldn't look at Jethro when he finally spoke.

"I was an awful fool—at least you got a chancet in battle—maybe it's one in a hunderd, but it's a chancet. This way, I got none. There's no place on this earth fer me to go. Even the camps of deserters don't want fellers as weak and sick as I am; they let me know that quick at Point Prospect. I'll either freeze or starve—or be ketched. I'd give just about anythin' if I could walk back to my old outfit and pitch into the fightin' agin. A soldier don't have to feel ashamed."



Jethro sat for a while trying to think of some way out of the situation; it appeared more hopeless the more he thought. He was frightened—for the despairing man in front of him, for himself and his family. When he finally spoke, he tried hard to sound reassuring, but the pounding of his heart made his voice shake.

"Well, you stay here till we can think of somethin', Eb. I'm goin' to get you some quilts and things from Nancy's place; I'll bring you what grub I can lay hands on—I can always get eggs and a chicken for you. I think you'd best eat all you can and rest for a spell; we'll think of what's to be done when once you get a little stronger."

Eb looked up then. "You all but fool me into believin' that somethin' *kin* be done, Jeth, but I know better. You ner no one else kin help me now—not even Ol' Abe hisself."

Ol' Abe. Mr. Lincoln. Mr. President.

"I ought to go back to work now, Eb."

"I guess so," Eb looked at him with a suggestion of a smile. "I cain't git used to it—you bein' big enough to handle a team alone. You seem almost a man these days, Jeth; even yore hair ain't quite as yaller and curly as it used to be."

Jethro turned away. "I'll bring you a quilt from Nancy's before I go in for the night," he said shortly.

He walked back to his waiting team; there was still time to plow a dozen furrows before sunset—and to think.

He had faced sorrow when Bill left and fear the night Guy Wortman tried to pull him down from the wagon; he had felt a terrible empti-

WORDS TO OWN

grimace (grim'is) *n.*: twisting of the face expressing pain or disgust.

Taking a Second Look

Review: Comparing and Contrasting

Remind students that when they compare items, they show how they are alike. When they contrast items, they show how they are different. *Comparing* means "seeing similarities"; *contrasting* means "seeing differences." Explain that writers use comparison and contrast to show similarities and differences between people, objects, ideas, and facts in order to make a point clearer.

Activities

1. Ask students to compare and contrast Jethro in this story with Joby in "The Drummer Boy of Shiloh."
2. Ask students to compare and contrast the settings in "The Drummer Boy of Shiloh" and "The Deserter."
3. Students can compare and contrast the themes of the two selections. Ask students to speculate about why they are presented together in this textbook.

ness the day Shadrach and John went away and deep anger the night he watched the barn burn at the hands of the county ruffians. But in his eleven years he had never been faced with the responsibility of making a fearful decision like the one confronting him.

The authority of the law loomed big in his mind; he remembered, "You and your family will be in serious trouble." Loyalty to his brother Tom and the many thousands who had fought to the last ditch at Pittsburg Landing, at Antietam, Fredericksburg, and all the other places that were adding length to the long list—how could loyalty to these men be true if one were going to harbor and give comfort to a man who simply said, "I quit." D

But, on the other hand, how did one feel at night if he awoke and remembered, "I'm the one that sent my cousin to his death." Eb was not a hero, certainly—not now, anyway. People scorned the likes of Eb; sure, so did Jethro, and yet—

"How do I know what *I'd* be like if I was sick and scared and hopeless; how does Ed Turner or Mr. Milton or *any* man know that ain't been there? We got to remember that Eb has been in battles for two years; maybe he's been a hero in them battles, and maybe to go on bein' a hero in a war that has no end in sight is too much to ask Sure, deep down in me, I want Eb to get out, to leave me free of feelin' that I'm doin' wrong to give him grub, or takin' the risk of keepin' it a secret that he's here. Yes, it would leave me free if he'd just move on—but no, it wouldn't—I ain't goin' to be free when he moves on; I can't set down to a table and forget that someone sick as Eb looks to be is livin' off the land, that he's livin' scared like a wild animal that's bein' hunted. E

"But what's it goin' to be like if more and more soldiers quit and go into the woods and leave the fightin' to them that won't quit? What do you say to yourself when you remember that you fed and helped someone like Eb and maybe you get a letter from the East that Shad is killed and you see Jenny grievin', or that John is killed and Nancy and her little boys is left all alone—how do you feel when things like that come up?

"Of course, right now I could say to Pa 'I leave it up to you'—and then what could he do? Why, he'd be caught in the same trap I'm in now; I'd wriggle out of it and leave the decidin' to a sick old man; I'd put him in the spot where any way he decided would be bad—hurtful to a man's conscience. No, there ain't an answer that's any plainer to an old man than it is to me. And what was it that man said the day of the barn-raisin'? 'It's good that you're a boy and don't have to worry yourself about this war.' Why yes, no doubt about it, eleven-year-old boys ain't got a thing to worry about; this year of 1863 is a fine, carefree time for eleven-year-old boys. . . ." F

Jenny noticed his preoccupation at supper that night. She waited until the others were out of the kitchen and she and Jethro were left alone.

"What is it that's on your mind, Jeth?"

"Nothin'. Just tired." He threw himself down in front of the fireplace and closed his eyes. He knew it would be hard to deceive his sister; there was a determination about Jenny.

"You'd better tell me, Jeth. I'll find out, you know."

"You don't give me any worry; there's nothin' to find out."

"Jeth, have you had some news about Shad or John?"

"No, how could I? You know what mail has come."

"You might ha' talked to someone."

"Well, I ain't. Not to anyone that knows a word about Shad or John." G

She worked at her dishpan for a while in silence; then she walked over and poked him a little with the toe of her shoe.

"There's somethin', Jeth. Nancy noticed it too. Now I want to know—is it somethin' about Eb? Is he here with the deserters?"

WORDS TO OWN

preoccupation (prē·äk′yo͞o·pā′shən) *n.*: state of being absorbed in thought.

D Vocabulary Note

Using Context Clues

? When used as a noun, *harbor* refers to a place where a boat is moored. What does the word *harbor* mean when it is used as a verb, as it is here? [It means "to shelter and take care of someone."]

E Advanced Learners

Dialect

In this passage, the writer uses the nonstandard word *set* instead of the standard *sit* to capture the character's specific way of speaking. Ask students to select a passage of dialogue from the story and to rewrite it in the dialect they and their friends use.

F Reading Skills and Strategies



Using Prior Knowledge

? Why is Jethro having such a difficult time deciding what to do about Eb? [The decision is complex because a man's life and a family's welfare are at stake.] Have you faced a similarly difficult decision that you would be willing to share with the class? [Some students might have felt a similar sense of confusion, stress, and despair.]

G Appreciating Language

Diction

? *Ain't* isn't used in standard written English. Why, then, does the writer use it here? [The word *ain't* was common in the dialect used by Jethro and his family; it helps to create realistic dialogue.]

Professional Notes

Walt Whitman

In December of 1862, Walt Whitman learned that his younger brother Jeff had been wounded in the Civil War. Whitman went to Virginia, where he found his brother recuperating from his wounds. Whitman stayed in that battle area for eight days and then traveled to Washington, D.C., where he remained until 1867, volunteering in the military hospitals. Here is one of his reports from a battlefield:

"Then the camps of the wounded—O heavens, what scene is this?—is this indeed *humanity*—these butchers' shambles? There are several of them. There they lie, in the largest, in an open space in the woods, from 200 to 300 poor fellows—the groans and screams—the odor of blood, mixed with the fresh scent of the night, the grass, the trees—that slaughter-house! O well is it their mothers, their sisters cannot see them—cannot conceive, and never conceiv'd, these things."

A Reading Skills and Strategies

Drawing Conclusions

? What is Jenny's attitude toward smoking? What details did you use to draw this conclusion? [Possible response: Although she criticizes his smoking because it will make him sick, her tone is not angry or harsh. In fact, it seems almost playful.]

B Critical Thinking

Expressing an Opinion

? What do you think Jethro should do? Explain your decision, using details from the story. [Possible response: Jethro should tell his father, since the decision affects the entire family and his father is the head of the family.]

C Reading Skills and Strategies



Using Prior Knowledge

? Based on what you know about Abraham Lincoln, do you think he will help Jethro and Eb? Why or why not? [Possible response: Students who know about Lincoln's fairness and thoughtfulness and interest in the common people are likely to predict that he will read the letter and help Eb.]

He turned his head away from her; he couldn't remember when he had lied to Jenny, and he wasn't sure that he could do it well.

"Jenny, you vex me when I'm not feelin' so well. Can't I have an upset stummick without you firin' a passel of questions at me?"

She stood looking down at him thoughtfully for a while, and then an idea stemming from experience with older brothers suddenly struck her. She dropped down beside him and whispered her suspicion gleefully in his ear.

"Jeth Creighton, have you been smokin' on the sly? Is *that* what's givin' you an upset stummick?"

He kept his eyes closed and did not answer, knowing his silence would confirm her guess. Jenny was triumphant.

"That's it! I know without your sayin' it," she crowed. "You look white, the way Tom and Eb did once when they tried it."

It was very simple to lie without words; he merely opened his eyes and grinned sheepishly at her.

"I'm su'prised you would be that silly, Jeth. With so much spring work to do, you don't have the time to get sick over smokin'." She shook her head. "How do you expect to keep goin' when you didn't more than touch your meal tonight?"

He seized the opportunity to get some food for Eb without detection. "Would you fix me a little bread and meat and slip it up to my room later on, Jenny? I'll likely feel better after a while, and I'm goin' to be hungry when I do."

She sighed, but with a certain satisfaction. There was an adventurous streak in Jenny; she would have liked to try smoking herself if she had dared, and she was a little amused that her sober young brother had been tempted in this direction of most young males.

Jethro lay awake in his room that night and wrestled with his problem. He wondered if, after all, it wouldn't be better to ask his father's advice, but he decided against that almost immediately and as firmly as he had rejected the idea that afternoon. He wondered about Ross Milton, but there was little chance to make a trip to Newton at this time of year. What about Ed Turner, staunch, levelheaded neighbor? No, Ed had two sons in the army; it wouldn't do to lay this responsibility upon Ed's shoulders. He thought of Eb's words. "You ner no one else kin help me now—not even Ol' Abe hisself."

Ol' Abe. Mr. Lincoln. Mr. President. Not even Mr. Lincoln himself!

Jethro turned restlessly in his bed. What if one put it up to Mr. Lincoln? What if one said, "I will abide by the word of him who is highest in this land"? But wasn't that word already known? Wasn't the word from the highest in the land just this: Turn in deserters or there will be terrible trouble for you and your family?

But Mr. Lincoln was a man who looked at problems from all sides. Mr. Lincoln was not a faraway man like General McClellan or Senator Sumner[5] or Secretary of State Seward.[6] Mr. Lincoln had plowed fields in Illinois; he had thought of the problems men came up against; he was not ready to say, "Everything on this side of the line is right, and everything on the other side is wrong."

But would one dare? A nobody, a boy on a southern Illinois farm—would he dare? Mr. Lincoln held the highest office in the land; what would he think? Would it vex him that a boy from southern Illinois could be so bold? And anyway, how could one say it? What manner of words could one use so as not to be too forward, too lacking in respect toward the President of the United States?

Jeth realized he was not going to be able to go to sleep. There was a candle in his room; there was some ink and an old pen that Bill had sometimes used. There was also Ross Milton's book—the book on English usage. Jethro got up in the quiet of the night, lighted his candle, opened Ross Milton's book and began to write on a piece of rough lined paper.

5. **Senator Sumner:** Charles Sumner (1811–1874), U.S. senator from Massachusetts from 1851 to 1874.
6. **Secretary of State Seward:** William Henry Seward (1801–1872), U.S. secretary of state from 1861 to 1869.

Crossing the Curriculum

Social Studies

Interested students should be encouraged to do research on various topics suggested by this story. Abraham Lincoln would be a rich subject. (Hunt's novel concludes with Lincoln's death—the saddest and most cruel April of the five in the title.) Students should research some of Lincoln's great speeches: The Gettysburg Address is on p. 623 of this book. They should read the second inaugural address (March 4, 1865), which includes the memorable words: "With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds. . . ."

The next morning he hid Jenny's sandwiches inside his coat, and at the barn he picked up a few eggs from the nests up in the loft. He dug an apple out of the straw in the apple cave; no one would question that—a boy needed something to munch on in midmorning. He would like to have taken some coffee beans—a man lying out in the woods all night needed a hot drink; but that item was one he would not take. Not for Eb, not even for Bill or Shad, would he have taken his mother's coffee. He knew where there were good sassafras roots in the woods; maybe he would burn some brush in the fencerows and heat a little water for sassafras tea. He filched an old kettle and two lumps of sugar, just in case. D

Eb was feeling a little better that morning. The quilts Jethro had taken from Nancy's house had made the long night more comfortable; he had washed himself in the creek and looked refreshed.

"You've brung me a feast, Jeth," he said gratefully.

They sat together for a while and talked in low voices.

"I'll be gittin' out in a day or so, Jeth. I caint hev you takin' all this risk."

"If you could go back to the army, you would, wouldn't you, Eb?"

"You're askin' a man if he had a chancet to live, would he take it. But I've told you, Jeth—a deserter caint go back. I'll be hunted the rest of my days—but the rest of my days ain't goin' to be too many."



Jethro said nothing, but as he plowed that morning he made up his mind to send the letter. It was a frightening thing to do, but if one did nothing—well, that was frightening too. He knew Eb was not really planning to leave—Eb was a lost and frightened boy, and there was nowhere else to go. For Jethro there was nothing to do but send the letter. E

The plowshares needed sharpening, Jethro told his father that noon. Hadn't he better drive over to Hidalgo and get that work done? He'd pick up the mail, too, for themselves and for Ed Turner. Was that all right with his father?

Matt seldom questioned Jethro's decisions. The boy was doing a man's work; he was due the dignity accorded to a man. Matt assented to the trip readily, and Jethro, with the letter in his pocket, drove off down the road, his heart pounding with excitement.

In Hidalgo the old man who took care of the mail glanced sharply at Jethro when he noticed the inscription[7] on the envelope. But he was a silent man with problems of his own; as long as a letter was properly stamped and addressed it was no affair of his. Privately he thought that some people were allowing their young ones to become a little forward, but that was their concern. He threw Jethro's letter in a big bag that would be taken by wagon down to Olney that evening.

The long wait for an answer was interminable. Jethro tossed at night and wondered: Had he done an impudent thing, had he laid himself open to trouble, had he been a fool to think that a boy of his age might act without the advice of his elders? Sometimes he got up F

7. **inscription:** writing; here, an address.

WORDS TO OWN

impudent (im′pyo͞o·dənt) *adj.*: too bold; disrespectful.

D Struggling Readers

Summarizing

? What items does Jethro bring to Eb? [He brings sandwiches, eggs, an apple, an old kettle, and two lumps of sugar.]

E Elements of Literature

Character

? What does Jethro's plan tell you about his character? [He is brave and mature; he wants to do the right thing.]

F Reading Skills and Strategies

Making Predictions

? What do you predict will happen with Jethro's letter? [Possible responses: It will never reach Lincoln; an adviser will read it and have Eb arrested; Lincoln will read the letter and help Eb.]

Making the Connections

Connecting to the Theme: "The American Hero: Myth and Reality"

After students have read the story, talk about the collection theme. Ask the class to analyze the various kinds of heroism they find in this account. They should consider the girls and women as well as the men and boys.

A Vocabulary Note

Using Context Clues

? What does *magnitude* mean? What words in the story did you use to help you figure this out? [It refers to greatness of size, extent, or importance. Students may cite the context clues "tensions within him mounted" and "grow."]

B Elements of Literature

Suspense

? How does the writer achieve suspense in this passage? [The writer has Jethro read the letter silently to himself before sharing it with the other characters and the reader.]

and walked about his narrow room, but that was bad, for Jenny would hear him. Once she came to his door, and she was crying.

"Jeth—Jeth, what is it? What's botherin' you? Ain't we good friends anymore, ain't you goin' to tell me?"

He had to be curt with her to forestall any more questions. After that she didn't come to his door again, but he knew that if he stirred or moaned under his burden of worry, both Jenny and Nancy would hear him and worry through a sleepless night.

Eb's often reiterated, "I'll be goin' on soon, Jeth; I won't be a burden to you much longer," became like the whippoorwill's cry—always the same and never ending. Jethro closed his ears to it, but the tensions within him mounted, and the necessity of providing for Eb's needs in strictest secrecy became a task that seemed to grow in magnitude as the days went by.

"If I could be sure I'm doin' the right thing," he would say to himself, as he watched the dark earth fall away from his plowshares. "If I could feel really set-up about doin' a fine thing, but I don't know. Maybe I'm doin' somethin' terrible wrong; maybe the next time they come, the Federal Registrars will take me."

★★★★

The letter came one noon when they were all seated at dinner. As so often happened, it was Ed Turner who brought the mail out from town. Jenny ran to the door, eager for a letter from Shadrach; Nancy's eyes pleaded for word from John.

But Ed held only one large envelope, and that was addressed to Jethro in a small, cramped handwriting done in very black ink. It was postmarked Washington, D.C.



Abraham Lincoln, 1862 photograph by Mathew Brady.

"Looks like purty important mail you're gittin', Jethro," Ed said quietly. His eyes were full of puzzled concern.

Jethro's head swam. This was the showdown; now, all the family, Ed Turner, and soon the neighborhood would know everything. In the few seconds that passed before he opened the envelope, he wished with all his heart that he had not meddled in the affairs of a country at war, that he had let Eb work out his own problems, that he, Jethro, were still a sheltered young boy who did the tasks his father set for him and shunned the idea that he dare think for himself. He looked at the faces around him, and they spun in a strange mist of color—black eyes and blue eyes, gray hair and gold and black, pink cheeks and pale ones and weather-beaten brown ones.

He read the letter through, word for word, and while he read, there wasn't a sound in the cabin beyond the slight rustle of the page in the shaking hand that held it. When he was through, he held the letter out to Jenny, with a long sigh.

"You can read it out loud, Jenny."

Jenny stared at him as if he were a stranger; then she shook her head.

"It's your letter, Jeth; you'd best do the readin'."

He didn't know whether he could or not—there was a great pounding in his ears and his breath was short—but he ran his hand across his eyes and swallowed hard. After the first words, his voice grew steady, and he read the letter through without faltering.

WORDS TO OWN

curt (kərt) *adj.*: brief to the point of rudeness.
reiterated (rē·it'ə·rāt'id) *v.*: repeated.

Assessing Learning

Check Test: Multiple Choice

1. The story takes place in (a) February 1863; (b) March 1763; (c) February 1963. [a]
2. Eb is Jethro's (a) father; (b) cousin; (c) brother. [b]
3. Eb gets Jethro's attention by (a) imitating a turkey's call; (b) coming to the house; (c) writing him a letter. [a]
4. Eb has (a) killed a man; (b) deserted the army; (c) stolen gold. [b]
5. Jethro writes a letter to (a) his father; (b) Eb; (c) President Lincoln. [c]

Self-Assessment

Help students use the following assessment to evaluate their approaches to reading.

4=Always 3=Often 2=Sometimes 1=Rarely

____ I use prereading techniques.
____ I use context clues or the dictionary to figure out new words.
____ I adjust my reading rate to match the difficulty of the passage.
____ As I read, I use prior knowledge.

Standardized Test Preparation

For practice with test format specific to this selection, see

- *Standardized Test Preparation*, p. 88

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 33

Executive Mansion
March 14, 1863

Master Jethro Creighton
Hidalgo, Illinois

Dear Jethro:

Mr. Hay has called my attention to your letter, knowing as he does the place in my affection for boys of your age and the interest I have in letters coming from my home state of Illinois.

The problem which you describe is one, among so many others, that has troubled both my waking thoughts and those that intrude upon my sleep. The gravity of that problem has become of far-reaching significance and is one in which the authority of military regulations, the decline of moral responsibility, and the question of ordinary human compassion are so involved as to present a situation in which a solution becomes agonizingly difficult.

I had, however, made a decision relative to this problem only a few days before receiving your letter. There will be much criticism of that decision, but you will understand when I say if it be a wrong one, I have then erred on the side of mercy.

The conditions of that decision are as follows: All soldiers improperly absent from their posts, who will report at certain points designated by local recruit offices by April 1, will be restored to their respective regiments without punishment except for forfeiture of pay and allowances for the period of their absence.

This information you may relay to the young man in question, and I pray that the remorse and despair which he has known since the time of his desertion will bring his better self to the cause for which so many of his young compatriots have laid down their lives.

May God bless you for the earnestness with which you have tried to seek out what is right; may He guide both of us in that search during the days ahead of us.

Yours, very sincerely and respectfully,
Abraham Lincoln

WORDS TO OWN
gravity (grav'i·tē) *n.*: seriousness.
remorse (ri·môrs') *n.*: deep sense of guilt over something one has done.

MEET THE WRITER

Haunted by Words

When **Irene Hunt** (1907–) was seven, her father died. She and her mother went to live on her grandparents' nearby farm in Illinois. Out of that experience came her first novel, *Across Five Aprils*. Hunt's grandfather fascinated her with stories of his childhood during the Civil War, stories she lived with for fifty years before writing about them.

Hunt wrote another seven critically acclaimed novels, though she didn't begin writing until she ended a long teaching career in Illinois public schools. As a teacher, Hunt learned that "teaching history through literature" really sparked her junior-high students, so she finally fulfilled her obsession to write:

"Words have always held a fascination for me, causing me to be teased often as a child when I used them lavishly without having the slightest idea of their meaning. The wish to write pages full of words, to make them tell the stories that I dreamed about, haunted me from childhood on."

C Reading Skills and Strategies
Changing Your Reading Rate

? Should you read this passage slowly or quickly? Why? [Students should read this passage slowly because the vocabulary and sentence structure are more difficult to understand; also, Lincoln's answer is important.]

D Reading Skills and Strategies
Predicting and Confirming

? What is Lincoln's decision? Did you predict this response? Why? [Lincoln decides that all deserters who report by April 1 will be allowed to rejoin their regiments. They will have to give up back pay for the time they were AWOL but otherwise will not be punished. Many students probably predicted that Lincoln would in some way favorably resolve the matter.]

E Elements of Literature
Historical Fiction

? What elements of the letter allow us to characterize it as historical fiction? [Possible response: The letter is based on the historical fact that Lincoln made a ruling around this time regarding the pardoning of deserters. This actual letter to Jethro, although written in a style that resembles Lincoln's, is a product of the author's imagination.] Note that Lincoln had four sons. Edward died in 1850; he was nearly four years old. Willie died in the White House in 1862 at the age of eleven. Tad was born in 1853 and was ten when Lincoln would have written this letter to Jethro. Tad died in 1871, after his father's assassination, at the age of eighteen. Only Robert Lincoln survived to adulthood.

Professional Notes

Lincoln's Letters

Lincoln's papers, including his letters, are in the Library of Congress. The following is one of Lincoln's most famous letters and can be compared with the fictional letter in the text. It is characteristic of Lincoln that he took time from his pressing cares and responsibilities to write to this mother who had lost so much. The letter was used in the film *Saving Private Ryan* (1998).

Washington, November 21, 1864

Dear Madam:

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom. *Yours, very sincerely and respectfully,*

Abraham Lincoln

To Mrs. Bixby,
Boston, Massachusetts

MAKING MEANINGS

First Thoughts

1. Most students will find Jethro's self-doubts and his interactions with Jenny believable.

Shaping Interpretations

2. Eb's appearance reveals that he has lacked food and shelter.
3. Eb deserted because he could no longer face the horror of war, especially since Tom died. Students are likely to feel more sympathetic toward deserters.
4. Eb will be severely punished, perhaps even shot, for desertion. If he were still able to fight as a soldier, he wouldn't feel ashamed and cowardly, as he feels now.
5. Jethro feels that Lincoln will help because he is also from Illinois, is known for looking at problems from all sides, has compassion, and as president, has the power to help.
6. Lincoln would rather be too compassionate than too harsh.

Connecting with the Text

7. Students might suggest that he should have spoken to his family, asked Eb to leave, or even turned Eb in to protect his family.
8. Students may say that they learned additional information about desertion or about Abraham Lincoln.
9. The story could take place today in Northern Ireland, the Middle East, and Eastern Europe. Ordinary people in such conflicts suffer intimidation, injury, exile, and even death. They might shelter a family member who is hunted by an opposing military force.

Challenging the Text

10. Some students may enjoy this way of learning about history and historical figures; it makes history come alive. Other students may feel that historical fiction trivializes real history or distorts the truth.

MAKING MEANINGS

First Thoughts

[respond] 1. Do you think Jethro is a believable eleven-year-old boy? Why or why not?

Shaping Interpretations

[infer] 2. What does Eb's appearance tell you about the way he's been living since his desertion?

[interpret] 3. Eb says on page 590 that he doesn't know why he deserted. How would you explain why he deserted? Does his experience change your ideas about deserters? (Check your Quickwrite.)

[interpret] 4. Eb wishes he had never deserted. Why can't he just go back to his regiment? What does he mean when he says: "A soldier don't have to feel ashamed"? (See page 592.)

[interpret] 5. Why does Jethro think Mr. Lincoln might help him?

[interpret] 6. What does Lincoln mean when he says in the letter that if he is wrong, he has erred on the side of mercy?

Connecting with the Text

[connect] 7. Suppose that Jethro had not gotten an answer from Lincoln. What do you think he should have done about Eb in that case? Why?

[extend] 8. What did the story add to your **prior knowledge** about the Civil War? Were you surprised about any details in the story?

[synthesize] 9. Think about how events like those in the story could happen today in another part of the world. Who would be fighting whom? How would ordinary people suffer? How might they face a problem like the one that Jethro faces?

Challenging the Text

[evaluate] 10. What do you think about writers using real **historical characters** in a work of **fiction**?

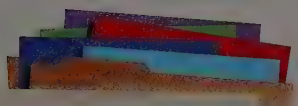
Reading Check

a. Why are the soldiers looking for Eb?
b. What does Jethro find when he follows the turkey call into the woods?
c. Name two things Jethro does for his cousin Eb.
d. What **internal conflict** does Jethro face?
e. How is this conflict resolved?

Reading Check

a. The men are looking for Eb because he is a deserter.
b. Jethro finds Eb hiding in the woods.
c. Jethro brings Eb quilts and food.
d. Jethro must decide what to do with Eb—whether to shelter him, turn him in, or reveal his whereabouts to his family.
e. Jethro writes a letter to President Lincoln, who decrees that all deserters who return to their posts by April 1 will not be punished.

CHOICES: Building Your Portfolio

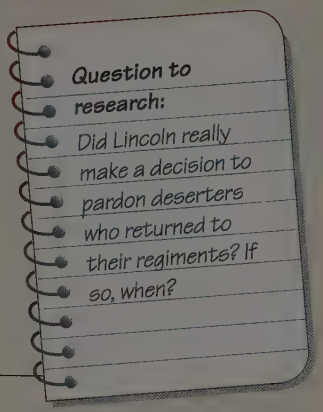


Writer's Notebook

1. Collecting Ideas for an Informative Report



After reading "The Drummer Boy of Shiloh" and "The Deserter," think of what you want to know about the Civil War. Maybe you want to find out more of the facts behind these two pieces of **historical fiction.** With your classmates, make a list of questions you might research. Then, choose one question, and begin your research on the Internet or in a library. What key words or topics will you look up?



Creative Writing

2. Dear Diary

Imagine that it is the day after the story "The Drummer Boy of Shiloh" ends—that is, the actual day of the Battle of Shiloh. Write a diary entry from the point of view of Joby. Decide if you are writing in the morning, before the battle begins, or later, after it has ended.

Art

3. In My Mind's Eye



Find a passage in "The Drummer Boy of Shiloh" (or in "The Deserter") that creates a vivid image in your mind. Copy the passage at the bottom of a page. Use the rest of the page to draw the scene as you imagine it.

Creative Writing

4. Dear Mr. President



Irene Hunt shows us Lincoln's reply to Jethro, but she doesn't show us Jethro's original letter. Write that letter as if you were Jethro. You'll want to explain the situation, describe your conflicting feelings, and try to persuade President Lincoln to help Eb.

Supporting an Opinion

5. It's a Fake

The letter from Lincoln to Jethro was made up by Hunt for her novel. Yet the letter is written in a style that resembles Lincoln's. In your opinion, should writers of historical fiction make up letters like this? In a paragraph, explain why or why not.

Performance

6. Try to See It My Way

With a partner, present an imaginary dialogue between two of the following characters from "The Drummer Boy of Shiloh" or "The Deserter":

- Joby and the general on the day of the Battle of Shiloh
- one of the Federal Registrar soldiers and Eb
- Jenny and Eb
- President Lincoln and his secretary, John Hay

Grading Timesaver



Rubrics for each Choices assignment appear on p. 172 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Guide students to evaluate the reliability of their sources, especially those they find on the Internet. You may wish to preview Internet sources.
2. **Creative Writing** Remind students to follow a diary or letter format and select words, sentences, and figures of speech that capture Joby's voice as closely as possible.
3. **Art** Encourage students to experiment with a variety of media—such as pastels, paint, and pen and ink—to create the scene as they imagine it.
4. **Creative Writing** Explain to students that there are two main means of persuasion: appeal to reason and appeal to emotions. Discuss each appeal, and have students decide which will be more effective for their topic and audience. Also explain that in a letter, all events are told from the writer's perspective. As a result, students cannot include in the letter anything that Jethro would not have directly experienced.
5. **Supporting an Opinion** Brainstorm as a class to come up with reasons for and against attributing authorship of fictional letters to real people.
6. **Performance** Students should write out their dialogue and present it as a reader's theater. Students may wish to practice by using a tape recorder and evaluating themselves.

Reaching All Students

English Language Learners

English language learners working on Choice 6 may need additional time to practice before they share their dialogue. You may wish to pair native and nonnative speakers to work on word choice. Remind students to consider the connotations as well as the denotations of the words they select. Students may also wish to practice their pronunciation of challenging words.

GRAMMAR LINK

Have students select from their portfolios a piece of writing in which they use titles of books, magazines, newspapers, poems, and other works. Ask them to check if they have correctly capitalized and punctuated each title.

Try It Out

Across Five Aprils
"The Devil and Daniel Webster"
the Gettysburg Address
National Geographic
"Battle Hymn of the Republic"
Gone with the Wind

VOCABULARY

Possible Answers

benediction (Latin *bene*, "well" + *dicere*, "to speak")
What is a benediction? (blessing)
Who gives a benediction? (minister, rabbi)
resolute (Latin *resolutus*, past participle of *resolvere*: re, "backward" + *solvere*, "to loosen")
Who is resolute? (heroes, determined people)
When are we resolute? (under pressure, when challenged)
tremor (Latin *tremere*, "to tremble")
What is a tremor? (shaking, vibration)
Where can you see a tremor? (earthquake, hand)
preoccupation (Latin *praeoccupatio*, from praeoccupare: *prae*, "before" + *occupare*, "to take possession of")
Who often has a preoccupation? (athletes, kids)
What can become a preoccupation? (running, watching TV)
impudent (Latin *impudens*: in, "not" + *pudens*, past participle of *pudere*, "to feel shame")
Who is impudent? (a rude child, a nasty clerk)
What behavior marks someone as impudent? (bad manners, rudeness)
curt (Latin *curtus*, "shortened")
When are people curt? (when they are hurried, when they're in a bad mood)
What's the result of being curt? (hurt feelings, misunderstanding)
reiterated (Latin *reiteratus*, past participle of *reiterare*: re, "backward" + *iterare*, "to repeat")
What might need to be reiterated? (school assignments, directions)
When does a direction need to be reiterated? (when it's complicated, when it's important)

GRAMMAR LINK MINI-LESSON

Capitalizing and Punctuating Titles

Language Handbook HELP

See Capital Letters, page 796; Underlining (Italics), page 804; Quotation Marks, page 807.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: capitalization.*

Capitalize the first and last words and all important words in titles of books, periodicals, poems, stories, historical documents and speeches, movies, TV programs, works of art, and musical compositions. Words considered unimportant within a title include articles (*a, an, the*), prepositions of fewer than five letters (*of, to, for, from, with*), and coordinating conjunctions (*and, but, so, nor, yet, for*). NOTE: When one of these words is the first word in a title, it is capitalized.

EXAMPLES *Journal of American History*
"Casey at the Bat"
"Too Soon a Woman"
The Autobiography of Miss Jane Pittman
"Follow the Drinking Gourd"

Titles of short creative works are enclosed in quotation marks; titles of other types of works are printed in italics (or underlined if typed or written by hand).

Try It Out

On a separate piece of paper, capitalize and punctuate each of the following titles correctly:

across five aprils (novel)
the devil and daniel webster (short story)
the gettysburg address (speech)
national geographic (magazine)
battle hymn of the republic (song)
gone with the wind (movie)

Quotation Marks	Italics (Underlining)
Magazine articles • short stories • essays • poems • songs • episodes of TV shows • chapters of books	Books • plays • movies • magazines • works of art • TV series • albums • long musical compositions

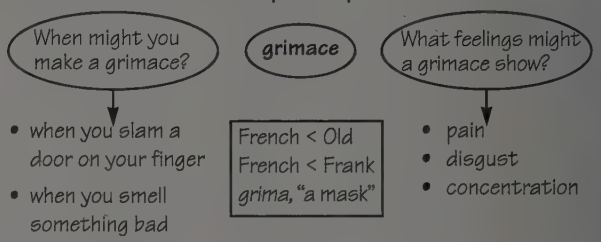
VOCABULARY HOW TO OWN A WORD

WORD BANK

benediction
resolute
tremor
grimace
preoccupation
impudent
curt
reiterated
gravity
remorse

Word Origin and Meaning Maps

Work with a partner to make a meaning map like the one below for each of the remaining words in the Word Bank. Use a dictionary to find the origin of the word. Then, think of at least two questions for each word. Compare maps with other teams.



gravity (Latin *gravitas*, "weight")
What is another word for the mood called *gravity*? (seriousness)
What situation is marked by gravity? (a funeral)
remorse (Late Latin *remorsus*, past participle of Latin *remordere*: re, "again" + *mordere*, "to bite")
What is remorse? (regret, contrition)
Who might feel remorse? (criminals, a naughty child)

Resources

Vocabulary

- *Words to Own*, p. 22

Before You Read

BARBARA FRIETCHIE

Make the Connection

Fighting the Current

Being a hero isn't easy. As the next poem shows, sometimes it means having the courage to be different from the crowd or to defend an unpopular view.

Quickwrite

With your classmates, brainstorm examples of individuals (contemporary, historical, fictional, even yourself) who stood up for their beliefs. You might use a chart like this one:

Name	Belief	Action

Elements of Literature

Narrative Poem

"Barbara Frietchie" is a **narrative poem,** a story in verse. Like other stories, a narrative poem usually includes a plot, characters, and a setting. The events of the poem may be real, invented, or (as in this poem) somewhere in between.

> **A narrative poem** is a poem that tells a story.
>
> *For more on Narrative Poems, see the Handbook of Literary Terms.*

Reading Skills and Strategies

Paraphrasing: Saying It Your Way

Paraphrasing means restating an author's ideas in your own words.

- A paraphrase differs from a **summary,** which retells only the most important points in a text.
- A paraphrase is usually longer than a summary.

Paraphrasing is a good way to check your understanding of a poem, especially one like "Barbara Frietchie," which includes some old-fashioned language.

Background

Literature and Social Studies

"Barbara Frietchie" is set during the Civil War. In 1862, after defeating Union forces at the second Battle of Bull Run, Confederate troops moved north from Virginia into Maryland. Led by Generals Robert E. Lee and Stonewall Jackson, the troops marched into the town of Frederick on September 6 singing "Maryland, My Maryland." Lee and his men were expecting a warm welcome, but the people of Frederick were actually loyal to the Union—though not all had the courage to display the U.S. flag as the Confederate forces advanced on the town. Whittier based "Barbara Frietchie" on these events.

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LE0 8-7

OBJECTIVES

1. Read and interpret the poem
2. Understand a narrative poem
3. Paraphrase
4. Express understanding through writing, design, and performance

SKILLS

Literary
- Understand a narrative poem

Reading
- Paraphrase

Writing
- Collect ideas for an informative report
- Write a biographical sketch

Speaking/Listening
- Perform a dramatic reading

Art
- Design a flag

Viewing/Representing
- Respond to fine art (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Resources: Print and Media

Reading
- *Reading Skills and Strategies* Selection Skill Lesson, p. 51
- *Graphic Organizers for Active Reading,* p. 41
- *Audio CD Library* Disc 13, Track 4

Writing and Language
- *Daily Oral Grammar* Transparency 34

Assessment
- *Formal Assessment,* p. 114
- *Portfolio Management System,* p. 174
- *Standardized Test Preparation,* p. 90
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-7)

Summary

In rhymed couplets, the poet recounts ninety-year-old Barbara Frietchie's heroic defiance when Confederate forces advance into Frederick, Maryland. Frietchie bravely displays her U.S. flag. After Stonewall Jackson orders the flag fired on, she restores the tattered fragments and tells him to shoot her but spare "your country's flag." Shamed, he commands his troops not to harm her.

Today, Barbara Frietchie's house in Frederick has been reconstructed as a museum.

Resources

Listening

Audio CD Library

A stirring recording of this poem is included in the *Audio CD Library*:

- Disc 13, Track 4

Responding to the Art

Irish-born **Dennis Malone Carter** is most famous for his painting of Abraham Lincoln entering the captured city of Richmond, Virginia. His is the only depiction of this historic event.

Activity. Ask students to find lines from the poem that could serve as a caption for the painting.

A Elements of Literature

Character

? How old is Barbara Frietchie? How do you know? [She is ninety years old. A *score* is twenty years.]

B Struggling Readers

Reading Inverted Sentences

? How could you rephrase this sentence in more common speech? [Possible response: "The rebels came up the street, with Stonewall Jackson in the lead."] Why do you think the poet wrote the sentence as he did? [Possible responses: to achieve rhythm and rhyme; to make readers slow down.]

Barbara Frietchie

John Greenleaf Whittier

Up from the meadows rich with corn,
Clear in the cool September morn,

The clustered spires of Frederick stand
Green-walled by the hills of Maryland.

Round about them orchards sweep,
Apple and peach tree fruited deep,

Fair as the garden of the Lord
To the eyes of the famished rebel horde,°

On that pleasant morn of the early fall
When Lee marched over the mountain wall;

Over the mountains winding down,
Horse and foot, into Frederick town.

Forty flags with their silver stars,
Forty flags with their crimson bars,

Flapped in the morning wind: the sun
Of noon looked down, and saw not one.

A Up rose old Barbara Frietchie then,
Bowed with her fourscore years and ten;

Bravest of all in Frederick town,
She took up the flag the men hauled down

In her attic window the staff she set,
To show that one heart was loyal yet.

B Up the street came the rebel tread,
Stonewall Jackson riding ahead.

Under his slouched hat left and right
He glanced; the old flag met his sight.

"Halt!"—the dust-brown ranks stood fast.
"Fire!"—out blazed the rifle blast.

It shivered the window, pane and sash;
It rent the banner with seam and gash.

Quick, as it fell, from the broken staff
Dame Barbara snatched the silken scarf.

8. **horde** (hôrd): moving crowd.



Barbara Frietchie (1876) (detail) by Dennis Malone Carter (1827–1881). Oil on canvas (36 $\frac{1}{4}$" × 46 $\frac{1}{4}$").

Kirby Collection of Historical Paintings, Lafayette College, Easton, Pennsylvania. Photo by Thomas Kosa.

Reaching All Students

Struggling Readers

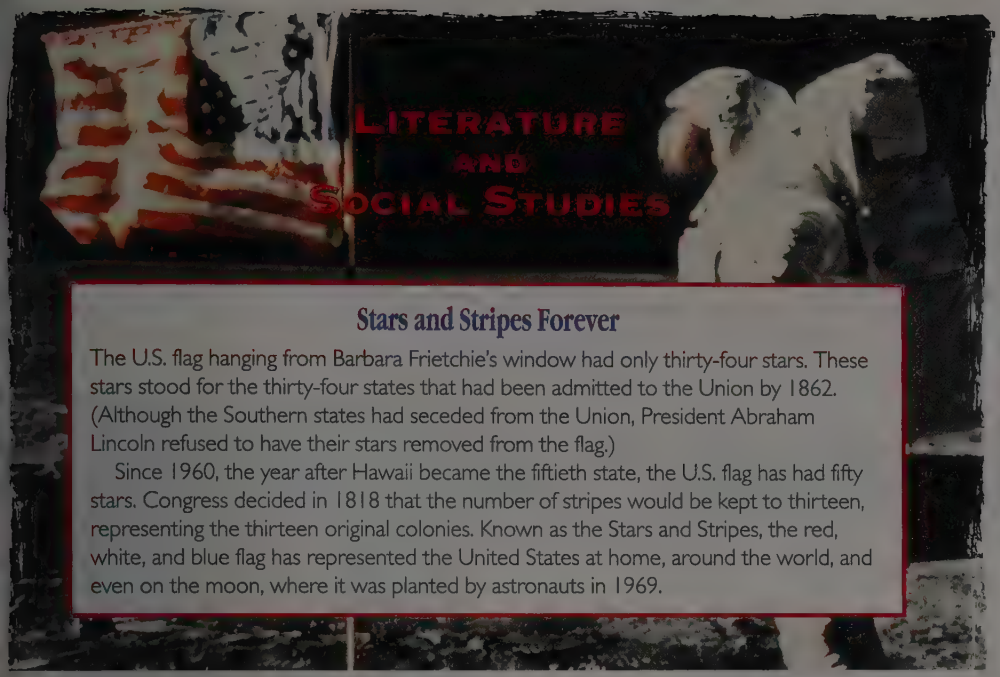
Paraphrasing was introduced on p. 601. For a lesson directly tied to this poem that teaches students to paraphrase by using a strategy called Retelling, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 51

English Language Learners

Before students read, have them isolate all new words, such as *meadows, morn, spires, famished, crimson, hauled, rebel, tread,* and *rent.* Arrange students in small groups. Assign half the words to each group and direct the groups to define the words using context clues and dictionaries. Each group should write its words and definitions on chart paper. For additional strategies to supplement instruction for these students, see

- *Lesson Plans Including Strategies for English-Language Learners*



Stars and Stripes Forever

The U.S. flag hanging from Barbara Frietchie's window had only thirty-four stars. These stars stood for the thirty-four states that had been admitted to the Union by 1862. (Although the Southern states had seceded from the Union, President Abraham Lincoln refused to have their stars removed from the flag.)

Since 1960, the year after Hawaii became the fiftieth state, the U.S. flag has had fifty stars. Congress decided in 1818 that the number of stripes would be kept to thirteen, representing the thirteen original colonies. Known as the Stars and Stripes, the red, white, and blue flag has represented the United States at home, around the world, and even on the moon, where it was planted by astronauts in 1969.

She leaned far out on the windowsill,
And shook it forth with a royal will.

"Shoot, if you must, this old gray head,
But spare your country's flag," she said.

A shade of sadness, a blush of shame,
Over the face of the leader came;

The nobler nature within him stirred
To life at that woman's deed and word;

"Who touches a hair of yon gray head
Dies like a dog! March on!" he said.

All day long through Frederick street
Sounded the tread of marching feet:

All day long that free flag tossed
Over the heads of the rebel host.

Ever its torn folds rose and fell
On the loyal winds that loved it well;

Crossing the Curriculum

Art

Give students time to design their own personal flags, incorporating colors and symbols that represent their personalities. Remind students that the flag should be bold, visual statements of their personality, not cluttered with many small illustrations.

Social Studies

A joint resolution adopted by Congress in 1942 established a uniform code for displaying the national flag. Invite students to learn these rules, available in almanacs, encyclopedias, scout handbooks, and publications from the Veterans of Foreign Wars and police departments. Then ask for student volunteers to work in a team to demonstrate the proper way to handle and display the national flag.

Literature and Social Studies

Ask students to find out and report on other nicknames, besides Stars and Stripes, for the U.S. flag. [Old Glory, the Star-Spangled Banner; the Red, White, and Blue]

C Cultural Connections

Although the colonists had long had flags, it was not until 1775 that a special committee was appointed to create a flag symbolic of America as a whole. The resulting flag, first raised on January 1, 1776, had thirteen horizontal stripes and Great Britain's symbol, the Union Jack. Working Great Britain into this new flag was the idea of George Washington and other leaders who, at the time, still hoped for reconciliation with the mother country. The following year, the Continental Congress resolved the flag would have thirteen stripes and thirteen stars. The flag's colors are highly symbolic. According to the Continental Congress, "White signifies purity and innocence. Red, hardiness and valour, and Blue . . . vigilance, perseverance and justice."

D Advanced Learners

? This sentence is very famous. Why do you think it has become so well known? [Possible response: The stirring words capture the American spirit of heroic defiance.]

Developing Vocabulary by Listening to Literature Read Aloud

Because poetry is so pleasurable to the ear, you can use verse to help students acquire new vocabulary. Have students listen to "Barbara Frietchie" read aloud. Pause after every ten lines or so and write some key words on the board. Ask students to use contexts to guess what the words mean. If definitions are not provided in side notes, be sure meanings are checked in a dictionary. Note how rhymed poetry can help students with reading difficulties figure out the pronunciations of new words. If a student does not know how to sound out the word *horde* (line 8), for example, the rhyme scheme provides a signal. (The word rhymes with *Lord*.) The rhyme scheme can also help students sound out *tread* (line 23) and *bier* (line 54).

A Reading Skills and Strategies

Paraphrasing

? How would you paraphrase this passage? [Barbara Frietchie has died, and the rebel army has stopped its raids, for the war is over. Let us honor her and for her sake shed a tear over Stonewall's grave.]

B Elements of Literature

Narrative Poem

? With what wish does the poem end? [The poem ends with the wish that the U.S. flag will continue to wave in the present and the future.]

Browsing in the Files

About the Author. In his writing during the Civil War, Whittier openly expressed his support for the Union forces, despite his beliefs as a Quaker and pacifist. Whittier wrote about forty poems during the Civil War, approximately half concerning the war and slavery. "Barbara Frietchie" is one of his most famous ballads from this era.

Resources

Formal Assessment

- Selection Test, p. 114

Test Generator

- Selection Test

And through the hill gaps sunset light
Shone over it with a warm good night.

A
Barbara Frietchie's work is o'er,
And the Rebel rides on his raids no more.
Honor to her! and let a tear
Fall, for her sake, on Stonewall's bier.°

Over Barbara Frietchie's grave,
Flag of Freedom and Union, wave!

B
Peace and order and beauty draw
Round thy symbol of light and law;
And ever the stars above look down
On thy stars below in Frederick town!

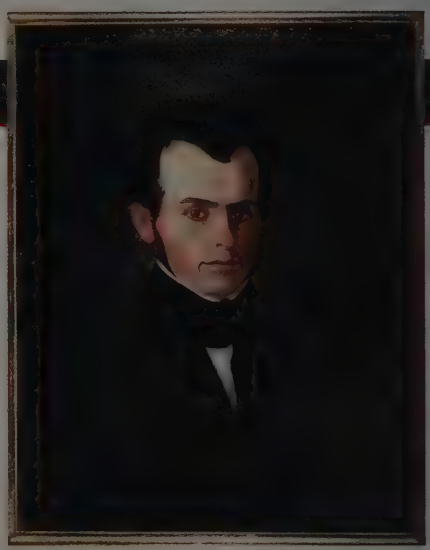
54. bier (bir): coffin and the platform on which it rests. Stonewall Jackson died in 1863 after being wounded in battle.

Meet the Writer

"Barbara Frietchie Was No Myth"

John Greenleaf Whittier (1807–1892) was born and raised on a farm in Haverhill, Massachusetts, where his Quaker family had lived since 1688. Whittier devoted most of his life to the antislavery movement, and his poems reflect his dedication to freedom and justice and his deep religious faith. Whittier was born in the same year as Henry Wadsworth Longfellow (whose poem "Paul Revere's Ride" appears on page 537) and was also a Fireside Poet. About "Barbara Frietchie" he wrote:

"This poem was written in strict conformity to the account of the incident as I had it from respectable and trustworthy sources. It has since been the subject of a good deal of conflicting testimony, and the story was probably incorrect in some of its details. It is admitted by all that Barbara Frietchie was no myth, but a worthy and highly esteemed gentlewoman, intensely loyal and a hater of the slavery rebellion, holding her Union flag sacred and keeping it with her Bible; that when the Confederates halted before her house and entered her dooryard, she denounced them in vigorous language, shook her cane in their faces, and drove them out; and when General Burnside's [a Union general] troops followed close upon Jackson's, she waved her flag and cheered them. It is stated that May Quantrell, a brave and loyal lady in another part of the city, did wave her flag in sight of the Confederates. It is possible that there has been a blending of the two incidents."



John Greenleaf Whittier (1833) by Robert Peckham. Oil on canvas.

Courtesy Trustees of the Whittier Homestead, Haverhill, Massachusetts.

Assessing Learning

Check Test: Short Answers

1. Where does the poem take place? [Frederick, Maryland]
2. Which army troops march into town? [Confederate troops]
3. What happens when the troops spot the flag hanging from Frietchie's window? [They fire their rifles at it.]
4. What does Barbara Frietchie do? [She snatches the flag as it falls and waves it from the window.]
5. Who protects Barbara Frietchie from harm? [Stonewall Jackson]

Standardized Test Preparation

For practice with test format specific to this selection, see

- *Standardized Test Preparation*, p. 90

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 34

Making Meanings

First Thoughts

[respond] 1. Would you have done what Barbara Frietchie did if you were in her place? Explain.

Shaping Interpretations

[interpret] 2. Is Barbara Frietchie a hero in this poem? Is Stonewall Jackson? Support your opinion with evidence from the text.

[interpret] 3. Whittier's comment in Meet the Writer suggests that the incident described in this poem might not have occurred. Does this comment affect your feelings about the poem? Why or why not?

Extending the Text

[speculate] 4. Suppose Whittier were alive today. Who might make a good subject for his next **narrative poem**? (Go back to your Quickwrite, or look at one of your classmates' Quickwrites for ideas.)

Reading Check

Paraphrase lines 26–42, which describe the most important actions in the poem. In your own words, describe the picture Whittier creates.

Choices: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for an Informative Report

Find and record facts about your state flag, including its history and symbolism.

Art/History

2. Flag of Freedom

Design a flag in honor of Barbara Frietchie (or another hero).

Performance

3. She Said

Perform a **dramatic reading** of "Barbara Frietchie." You could use pantomime, props, and sound effects. You might even set the poem to music. Watch punctuation at the ends of the lines. If there is no punctuation, read right on to the next line. If a comma, period, or other mark of punctuation is used, you must pause. Be sure to ask your audience for feedback. What was most effective about your performance?

Biographical Sketch

4. Courage Under Fire

Write a brief biographical sketch of Barbara Frietchie. Base your sketch in part on what you learned about her from the poem, from the illustration on page 602, and from Meet the Writer on page 604. You can do additional research on the Internet and in the library.

Reading Check

Possible response:

Stonewall Jackson sees the flag Barbara Frietchie has hung from her window. He orders his men to fire on the flag. The shots break the window and rip the flag. Frietchie leans all the way out the window to grab the shredded flag to shake it and to tell Jackson that he can kill her but he must not harm the flag. Shamed by her bravery, Jackson orders his men to leave Frietchie alone.

Making Meanings

First Thoughts

1. Some students may feel they would have behaved as Barbara Frietchie did, while others may be reluctant to risk their lives.

Shaping Interpretations

2. Frietchie is a hero in the sense that she risks her life to show her loyalty to her country. Students may also find Jackson heroic because he sets aside his official duties to defend Frietchie. Other students may see him as chivalrous, not heroic.
3. Most students will admire the poem for its fierce patriotism and its vivid character portrayal, regardless of its veracity.

Extending the Text

4. Students are likely to say that Whittier would write about other people who act as their consciences dictate, even when to do so is dangerous.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 174 in the *Portfolio Management System.*

Choices: Building Your Portfolio

1. **Writer's Notebook** Students can look in a print or electronic almanac or encyclopedia to find information about their state's flag.
2. **Art/History** Students can start by brainstorming a list of heroes, selecting one, and finding out more about that person's life and deeds.
3. **Performance** Remind students to consider the effect of varying their pitch, volume, and intonation to capture the poem's drama. Students may also wish to memorize some or all of the poem to make it easier for them to concentrate on interpretation.
4. **Biographical Sketch** Be sure students correctly summarize, paraphrase, and document information to avoid plagiarism. Discuss the correct format for a bibliography or works-cited page as well.

OBJECTIVES
1. Read a poem for enjoyment
2. Make connections across texts

No Questions Asked

The literature in No Questions Asked gives students the chance to read a selection independently, looking primarily at its relationship to the collection theme.

Summary

It's the final inning, and the Mudville nine trail two to four, with two outs. The next two batters, who are usually weak players, get on second and third bases. This brings "mighty Casey" to the plate. The haughty star won't swing at the first two pitches—strikes—driving the crowd wild. He then strikes out, plunging Mudville into despair.

Resources

Listening

Audio CD Library

A lively recording of this poem is included in the *Audio CD Library*:
- Disc 13, Track 5

Viewing and Representing

Fine Art Transparency

Consider using the fine art transparency of Ralph Fasanella's *Night Game—'Tis a Bunt* for this poem. As a prereading motivator, see *Viewing and Representing Transparencies and Worksheets:*
- Transparency 18
- Worksheet, p. 72

A Struggling Readers

Summarizing

? What has happened in the poem so far? [The Mudville nine, a baseball team, are not doing well. The score is four to two with only one inning left. The first two Mudville players, Cooney and Burrows, are out at first base. The fans despair.]

B Elements of Literature

Rhyme and Meter

? What is the poem's rhyme scheme? [The rhyme scheme is *aabb*.] Beat out the pattern of stressed and unstressed syllables. [Students should demonstrate a pattern of one unstressed syllable followed by one stressed syllable.]

NO Questions ASKED



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Casey at the Bat

Ernest Lawrence Thayer

A The outlook wasn't brilliant for the Mudville nine that day;
The score stood four to two, with but one inning more to play;
And so, when Cooney died at first, and Burrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;
They thought, if only Casey could but get a whack, at that,
They'd put up even money now, with Casey at the bat.

B But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a pudding, and the latter was a fake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey's getting to the bat.

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LEO 8-7

Listening to Music

The Mighty Casey by William Schuman, performed by the Juilliard Opera

"Casey at the Bat" may not seem like the stuff of opera, but such considerations didn't stop the innovative American composer William Schuman (1910–1992), an ardent baseball fan. Schuman began composing while he was still in high school, scoring for a jazz ensemble in which he played violin and banjo. A teacher as well as a musician, Schuman rose to the position of president of the prestigious Juilliard School. Later, he was president of Lincoln Center for the Performing Arts. His other famous works include Symphony Number 3 and *A Free Song*. For the latter, he received the first Pulitzer Prize awarded for music.

Activity

Interested students can listen to Schuman's score of *The Mighty Casey* and block their own pantomime production to accompany it. Participating students will need a director and choreographer to organize the actors and dancers. Ask the class to critique the performance.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much-despised, tore the cover off the ball;
And when the dust had lifted, and they saw what had occurred,
There was Jimmy safe on second, and Flynn a-hugging third.

Then from the gladdened multitude went up a joyous yell;
It bounded from the mountaintop, and rattled in the dell;
It struck upon the hillside, and recoiled upon the flat;
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing, and a smile on Casey's face;
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt;
Then while the writhing pitcher ground the ball into his hip,
Defiance gleamed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there;
Close by the sturdy batsman the ball unheeded sped.
"That ain't my style," said Casey. "Strike one," the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm waves on a stern and distant shore;
"Kill him! Kill the umpire!" shouted someone on the stand;
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the spheroid flew;
But Casey still ignored it, and the umpire said, "Strike two."

C English Language Learners
Idioms

? **What does it mean that Flynn is "a-hugging third"?** [It means that the player named Flynn is sticking close to third base.]

D Reading Skills and Strategies
Making Predictions

? **Now that Casey is up to bat, what do you think will happen?** [Possible responses: Casey will save the game, since he is "mighty" and worshipped by the fans; Casey will collapse under the pressure.]

E Elements of Literature
Character

? **Why doesn't Casey hit the two pitches?** [Possible responses: He is waiting for a good pitch. He is overly self-assured and does not want to hit anything that doesn't match his style.] **What does Casey's behavior suggest about his personality?** [Possible responses: Casey emerges as overly confident. He is very picky about which pitches he is willing to take.]

Assessing Learning

Check Test: True-False

1. When Casey comes to bat, Mudville is losing four to two with two outs in the ninth inning. [True]
2. Casey is very tense and angry when he arrives at the plate. [False]
3. Casey refuses to swing at the first two pitches, which are both called strikes. [True]
4. Casey swings at the third pitch. [True]
5. At the end of the game, Casey hits a home run and everyone rejoices. [False]

Peer Assessment. Review with students the sound effects described on pp. 544–545. After students read "Casey at the Bat," have pairs describe or find examples of rhythm, rhyme, rhyme scheme, onomatopoeia, alliteration, and assonance in the poem. Ask students to assess each other's ability to find the examples and explain what each sound effect contributes to the poem.

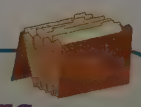
"Fraud!" cried the maddened thousands, and the echo answered, "Fraud!"
But a scornful look from Casey, and the audience was awed;
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lips, his teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate;
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh! somewhere in this favored land the sun is shining bright;
The band is playing somewhere, and somewhere hearts are light;
And somewhere men are laughing, and somewhere children shout,
But there is no joy in Mudville—mighty Casey has struck out!

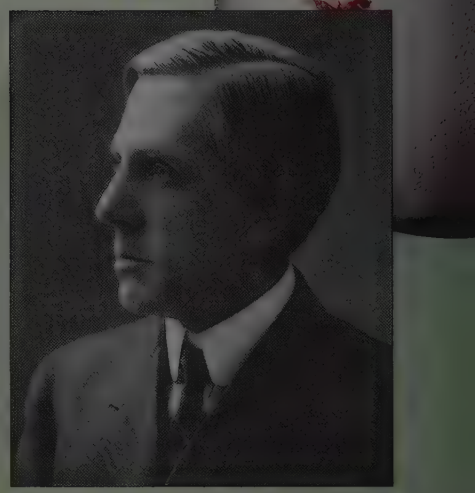
A Reading Skills and Strategies
Making Predictions
? Do you think the crowd's assessment of Casey's skill is accurate? Why or why not? [Possible response: The spectators think that the "mighty Casey" will surely hit a home run, but even the best batters often strike out.]

B Elements of Literature
Character
? Why did "mighty Casey" strike out? [Possible responses: His pride resulted in his fall; all batters strike out sometimes.]



Browsing in the Files

About the Author. Thayer was born in Lawrence, Massachusetts, and grew up in Worcester, Massachusetts. After graduating from Harvard with high honors in 1885, Thayer was hired by William Randolph Hearst as a humor columnist for the *San Francisco Examiner.* Although Thayer agreed to recite "Casey at the Bat" at his ten-year Harvard class reunion, he nonetheless disliked the poem in particular and newspaper work in general. As a result, he decided to make his living by running his family's textile mills in Worcester. In 1912, he left the chilly Northeast for California again, this time, for sunny Santa Barbara.



Meet the Writer

Shunning the Limelight

When the journalist **Ernest Lawrence Thayer** (1863–1940) submitted "Casey at the Bat" to the San Francisco *Examiner* in 1888, he had no idea it would become the most famous baseball poem ever written. In fact, he didn't even sign his own name to his work, choosing instead to use a nickname from his Harvard college days, "Phin."

Shortly after the poem appeared in the California newspaper, a copy was given to a vaudeville entertainer named William de Wolf Hopper, who was about to appear in a Baseball Night performance in New York. Hopper must have recognized a winner. After quickly memorizing the poem, he went onstage and recited it; the audience went wild. Hopper went on to make a successful career of touring the country reciting "Casey at the Bat."

Despite the poem's popularity, Thayer considered it badly written and for years would not admit authorship. Many people tried to take credit for writing the poem, and a number of baseball players claimed the dubious distinction of having been the model for Casey. When the author was finally identified, he refused to take money for the poem's many reprintings. "All I ask," he said, "is never to be reminded of it again."

Making the Connections

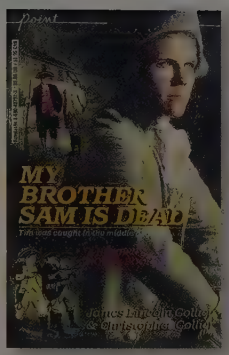
Connecting to the Theme: "The American Hero: Myth and Reality"
After students have read the poem, ask them to debate informally whether Casey is a hero. Students should support their arguments by indicating on a chart which of his personal qualities are heroic and which are not. Students can use a chart like this one:

Heroic Qualities	*Nonheroic Qualities*
[calm manner]	[defiance]
[proud bearing]	[haughtiness]
[charitable smile]	[scorn]
[a crowd pleaser]	[cruel violence]

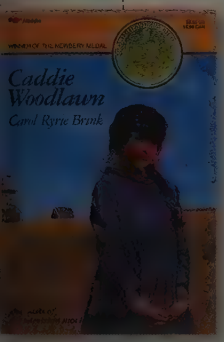
Encourage students to quote from the poem to make their points.



Choosing Sides



Tim Meeker's hero has always been his brother Sam. Now Sam has joined the American Revolutionary Army to fight for independence—but their father remains loyal to the king of England. Tim must choose between the father and brother he loves in *My Brother Sam Is Dead* (Scholastic), by James Lincoln Collier and Christopher Collier.



Pioneer Adventures

Girls in Wisconsin in 1864 are supposed to stay inside sewing and baking, but Caddie would rather hunt, plow, and get in and out of trouble. Carol Ryrie Brink based *Caddie Woodlawn* (Aladdin) on stories told to her as a child by her grandmother, the real Caddie.

From Slavery to Freedom

What was it like *To Be a Slave* (Scholastic)? In this nonfiction book by Julius Lester, men and women who lived through slavery tell their stories in their own words. Lester's *Long Journey Home* (Scholastic), six true stories of freedom, is an uplifting sequel.

Other Picks

- Ann Rinaldi, *A Ride into Morning: The Story of Tempe Wick* (Gulliver). This historical novel is based on the legend of a New Jersey girl who hid her horse in her house to keep deserting Revolutionary Army soldiers from stealing him.
- Gary Paulsen, *Nightjohn* (Laurel-Leaf). This story is about a man who gives up his freedom to teach enslaved people to read, and a girl who will risk anything to learn.
- Elizabeth George Speare, *The Sign of the Beaver* (Dell). Twelve-year-old Matt has been left to survive alone in a cabin in the Maine wilderness. Then he is rescued by a Penobscot chief and his grandson. Will he join them and leave his lost family behind forever?

Sustained Silent Reading

Julius Lester's collection of true stories about American slavery would be a good book to assign for sustained silent reading in **independent-level materials.** According to the Bormuth formula, this book scores on the same level as most fiction (including magazine fiction) written for teenagers.

Students often have trouble reading nonfiction: Nonfiction does not always have the level of interest or suspense found in fiction, and it often requires recognition of cause and effect, retention of factual details, knowledge of historical references, and so on.

As students read *To Be a Slave*, have them keep a notebook handy. They should record in the notebook how long they spend on the book, which sections of the book they enjoyed, and which gave them trouble (if any). They should also make notes as they read: Have them note their responses to parts of the book, questions about details in the stories, and further research they might like to do on the topic. Have them discuss problems they have in particular with nonfiction. How many nonfiction titles have they read on their own so far this school year?

READ ON

This feature suggests readings in a variety of genres that will enable students to further explore the collection theme.

Portfolio Assessment Options

The following projects can help you evaluate and assess your students' reading accomplishments outside class. Students may include in their portfolios videotapes or audiotapes of the completed projects.

- **Write a Letter** In *My Brother Sam Is Dead*, both Tim and his brother Sam must make difficult choices. Ask students to write a letter from Tim to his brother concerning the choices they make and the outcome of each choice.
- **Create a Memory Box** Students who read *Caddie Woodlawn* might like to create memory boxes with miniature collectibles reflecting Caddie's choices of outdoor activities over domestic duties. Guide them to study the art, clothing, and housing of the mid-1800s, and encourage them to include authentic details in their collection.
- **Make a Book Tape** Ask students who read the same book to assume the roles of characters and narrator and to make an audiotape of chapters from the book. The tape can help struggling readers or English language learners.
- **Stage a Radio Broadcast** Invite a small group of students to summarize *To Be a Slave* through "radio broadcasts." One student may read a brief summary of each story as another student plays accompanying music.
- **Become a Hero** After students have read any of the Other Picks, have them participate in a "Showcase of Heroes" by dressing as one of the heroes and telling the character's own story of heroism.

OBJECTIVES

1. Give an expository or process speech
2. Choose a topic, set a purpose, and consider audience
3. Create note cards, use visual aids, speak loudly and slowly, pause for questions when giving a speech
4. Be an effective listener

Resources

Performance Rubric

- *Portfolio Management System*, p. 175

Introducing the Speaking and Listening Workshop

- Show videotapes or videoclips of expository and process speeches. Possibilities include newscasts, infomercials, and first-aid demonstrations. Ask student to identify each video's purpose and audience.
- Lead students in brainstorming a list of topics for their speeches. On the chalkboard, create a chart to categorize each topic as expository or process.
- As students analyze their audience, have them consider these criteria: audience size; average age of its members; their expectations, attitudes, and levels of knowledge about the topic.

Try It Out

First, make sure students understand that expository speeches explain or inform while process speeches tell how to make or do something. Next, remind students that they have only three to five minutes in which to present their material. As a result, they should carefully select a topic that they can cover sufficiently in that time.

BUILDING YOUR PORTFOLIO

Speaking and Listening Workshop

Try It Out

Use the instructions in this workshop to prepare and present a three-to-five-minute **expository speech,** giving information about a specific subject, or a **process speech,** explaining how to do or make something or how something works.

INFORMATIVE COMMUNICATION

Speech to Teach

If you've ever explained a homework assignment to a classmate or helped your little sister with her foul shot, you've engaged in informative communication. With practice, standing in front of a group to share what you know can become just as easy and natural.

Choosing a Topic

1. Choose a topic that interests you and that you know well. Think about hobbies, skills, and family activities. What do you know or understand that your audience doesn't? (Do you speak a language most of your classmates don't, for example? You could teach them a song.)
2. Make sure your topic is specific enough to allow you to cover it effectively in the amount of time you plan to speak. A three-minute talk on how to hit a baseball will probably work; a three-minute talk on sports probably won't.

Setting Your Purpose

To make sure you have a purpose for speaking and not just a topic, complete the following sentence: "I want my audience to know or understand that . . ." The statement "I want my audience to know or understand that weight lifting" is not a complete sentence, so it can't be a statement of your purpose; weight lifting is just a topic. However, the statement "I want my audience to know or understand that creating resistance is the key to building muscles" does express a purpose.

Considering Your Audience

To make sure your listeners will be interested and involved, consider their needs as you prepare your speech. Ask yourself:

- What do my listeners already know about this topic? What background information do they need? How can I tailor my language so that they will understand me better?

Reaching All Students

Struggling Readers

Have students prepare cue cards to help them remember the key points in their speeches. The cue cards should contain main ideas and important words rather than the complete text. Model the process, and explain how using cue cards can help them make transitions between main ideas as they speak. Allow students sufficient time to practice using their cue cards to help them deliver their speech.

English Language Learners

Giving speeches is apt to be especially challenging for nonnative speakers. To help students overcome stage fright, give them the following hints. First, if students trust themselves, the audience will trust them too. Second, students should be lively; audiences respond positively to a speaker's enthusiasm. Last, students can fight their fear by visualizing success. They should imagine themselves making the perfect speech.

- What arrangement of ideas will be easiest for them to follow?
- Why should they care about what I have to say? How can I relate the information I'm presenting to their lives?



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HENRIETTA FAILS TO CONSIDER HER AUDIENCE...FOR THE LAST TIME.

Giving Your Speech

- You may want to pause after each point or step to answer questions from your audience before you move on. (This is helpful whether you are speaking to one person or a group.)
- Don't write out your speech word for word. Instead, make a numbered note card for each main point or step. Referring to note cards, rather than reading a speech aloud word for word, will allow you to speak naturally and make eye contact with your audience.
- If possible, include **visual aids** such as props, drawings, or charts in your presentation. Your listeners will remember the information better if they can learn by seeing as well as hearing.
- Speak more loudly and slowly than you normally do. Your voice will probably sound strange to you, but it will sound just right to your audience.

Effective Listening

When you listen to an informative speech, ask yourself:

- Are the speaker's statements **facts** that can be verified, or is the speaker expressing **opinions**?
- Where did the speaker get this information? Is it reliable?
- How can I use this information?
- Does anything I'm hearing contradict my own experience?

If the speaker is explaining a process, make sure you understand each step and remember the order of the steps. Don't be afraid to ask the speaker to slow down, go over a point again, or explain something more fully.

Try It Out

As you listen to your classmates' informative reports

- take notes
- listen for the main ideas and supporting details

When each speech is over, summarize in your own words the speaker's main ideas. Then, compare your summaries with those of two or three classmates.

Teaching the Speaking and Listening Workshop

- As students consider how to arrange their ideas into an oral presentation, explain the major organizational patterns for expository speeches (cause and effect, compare and contrast, problem solution) and for process speeches (chronological, spatial).
- In addition to searching the Web, using reference books, and reading articles, students may wish to interview people to get the information they need.
- Explain that people absorb information more easily when it is interesting, so students should find entertaining facts to illustrate their points and enliven their speech.
- If students are having difficulty deciding on appropriate visual aids, suggest they consider the following types: charts (including flip charts), graphs, models, props, photographs.
- Remind students that visual aids presented to the audience as a whole must be readable by persons in the back row; otherwise, speakers should distribute their visuals as handouts.
- All visuals must be neat and attractive. Caution students to keep charts, graphs, and diagrams simple and bold. A series of simple charts and graphs works better than a single complex one.

Try It Out

- Provide students with a simple outline or template to help them take more complete notes as they listen to classmates' reports.
- Guide students to listen for the speaker's method of organization, key points, specific details, and transitions.

Determining Purpose

Before students listen to an informative speech, be sure that they have clarified their purpose in listening: Do they wish to learn something, solve a problem, or find the answer to some question? Should they bring a notebook to the presentation?

Comparing Perceptions

After the speech is delivered, be sure that students compare perceptions of the speech. Do they agree on the speaker's message? Do they agree on the speaker's effectiveness?

Using Students' Strengths

Visual Learners/Interpersonal Learners

Have students consider their audience's special needs. Remind them that about fourteen million Americans have some type of hearing impairment; over two million people are classified as deaf—unable to hear any speech. Students may wish to use slides, overheads, handouts, and other visuals if any hearing-impaired people are likely to be in their audience.

Kinesthetic Learners

Explain to students that they communicate nonverbally as well as verbally. Nonverbal communication includes posture, gestures, and facial expressions. Then, give students an opportunity to work in small groups to practice using nonverbal cues to complement and emphasize their verbal messages.

MAIN OBJECTIVE
Write an informative report

PROCESS OBJECTIVES

1. Use appropriate prewriting techniques to identify and develop a topic
2. Conduct research, organize the information, and create a first draft
3. Use evaluation criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- or peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

BUILDING YOUR PORTFOLIO

Writer's Workshop



Technology HELP

See Writer's Workshop 1 CD-ROM. *Assignment: Report of Information*

ASSIGNMENT
Research a historical topic and write a paper on it.

AIM
To inform.

AUDIENCE
Your teacher and classmates; other students in your school.

EXPOSITORY WRITING

INFORMATIVE REPORT

To write your **informative report,** you'll find, organize, and present information about someone or something from history.

Professional Model

Paul Revere rode into the hero's spotlight only in 1863, when Henry Wadsworth Longfellow wrote his famous poem about him, rescuing Revere from virtual obscurity. Historians say before the poem many Americans were not even familiar with Revere's name. In the early nineteenth century not a single editor included Revere in any compendium of American worthies, and Revere did not rate a mention in William Allen's comprehensive biographical dictionary, though there was room enough to list the accomplishments of seven thousand other people. After the poem's publication Revere's stock rose dramatically. Less than ten years later he made his way into Francis Samuel Drake's *Dictionary of American Biography*. Later J. P. Morgan reportedly offered to buy one of Revere's silver punch bowls for a hundred thousand dollars. By the end of the century Revere's reputation had improved so immensely that the Daughters of the American Revolution put a plaque on his home in Boston.

—Richard Shenkman, from *Legends, Lies & Cherished Myths of American History*

Writer clearly expresses a main idea about the subject.

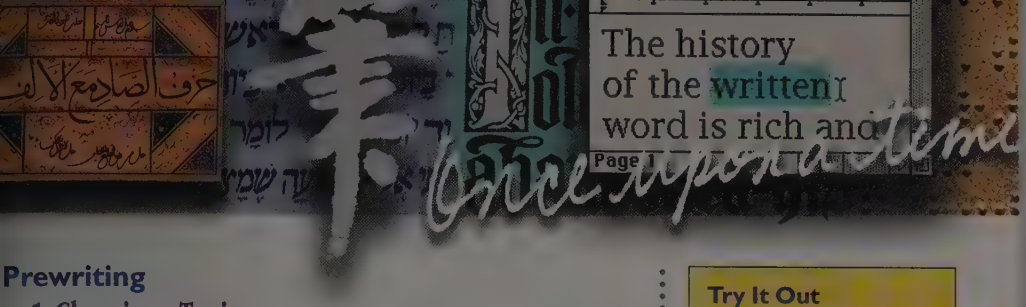
Carefully chosen examples are used to elaborate the main idea.

Writer speaks like an authority on the subject and shares information about it.

Resources: Print and Media

Writing and Language

- *Portfolio Management System*
 Prewriting, p. 176
 Peer Editing, p. 177
 Assessment Rubric, p. 178
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 33
 Revision Strategy Transparencies 17, 18
- *Writer's Workshop 1 CD-ROM*
 Report of Information



Prewriting

1. Choosing a Topic



Go back to your Writer's Notebook assignments for this collection. Would you like to write your report on any of the topics you worked with there? If not, ask your teacher to suggest other topics.

Make sure your topic is a manageable size. If you've decided to write about Abraham Lincoln, for example, consider narrowing your topic to several of his notable achievements. Before you start researching, think of your own list of questions about your topic—and look for answers.

Try It Out

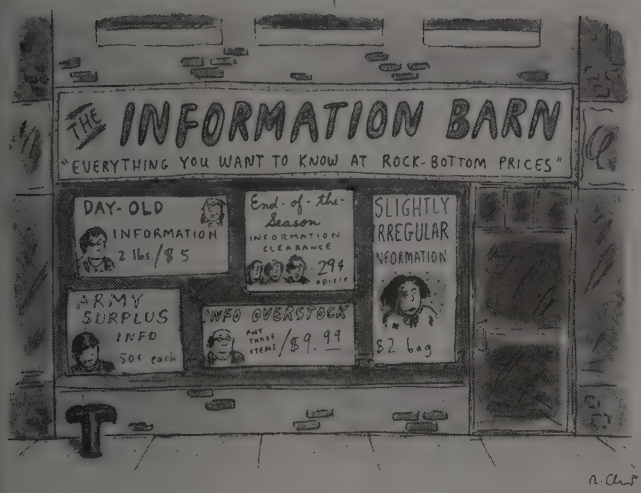
Narrow each of these broad topics to a limited topic that you can cover in a report about twice as long as the Student Model on page 615.

1. Civil War battles
2. Pueblo Indians
3. Baseball teams

2. Conducting Research

a. Finding Sources

You'll probably need at least three sources of information for your report. You can find print sources such as encyclopedias, books, magazines, and newspapers, as well as video-



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Communications Handbook HELP

See Research Strategies.

Introducing the Writer's Workshop

- Read aloud the Professional Model on p. 612 as students follow along.
- Be sure students understand the side-margin comments. Ask them to isolate the main idea of the subject, the examples, and the tone.
- Discuss with students what makes an effective informative report:
 - a clearly stated main idea
 - examples that develop the main idea
 - an authoritative tone
- Be sure students understand the purpose of their assignment: to research a historical topic and write an informative paper on it.
- Remind students to choose a topic they find personally interesting; only then will they be able to convey a sense of enthusiasm to the reader.

Teaching the Writer's Workshop

Prewriting

- Tell students to use the techniques suggested on pp. 613–614 (or any other techniques that may be helpful to them) to come up with ideas.
- Caution students that just because a source appears in print or in other media does not mean that it is valid. Therefore, they must carefully evaluate every source they find before they take notes from it; they must read critically and carefully. They can use the following criteria to assess a source:
 - quality
 - bias
 - appropriateness
- The following suggestions can help you assist students in making an outline from their notes:
 1. Guide students to arrange their notes in a logical order. They can make a diagram, such as a flow chart, to help them visualize the best order to use.
 2. Tell them to jot down major headings.
 3. Illustrate how to sort related material to fit under each heading.

Reaching All Students

Struggling Writers

Divide students into small groups. Tell them to write their topic on a blank sheet of paper in the form of a title. Students should then exchange papers. Other group members should reflect on the topic written on the paper and generate a list of questions to be answered in the essay. After group members have listed questions on each paper, each student should write an opening that addresses one or more of the questions written on his or her sheet of paper.

Advanced Learners

Ask advanced learners to use primary sources as well as secondary sources as they conduct research. Guide students to locate, read, and refer to autobiographies, journals, letters, diaries, historical records, and oral histories from the era about which they are writing. What special flavor do students think these materials add to their informative reports?

Drafting

- If you have not yet taught the Student Model, do so before students begin their drafts.
- Remind students to double-space when they write their drafts. They should also leave extra space in the right margin for comments and editing marks.
- Remind students that sources are listed in alphabetical order by the author's last name. Review each of the MLA-style entries. Note the use of commas, periods, colons, quotation marks, and underlines.

Drawing Conclusions from Multiple Sources

Be sure students see the note on p. 613 alerting them to the help available in the back of this book, in the section called Research Strategies (pp. 722–726).

Sample Outline

Paul Revere

I. Unknown before Longfellow's poem was published
 A. Not mentioned in books about famous Americans
 B. Not mentioned in Allen's biographical dictionary

II. Made famous by Longfellow
 A. Included in Drake's biographical dictionary
 B. J. P. Morgan offered $100,000 for Revere bowl
 C. D.A.R. put plaque on his Boston home

Framework for an Informative Report

Introduction: Hooks reader's interest; clearly identifies subject of report

Body: Discusses each main idea in one or more paragraphs; elaborates each main idea with facts, examples, quotations, etc.

Conclusion: Summarizes or restates main idea(s); draws conclusions

tapes, audiotapes, and microforms, at a library. You can access electronic sources on a computer, and you may be able to get historical information from museums, colleges, government offices, and experts in the field.

b. Taking Notes

- As you take notes, make a list of your sources, and give each a source number. Then, record each fact or idea on a separate note card or sheet of paper. Label every note with its source number and also the page number in the source where you found the information.
- Use abbreviations, short phrases, and lists of ideas. You don't need to write in complete sentences.
- Summarize ideas in your own words. If you do copy material word for word, be sure to put quotation marks around it in your notes. You'll need to give credit to the original source if you use the quotation in your report.

3. Organizing Your Report

You'll probably find it easier to draft your report if you first organize important information and ideas in an **outline.** (The example on the left is a formal outline, in which numbers and letters are used for headings and subheadings.) Sort your notes into several major categories; then, divide them further into subtopics. Decide how you will organize the information in your report—perhaps by order of importance or in chronological (time) order—and record your plan.

Be sure your report has an **introduction, body,** and **conclusion.** In your conclusion you should both **summarize** and **draw conclusions** from the information you gathered. (You may even pose additional unanswered questions.)

Drafting

1. Getting Started

Use your outline as a guide, but don't be afraid to make changes. As you write, you may decide to rearrange your ideas, take out information, or add new information. Keep referring to your notes, and go back to your sources if you need more information.

Write the report in your own words. If you do quote a source, be sure to give the writer credit. (Using a writer's words without crediting him or her is called **plagiarism.**) The Student Model is from a report about the Indian nationalist leader Mohandas K. Gandhi.

Using Students' Strengths

Verbal Learners/Visual Learners

Review the steps in the writing process, as covered on pp. 613–616. Then, discuss with students how writing an informative report is similar to preparing a three- to five-minute speech of exposition or process (as practiced on pp. 610–611): Both involve choosing a topic, finding sources, organizing information, and making an outline. Also mention important ways that writing is different from speaking. Then, encourage students to adapt successful speaking techniques to the writing process. Ask students to help you summarize this discussion in a Venn diagram.

Interpersonal Learners

Provide opportunities for students to talk about their material with other students during the writing process. Sharing information offers students an opportunity to get informal feedback on the topics they have chosen. It also assists them with organization, supporting details, and clarity as they draft and revise.

Student Model

Gandhi was educated as a lawyer. Born in India, a country that was under British rule, he became the principal leader of the drive for India's independence from Britain. Gandhi was a deeply religious man who believed in eliminating the oppression of his people by the British without the use of force.

Introduces and describes subject: Gandhi.

States main idea: Gandhi's belief in nonviolence.

According to the *World Book Encyclopedia*, Gandhi was educated in London and spent over twenty years practicing law in South Africa. During this period in South Africa, he chose to claim his rights as a British subject, but since he was Indian, he was discriminated against by the government. As was the custom, Gandhi was married at age thirteen to a wife chosen for him by his family. He was assassinated in 1948 at the age of seventy-eight.

Mentions source for more facts about Gandhi's life.

The discrimination which Gandhi experienced during his life, and in particular the treatment he received while in South Africa, led him to believe that persons of all faiths, cultures, creeds, and beliefs should be able to live together equally. He used fasting to express this belief and once fasted for one week to get the Hindus and Muslims of India to stop fighting. As a result of that fast, the fighting stopped. Gandhi believed people could work out their disagreements through nonviolent confrontation, that is, without fighting.

Tells what caused his beliefs.

Describes his use of fasting with a specific example and its results.

Restates main idea: Gandhi's belief in nonviolence.

—Spencer Duncan,
Topeka West High School, Topeka, Kansas

Strategies for Elaboration

As you elaborate each main idea, look through your notes to find relevant

- facts
- explanations
- specific examples
- quotations
- descriptions
- comparisons

Sentence Workshop HELP

Varying sentence structure: page 617.

Language/Grammar Link HELP

Using colons: page 554.
Joining independent clauses: pages 572, 579.
Capitalizing and punctuating titles: page 600.

Using the Model

As class members read the student model, be sure they understand the side notes. You can extend the discussion by having students focus on questions like these:

- Why does the writer introduce the subject in the first sentence?
- What examples do you find most effective? Why?
- How does the writer establish his authority on the subject?
- Where is the conclusion? How do you know?
- What other techniques of this writer might you use in your report?

Choosing Reference Materials and Resources for Writing, Revising, and Editing

As students write, revise, and edit their reports, they should consult specific reference materials. For example, in writing their report, they might want to look in a book of synonyms, such as *Roget's International Thesaurus* or *Webster's New Dictionary of Synonyms* if they are looking for just the right words to describe their topic. In revising, they may decide to consult an encyclopedia like *Collier's Encyclopedia* or *The World Book 1999 Multimedia Encyclopedia* if they need additional information on their topic. And in editing, they might want to check the *MLA Handbook for Writers of Research Papers* to be sure that they have cited their sources correctly.

Getting Students Involved

Cooperative Learning

Arrange students for a Think-Pair-Share activity to evaluate the opening paragraphs of their papers. First one member of the group reads his or her opening paragraph aloud. The rest of the group should think of their responses to what they have heard and then share their responses with a partner. The partners then agree on a response to share with the entire group. Students continue the activity until every member has had a chance to share his or her opening paragraph. Then, let students work together to revise opening paragraphs, as needed. Encourage them to help one another open reports with a quotation, anecdote, or dialogue to generate reader interest and to suggest their topic. After they have written their revisions, put the students into small groups to consider the effect of their writing styles on one another. As one student reads, the others students should write notes on where the reader might add figures of speech, such as metaphors and similes, to freshen the writing and on whether the reader selected the appropriate level of diction for the audience and purpose.

Evaluating and Revising

- Have students use the Evaluation Criteria to review their drafts and determine needed revisions.
- Allow students time for their writing to sit and "cool off" between drafts. Explain that problems—and solutions—often become clearer if a writer allows some time to elapse between writing and revision.

Proofreading

Have students proofread their own papers and then exchange them with another student. For this assignment, remind students to be particularly careful in joining independent clauses.

If time permits, the final copy should be put aside for at least a day before it is proofread for the final time by the author.

Publishing

Consider compiling students' informative reports into class volumes. Ask students to arrange sections of the volumes by subject or audience. Have them create a cover design, table of contents, and illustrations.

Reflecting

Ask students to pay particular attention to how their strategies and processes for writing this report differed from those they have used for other types of writing.

Using Compiled Information to Raise Additional Questions

Sometimes when students do informative reports, their completed research will raise new questions. For example, if students are compiling information on Harriet Tubman, they may become interested in comparing and contrasting Tubman's achievements with heroes of their own time. Encourage students to use their completed research as a springboard for pursuing related topics.

Resources

Peer Editing Forms and Rubrics

- *Portfolio Management System*, p. 177

Revision Transparencies

- *Workshop Resources*, p. 33

Grading Timesaver

Rubrics for this Writer's Workshop assignment appear on p. 178 of the *Portfolio Management System.*

■ *Evaluation Criteria*

A good informative report

1. *conveys information, not the writer's feelings*
2. *includes information from several sources that are accurately documented*
3. *presents information that is clearly organized*
4. *presents main ideas supported by explanations and facts*
5. *concludes by summarizing ideas or drawing conclusions*

Proofreading Tip

Go back to your sources to double-check the spelling and capitalization of all proper names—people, places, and events.

Communications Handbook HELP

See Listing Sources and Taking Notes; see Proofreaders' Marks.

Publishing Tip

File a copy of your report in your school library for other students' reference.

2. Listing Sources

At the end of your report, include a list of your sources of information. The following examples use the style recommended by the Modern Language Association (MLA), but your teacher may ask you to use another style. Whatever style you use, follow its rules for capitalization, punctuation, and order of information exactly. (Notice that the author's last name comes first, followed by a comma and the author's first name.) List your sources in alphabetical order by the authors' last names. When there is no author, alphabetize by the first word of the title.

Works Cited

Chatterjee, Patricia. Gandhi. New York: S.A.R. Publications, 1996.

Gandhi, Mohandas. Gandhi: An Autobiography. Boston: Beacon Press, 1957.

"Gandhi, Mohandas Karamchand." The World Book Encyclopedia. 1998 ed.

MLA Guide for Listing Sources

To prepare your Works Cited list, follow the MLA style shown on pages 725–726 of the Communications Handbook, or another style your teacher specifies. The Communications Handbook gives detailed instructions and examples for the MLA style of citations for different kinds of electronic, print, and audiovisual sources.

Evaluating and Revising

Write the following questions on a sheet of paper:

1. What is the main thing you've learned from my paper?
2. What confused you? What do you want to know more about?
3. Do you have any other comments or suggestions?

Attach the sheet of paper to a copy of your draft, and give both to two classmates to read. (You will read and comment on their papers.) Use your readers' written responses to help you evaluate and revise your paper.

BUILDING YOUR PORTFOLIO

Sentence Workshop

Varying Sentence Structure

We left home. We traveled for miles. We went across the prairie. The prairie was windy. We headed for the mountains.

If a story you were reading started this way, would you keep reading? The problem is a lack of variety in sentence structure, which can make even an interesting subject seem dull. If you look closely at the work of professional writers, you'll find a variety of sentence structures. Some are very simple; others are more complicated, like the structure of the sentence below:

"We left the home place behind, mile by slow mile, heading for the mountains, across the prairie where the wind blew forever."

—"Too Soon a Woman" (page 547)

If you divide this complicated-looking sentence into sections, you can see how it is put together:

We left the home place behind,/ mile by slow mile,/ heading for the mountains,/ across the prairie/ where the wind blew forever.

Working part by part, you can write a sentence of your own with a similar structure. For example:

I made the climb next,/ hold by precarious hold,/ aiming for the ledge,/ up the rock face/ where the rope swung down.

Try doing the same thing with other sentences written by professional writers. You'll get a sense of the variety of possible sentence structures and how they affect a writer's style.

Writer's Workshop Follow-up: Revising

Reread your informative report. If too many of your sentences seem to be put together the same way, try rewriting one or two.



Language Handbook HELP

See Kinds of Sentences, pages 786–788.



Technology HELP

See Language Workshop CD-ROM. *Key word entry: sentence structure.*

Try It Out

Write two sentences that are similar in structure to the sentences below:

"Along the Eastern Shore of Maryland,/ in Dorchester County,/ in Caroline County,/ the masters kept hearing whispers/ about the man named Moses,/ who was running off slaves."

—"Harriet Tubman" (page 558)

"In the April night,/more than once,/ blossoms fell from the orchard trees/ and lighted with rustling taps/on the drumhead."

—"The Drummer Boy of Shiloh" (page 581)

Now, go back to any selection you have read in this collection. Copy a sentence you like, and divide it into parts; then, write a sentence of your own with the same structure.

Objectives

1. Compare and contrast uninteresting and interesting sentence structures
2. Model original sentences on sentences written by professionals

Resources



Workshop Resources

- Worksheet, p. 53

Language Workshop CD-ROM

- Sentence Structure

Try It Out

Sample Answers

1. Along the shore of Lake Champlain,/in Vermont,/in upstate New York,/the people kept hearing rumors/about the animal named Champie,/who was living in the lake.
2. In the winter morning/several times/ people slipped on ice/and fell to the ground/in front of the school.

Assessing Learning

Quick Check: Varying Sentence Structure

Ask students to write their own sentences modeled on these patterns:

1. "That was no covered Conestoga,/like Pa's folks came West in,/but just an old farm wagon,/drawn by one weary horse,/creaking and rumbling westward/to the mountains,/ toward the little woods town/where Pa thought/he had an old uncle/who owned a little two-bit sawmill."—"Too Soon a Woman," p. 547. [Sample response: That was no open sports car/like my father's boss drove to work in,/but just a battered truck,/powered by an old engine,/clanking and clinking eastward/to the ski resort/near the mountain town/where Lou's mother thought/she had an old friend/who owned a coffee shop.]
2. "As they walked along,/she told them stories/ of her own first flight;/she kept painting vivid word pictures/of what it would be like to be free."—"Harriet Tubman," p. 559. [Sample response: As she rocked,/she told her grandchildren stories/of her own grandmother;/she continued describing beautiful visions/of what it would be like to live on a farm.]

OBJECTIVES
Recognize and use time lines and graphs

Using the Strategies

Answers

1. thousands of people
2. The Civil War resulted in the most deaths; the War of 1812, the fewest.
3. *The World Book Encyclopedia*
4. The Union side had 100,222 more deaths.

Reading for Life

Reading Graphs and Time Lines

Situation

This collection might have made you want to learn more about the Civil War. You can use these strategies to interpret any graphs and time lines you find in your research.

Strategies

Recognize time lines and different types of graphs.

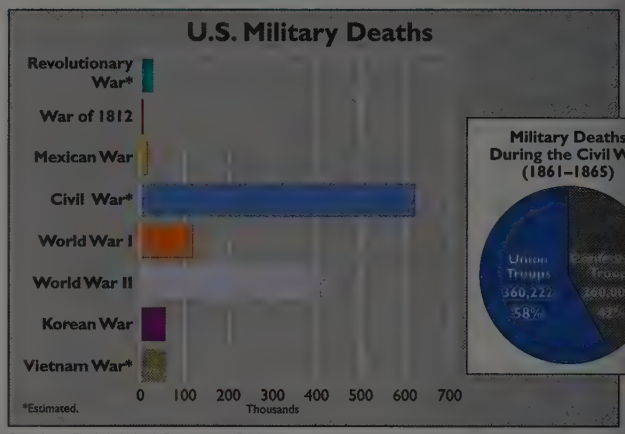
- A **time line** lists events and their dates in **chronological order**—the order in which they took place. You'll find a time line on pages 344–345.
- A **bar graph** compares quantities at different times or in different situations.
- A **pie graph (circle graph)** shows proportions. The size of each "slice" represents its percentage of the total.
- A **line graph** shows changes in quantity over time.

Notice the parts of the graphic.

- Read the **title** of the graphic to determine its subject and purpose.
- Read the **labels** carefully.
- For bar or line graphs, identify the relationship between the **vertical** (up-and-down) **axis** and the **horizontal** (left-to-right) **axis.**
- Identify the **units of measurement** used (total number or percentage, for example).
- Check for a **key.** Note how colors, symbols, and abbreviations are used.

Interpret and evaluate the information.

- Note increases or decreases over time. Look for patterns.
- Draw conclusions from the information and from your own knowledge.
- Note the source of the data. Is it reliable? up-to-date?



Data from *The World Book Encyclopedia* © 1998.

Using the Strategies

1. What units of measurement does the bar graph above use?
2. According to the information above, which war resulted in the most U.S. military deaths? in the fewest?
3. What is the source of the data in this bar graph?
4. Which side in the Civil War suffered more deaths? How many more deaths?

Extending the Strategies

Find a graph or time line in a book, magazine, or newspaper. Bring it to class, and interpret it for your classmates.



Learning for Life

Honoring Modern Heroes

Problem

Have you ever heard the statement "Image is everything"? Many popular role models are people whose fame impresses us but whom we really know little about. How can we look past surface qualities and choose people who are truly admirable as our heroes?

Project

Research a contemporary hero, and publicize his or her accomplishments.

Preparation

You may already have an idea for a subject from one of the assignments in this collection. (See especially pages 536, 553, and 601.) If not, ask your teacher or family for ideas.

Procedure

Research and take notes on the person you have chosen. Possible sources:

Library (print) sources

- biographies
- entries in encyclopedias
- magazine and newspaper articles (ask your media specialist how to use periodicals indexes)

Electronic sources

- Most of the above sources can be researched on the Internet. Start your search using keywords.
- Many encyclopedias and reference works are available as databases and on CD-ROMs.

Interviews

- Talk with someone who knows about your subject.

Presentation

Present what you have learned in one of the following formats (or another that your teacher approves).

1. Trading Card

Create a trading card with a picture of your hero on the front and information about the person's notable accomplishments on the back. Make copies and present them to a class of younger students (with their teacher's permission).

2. Radio Commercial

Write a script for a sixty-second radio commercial promoting your hero. You may want to include sound effects or music. Tape-record your commercial, and play it for your class or over your school's public-address system.

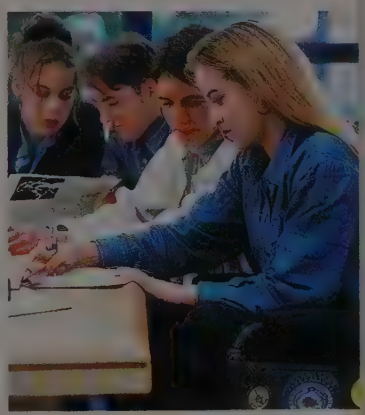
3. Group Mural

Create a mural (wall painting) with a group of classmates, each person designing and painting a section showing his or her hero in action. (Do a sketch before you begin working on the mural.) If possible, display your mural in your school lobby or a hallway.

Processing

Write a brief reflection for your portfolio, using one of these starters:

- I chose to research this person because . . .
- If I could be like this person in one way, it would be . . .



OBJECTIVES

1. Research a contemporary hero in order to publicize his or her accomplishments
2. Choose and complete a project about the hero (making trading cards, writing and presenting a radio commercial, or creating a group mural)

Resources

Viewing and Representing

HRW Multimedia Presentation Maker

Students may wish to use the *Multimedia Presentation Maker* to create their trading cards.

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 179 of the *Portfolio Management System.*

Using Tables of Contents to Organize Information

Tell students to be sure to study the table of contents of a book when they are conducting research using a variety of sources. Studying the table of contents offers a quick method of evaluating the usefulness of a text. Tell students that a table of contents is an outline of a book's organization. It shows how a book is divided (for example, into sections) and how the sections are arranged (for example, chronologically or by geographical region). Some books have overviews or summaries of each chapter, which can help students decide whether or not the book's information is relevant to their research.

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Making decisions • Using reasoning skills • Communicating ideas and information	• Working in teams • Using resources well • Processing information • Acquiring data	• Making decisions • Solving problems • Thinking creatively

Collection Eight

We Shall Overcome

Theme

Let Freedom Ring *A diverse population is one of our nation's strengths. Nevertheless, intolerance of ethnic diversity has long been a source of both personal and cultural strife, as is evidenced by the wide-ranging stories in this collection.*

Reading the Anthology

Reaching Struggling Readers

The *Reading Skills and Strategies: Reaching Struggling Readers* binder provides materials coordinated with the Pupil's Edition (see the Collection Planner, p. T619C) to help students who have difficulty reading and comprehending text, or students who are reluctant readers. The binder for eighth grade is organized around ten individual skill areas. Selection Skill Lessons provide reading instruction and practice specific to particular pieces of literature in Collection Eight.

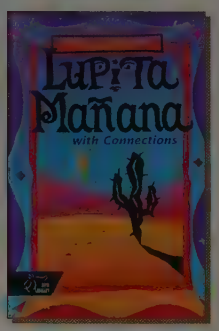
Reading Beyond the Anthology

Read On

Collection Eight includes an annotated bibliography of books suitable for extended reading. The suggested books are related to works in this collection by theme, by author, or by subject. To preview the Read On for Collection Eight, please turn to p. T695.

HRW Library

The *HRW Library* offers novels, plays, and short-story collections for extended reading. Each book in the Library includes one or more major works and thematically or topically related Connections. The Connections are magazine articles, poems, or other pieces of literature. Each book in the *HRW Library* is also accompanied by a Study Guide that provides teaching suggestions and worksheets. For Collection Eight, the following titles are recommended.



LUPITA MAÑANA
Patricia Beatty
Thirteen-year-old Lupita and her brother Salvador are sent to the United States from Mexico to find work. After Salvador's failure, Lupita must go on by herself.



THE WATSONS GO TO BIRMINGHAM—1963
Christopher Paul Curtis
Curtis's novel depicts an African American family whose trip to Birmingham coincides with the church bombings of 1963.

Skills Focus

Selection or Feature	Reading Skills and Strategies	Elements of Literature	Language/ Grammar	Vocabulary/ Spelling	Writing	Listening/ Speaking	Viewing/ Representing
The Gettysburg Address (p. 622) Abraham Lincoln	Dialogue with the Text, pp. 622, 627	Refrain, pp. 622, 627			Write a Journal Entry, p. 628 Write a Poem, Letter, or Eulogy, p. 628	Prepare and Present a Dramatic Reading, p. 628	Draw a Symbol, p. 622
Reading Skills and Strategies: Facts and Opinions (p. 629)	Recognize Facts and Opinions, p. 629						
The First Americans (p. 630) The Grand Council Fire of American Indians	Distinguish Fact from Opinion, pp. 630, 634 Summarize, p. 634	Stereotypes, pp. 630, 634	Using Adjectives and Adverbs Correctly, p. 635 • *Good/Well* • *Bad/Badly*	Use Words Correctly in Context, p. 635	Analyze School Curriculum, p. 634 Write Based on Research, p. 634 Respond to a Work of Art, p. 634		Analyze Artistic Forms Used in Indian Art, p. 634
The Golden Door: A Nation of Immigrants (p. 636)	Read a Photo Essay, p. 636 Read a Graph and a Map, p. 642 Combine Information from Sources, p. 643				Evaluate a Photo Essay, p. 643	Interview Immigrants, p. 643 Create and Tell Stories Based on Historical Data, p. 643 Oral Interpretation of a Poem, p. 643	Create a Family Tree, p. 643
Camp Harmony *from* **Nisei Daughter** (p. 644) Monica Sone	Make Generalizations, pp. 644, 653 Summarize, p. 653 Fact and Opinion, p. 653	Autobiography, pp. 644	Double Negatives, p. 655	Hink Pinks, p. 655	Brainstorm Solutions, p. 654 Write a Persuasive Letter, p. 654 Write a Memo, p. 654		Create a Diorama, p. 654
Elements of Literature: Nonfiction (p. 656)	Subjective and Objective Writing, p. 657	Fiction and Nonfiction, p. 656 Jargon, p. 656					
The Circuit (p. 658) Francisco Jiménez	Identify the Writer's Perspective, pp. 658, 666	Tone, p. 658 Title, p. 666	Style: Using Words from Other Languages, p. 668		Identify and Rank Solutions, p. 667 Write a Petition, p. 667 Research Migrant Workers, p. 667 Compare Two Texts, p. 667		Use a Graphic to Organize Information, p. 667
Three Wise Guys (p. 669) Sandra Cisneros	Identify Theme, pp. 669, 674	Main Character, p. 674	Clichés, p. 675	Latin Roots, Prefixes, and Suffixes, p. 675	Write a Letter from a Character, p. 674	Give a Speech on a Favorite Food, p. 674	Make a Word-Root Chart, p. 675
Refugee in America (p. 677) Langston Hughes *from* **I Have a Dream** (p. 678) Martin Luther King, Jr.	Compare and Contrast Texts, pp. 676, 683 Identify the Main Idea, p. 683	Allusion, pp. 676, 683 Refrain, p. 683 Theme, p. 683	Style: Avoiding Wordiness, p. 685	Analogies, p. 685	Identify and Explain an Idea, p. 684 Write a Letter or Diary Entry, p. 684 Write an Oral History, p. 684	Role-Play a Meeting Between Langston Hughes and Martin Luther King, Jr., p. 684	Make an Idea Cluster, p. 676 Use a Venn Diagram, p. 684 Create a Work of Art, p. 684
No Questions Asked: Coming to America (p. 686) Janet Bode	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.						
Writer's Workshop: Problem Solution (p. 696)					Write a Problem-Solution Essay, pp. 696–700		Use a Graphic to Organize Information, p. 697
Sentence Workshop: Parallel Structure (p. 701)			Parallel Structure, p. 701				
Reading for Life: Searching the Internet (p. 702)		Use a Search Engine, p. 702 Evaluate Sites, p. 702					
Learning for Life: Finding and Using Resources (p. 703)					Survey, p. 703 Research Precedents, p. 703	Conduct and Record Interviews, p. 703	

Collection Eight We Shall Overcome

Resources for this Collection

Note: All resources for this collection are available for preview on the *One-Stop Planner CD-ROM 2 with Test Generator.* All worksheets and blackline masters may be printed from the CD-ROM.

Internet Resources
go.hrw.com LE0 8-8

Selection or Feature	Reading and Literary Skills	Language and Grammar
The Gettysburg Address (p. 622) Abraham Lincoln **Connections: O Captain! My Captain!** (p. 626) Walt Whitman	• *Graphic Organizers for Active Reading,* Worksheet p. 42	• *Daily Oral Grammar,* Transparency 35
The First Americans (p. 630) The Grand Council Fire of American Indians	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 161 • *Graphic Organizers for Active Reading,* Worksheet p. 43	• *Grammar and Language Links: Good or Well,* Worksheet p. 53 • *Language Workshop CD-ROM,* Usage • *Daily Oral Grammar,* Transparency 36
The Golden Door: A Nation of Immigrants (p. 636)	"The Golden Door: A Nation of Immigrants" is a photo-essay dealing with the immigrant experience at Ellis Island.	
Camp Harmony *from* **Nisei Daughter** (p. 644) Monica Sone **Connections: In Response to Executive Order 9066** (p. 652) Dwight Okita	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 112 • *Graphic Organizers for Active Reading,* Worksheet p. 44 • *Literary Elements:* Transparency 10; Worksheet p. 31	• *Grammar and Language Links:* Double Negatives, Worksheet p. 55 • *Language Workshop CD-ROM,* Double Negative • *Daily Oral Grammar,* Transparency 37
Elements of Literature: Nonfiction (p. 656)	• *Literary Elements,* Transparency 10	
The Circuit (p. 658) Francisco Jiménez **Connections: "The Habit of Movement"** (p. 665) Judith Ortiz Cofer	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 165 • *Graphic Organizers for Active Reading,* Worksheet p. 45	• *Grammar and Language Links:* Using Words from Other Languages, Worksheet p. 57 • *Daily Oral Grammar,* Transparency 38
Three Wise Guys (p. 669) Sandra Cisneros	• *Graphic Organizers for Active Reading,* Worksheet p. 46	• *Grammar and Language Links:* Avoiding Clichés, Worksheet p. 59 • *Daily Oral Grammar,* Transparency 39
Refugee in America (p. 677) Langston Hughes *from* **I Have a Dream** (p. 678) Martin Luther King, Jr. **Connections:** *from* **The Power of Nonviolence** (p. 681) John Lewis	• *Reading Skills and Strategies: Reaching Struggling Readers* • Selection Skill Lesson, p. 89 • *Graphic Organizers for Active Reading,* Worksheet p. 47	• *Grammar and Language Links:* Revising Wordy Sentences, Worksheet p. 61 • *Language Workshop CD-ROM,* Wordiness • *Daily Oral Grammar,* Transparency 40
No Questions Asked: Coming to America (p. 686) Janet Bode **Connections: America** (p. 694) Neil Diamond	The **No Questions Asked** feature provides students with an unstructured opportunity to practice reading strategies using a selection that extends the theme of the collection.	
Writer's Workshop: Problem Solution (p. 696)		
Sentence Workshop: Parallel Structure (p. 701)		• *Workshop Resources,* p. 55
Learning for Life: Solving Problems (p. 703)		

Collection Resources

- *Cross-Curricular Activities*, p. 59
- *Portfolio Management System:* Introduction to Portfolio Assessment, p. 1; Parent/Guardian Letters, p. 101
- *Formal Assessment,* Reading Application Test, p. 136
- *Test Generator,* Collection Test

Vocabulary, Spelling, and Decoding	Writing	Listening and Speaking, Viewing and Representing	Assessment
	• *Portfolio Management System,* Rubrics for Choices, p. 180	• *Audio CD Library,* Disc 14, Tracks 2, 3 • *Portfolio Management System,* Rubrics for Choices, p. 180	• *Formal Assessment,* Selection Test, p. 122 • *Standardized Test Preparation,* p. 92 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 23 • *Spelling and Decoding,* Worksheet p. 27	• *Portfolio Management System,* Rubrics for Choices, p. 181	• *Audio CD Library,* Disc 14, Track 4 • *Portfolio Management System,* Rubrics for Choices, p. 181	• *Formal Assessment,* Selection Test, p. 124 • *Standardized Test Preparation,* p. 94 • *Test Generator (One-Stop Planner CD-ROM)*
		• *Audio CD Library,* Disc 14, Tracks 5	
• *Words to Own,* Worksheet p. 24 • *Spelling and Decoding,* Worksheet p. 28	• *Portfolio Management System,* Rubrics for Choices, p. 182	• *Audio CD Library,* Disc 14, Tracks 6, 7 • *Portfolio Management System,* Rubrics for Choices, p. 182	• *Formal Assessment,* Selection Test, p. 126 • *Standardized Test Preparation,* pp. 96, 98 • *Test Generator (One-Stop Planner CD-ROM)*
			• *Formal Assessment,* Literary Elements Test, p. 134
• *Words to Own,* Worksheet p. 25 • *Spelling and Decoding,* Worksheet p. 29	• *Portfolio Management System,* Rubrics for Choices, p. 183	• *Audio CD Library,* Disc 14, Track 8 • *Viewing and Representing:* Fine Art Transparency 19 Worksheet p. 76 • *Portfolio Management System,* p. 183	• *Formal Assessment,* Selection Test, p. 128 • *Standardized Test Preparation,* p. 100 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 26 • *Spelling and Decoding,* Worksheet p. 30	• *Portfolio Management System,* Rubrics for Choices, p. 184	• *Visual Connections,* Videocassette B, Segment 8 • *Portfolio Management System,* Rubrics for Choices, p. 184	• *Formal Assessment,* Selection Test, p. 130 • *Test Generator (One-Stop Planner CD-ROM)*
• *Words to Own,* Worksheet p. 27	• *Portfolio Management System,* Rubrics for Choices, p. 185	• *Visual Connections,* Videocassette B, Segment 9 • *Audio CD Library,* Disc 15, Tracks 2, 3, 4 • *Viewing and Representing:* Fine Art Transparency 20 Worksheet p. 80 • *Portfolio Management System,* p. 185	• *Formal Assessment,* Selection Test, p. 132 • *Test Generator (One-Stop Planner CD-ROM)*
		• *Audio CD Library,* Disc 15, Track 5	
	• *Workshop Resources,* p. 37 • *Standardized Test Preparation:* Worksheet p. 116 Transparencies 1–6 • *Writer's Workshop I CD-ROM,* Problem Solution		• *Portfolio Management System* • Prewriting, p. 187 • Peer Editing, p. 188 • Assessment Rubric, p. 189
		• *Viewing and Representing,* HRW Multimedia Presentation Maker	• *Portfolio Management System,* Rubrics, p. 190

Collection Planner

Transparency CD-ROM Video Audio CD

Objectives

1. Read literature in different genres on the theme "We Shall Overcome: American Struggles and Dreams"
2. Interpret literary elements with special emphasis on nonfiction
3. Apply a variety of reading strategies, particularly distinguishing facts from opinions
4. Respond to the literature in a variety of modes
5. Learn and use new words
6. Plan, draft, revise, proofread, and publish a persuasive essay
7. Demonstrate the ability to read electronic texts for information
8. Explore through a variety of projects how to find and use community problem-solving resources

Introducing the Theme

Lead students in brainstorming to define what people mean by the "American Dream." Then, ask them what struggles might be necessary to achieve this dream. Explain that each of the selections in this collection focuses on the struggle of individuals in a diverse society to realize the American dreams of democracy and justice. Then, ask students to describe some specific obstacles faced by various cultural groups in American history and to identify some of the victories and achievements of these groups. Remind students that historic changes occur as a result of actions by ordinary people as well as actions by national leaders.

Responding to the Quotation

Ask students if they can identify and sing the freedom song containing the lines "Deep in my heart I do believe / We shall overcome someday." (The title of the song is "We Shall Overcome." See p. T679.) Ask students to describe some specific changes that have taken place and some that still should take place in America for the dream implied in this song to be realized.



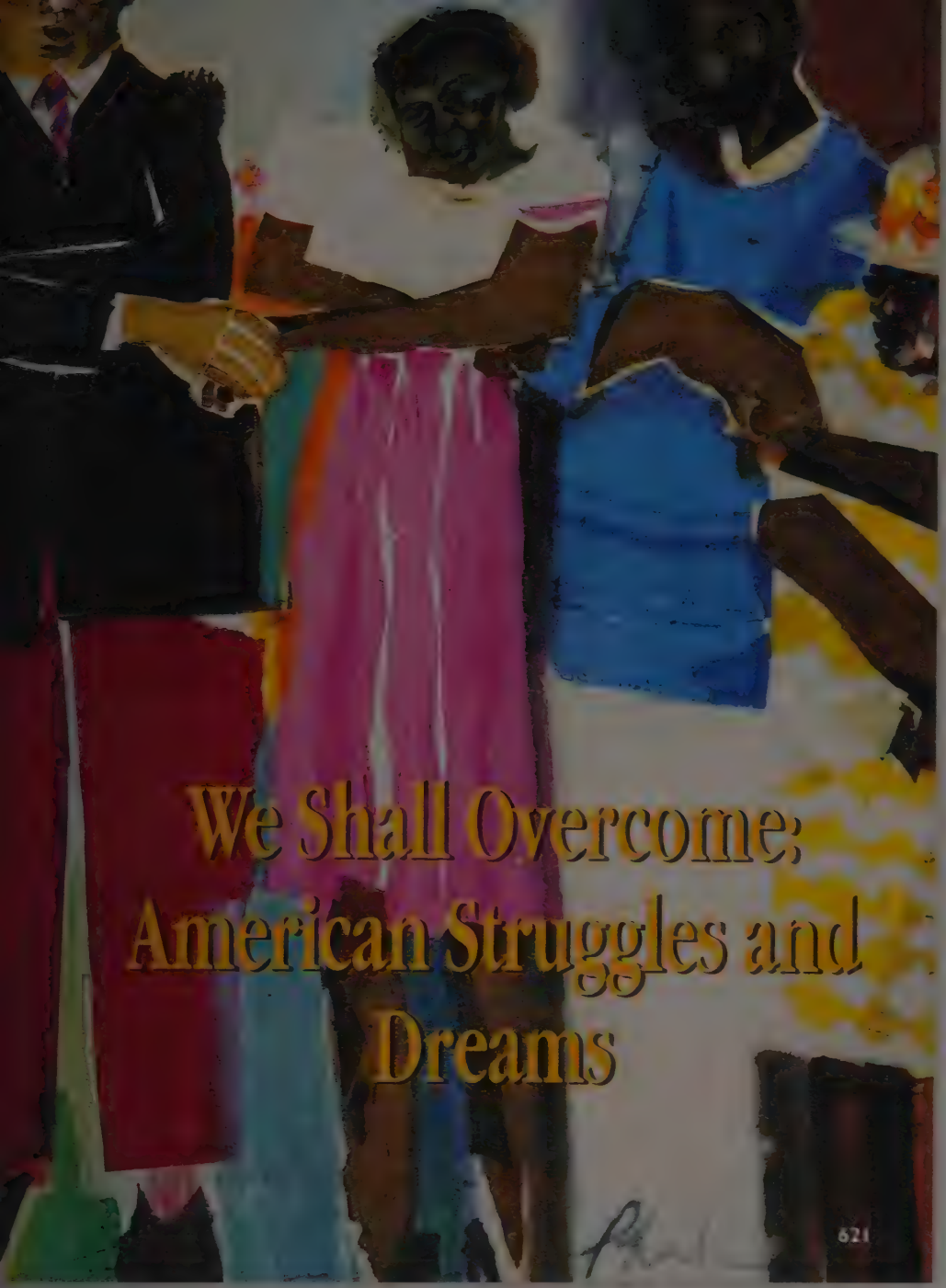
I Do Believe (1988) by Phoebe Beasley. Collage.

620

Selection Readability

This Annotated Teacher's Edition provides a summary of each selection in the student book. Following each Summary heading, you will find one, two, or three small icons. These icons indicate, in an approximate sense, the reading level of the selection.

- ■ One icon indicates that the selection is easy.
- ■■ Two icons indicate that the selection is on an intermediate reading level.
- ■■■ Three icons indicate that the selection is challenging.



Responding to the Art

To create her collages of ordinary people performing everyday activities, former high school art teacher **Phoebe Beasley** (1943–) uses paint, tissue paper, cloth, and "found objects" (manufactured products, household items, and other preformed objects found rather than created by the artist).

Beasley describes the connection between her art and contemporary life in this way: "Through the use of bold color and simple shapes, I try to convey something we've all felt. For example, there's a lot of love and warmth that comes out of the black family, yet it is seldom expressed in a painting."

Activity. Encourage students to compare the collage on these pages with the art on pp. 338–339, which also communicates hope. Point out that the title of Beasley's collage, like the title of this collection, comes from the freedom song "We Shall Overcome." Ask what elements in this collage contribute to the sense of hope.

Writer's Notebook

WORK IN PROGRESS

Guide students to use a two-column graphic organizer to list their own dreams and the obstacles they might have to overcome to achieve them. Remind students to include only dreams they would be willing to share with the class.

Resources

Portfolio Management System
- Introduction to Portfolio Assessment, p. 1
- Parent/Guardian Letters, p. 101

Formal Assessment
- Reading Application Test, p. 136

Test Generator
- Collection Test

Cross-Curricular Activities
- Teaching Notes, p. 59

WORK IN PROGRESS

Writing Focus: Problem Solution

The following **Work in Progress** assignments build to a culminating **Writer's Workshop** at the end of Collection 8.

• The Gettysburg Address	Explore a problem and solutions (p. 628)
• The First Americans	Propose a subject for the curriculum (p. 634)
• Camp Harmony	Find ways to increase tolerance (p. 654)
• The Circuit	List and rate possible solutions (p. 667)
• Three Wise Guys	Find ways to inspire learning (p. 674)
• Refugee in America / I Have a Dream	Jot down ideas on how to achieve an improvement (p. 684)

Writer's Workshop: Persuasive Writing / Problem Solution (p. 696)

Objectives

1. Read and interpret a speech
2. Analyze refrains within the speech
3. Adjust reading rate
4. Express understanding through persuasive writing, journal writing, speaking and listening, or research

Skills

Literary
- Analyze refrains within a speech

Reading
- Adjust reading rate

Writing
- Collect ideas for a problem solution
- Write a poem, letter, or eulogy based on research

Speaking/Listening
- Perform a dramatic reading

Social Studies
- Research a political leader

Viewing/Representing
- Interpret details in a painting (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

The Gettysburg Address

Make the Connection

An American Quilt

Think about what America means to you. On an unlined sheet of paper, draw a symbol that represents your thoughts and feelings. Tape or staple your paper to your classmates' papers to create a class quilt, and explain the meaning of your symbol.

Elements of Literature

Refrain

Like poets, good speakers appeal to our sense of hearing. One way they do this is by using **refrains,** which create echoes in listeners' ears. Refrains are used to build rhythm and emphasize certain points. As you read the Gettysburg Address, look for the words and phrases that Lincoln has chosen to repeat.

A **refrain** is a repeated sound, word, phrase, line, or group of lines.

For more on Refrain, see the Handbook of Literary Terms.

Reading Skills and Strategies

Dialogue with the Text: Slow Down to Understand

Read the Gettysburg Address at least twice. Read slowly and carefully, just as you'd read any difficult text. Record any comments and questions suggested by your first reading in one color. Then, write down answers to your questions and additional thoughts in another color as you read the speech a second time. One student's notes on her first reading appear as an example.

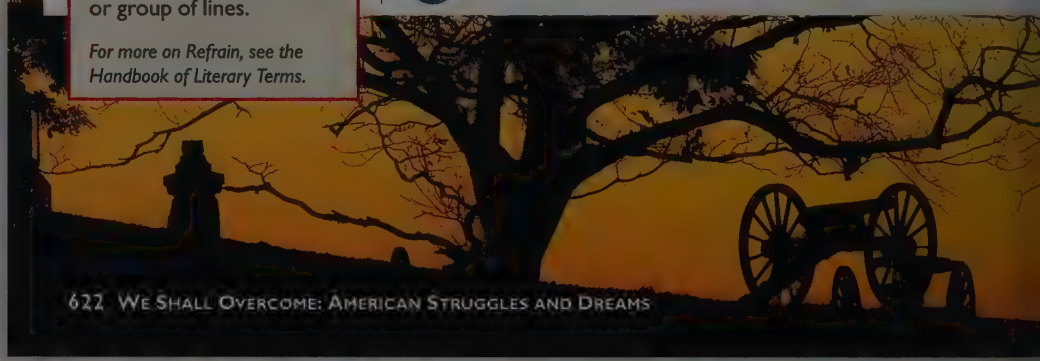
Background

Literature and Social Studies

The Battle of Gettysburg, which took place in Pennsylvania in 1863, was a turning point of the Civil War. In that bloody three-day battle, Union forces prevented Confederate forces from moving north, thus confining the war mainly to the South. The battle left at least 51,000 soldiers dead, wounded, or missing.

On November 19, 1863, part of the battlefield was dedicated as a military cemetery. President Abraham Lincoln was asked to make some remarks at the dedication. Although very brief, Lincoln's Gettysburg Address is considered one of the greatest speeches by a U.S. political leader. It is noted especially for its vision of American democracy.

go.hrw.com
LE0 8-8



Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading,* p. 42
- *Audio CD Library*
 Disc 14, Tracks 2, 3

Writing and Language
- *Daily Oral Grammar,* Transparency 35

Assessment
- *Formal Assessment,* p. 122
- *Portfolio Management System,* p. 180
- *Standardized Test Preparation,* p. 92
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-8)

The Gettysburg Address

Abraham Lincoln

November 19, 1863

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. A

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow°—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

° ***Consecrate*** and ***hallow*** are synonyms meaning "make or declare holy." Lincoln is using repetition to create rhythm and emphasize his point.

Dialogue with the Text

Four score . . . a score is twenty years, so . . . eighty-seven years ago . . . from what time?

Wait . . . so he's saying that the Civil War is a test of our country's Constitution.

I think the U.S. lost more lives in the Civil War than in all the wars we fought combined!

Many people were drafted. Bravery wasn't the only reason why they fought.

Lincoln didn't know that his speech would be famous.

What work is unfinished?

Sabrina Braswell

—Sabrina Braswell
Mansfield Middle School
Storrs, Connecticut

Summary

Lincoln begins his speech by recalling the nation's beginnings in 1776 and the founders' dreams of liberty and human equality. He characterizes the Civil War as a test of those principles and expresses his belief that the soldiers who died have sacrificed their lives so that the nation would survive. He urges his listeners to look beyond the ceremony and to continue to strive for freedom and equality, and to thereby honor those who died for these ideals. In his famous refrain which repeats *the people*, Lincoln elevates the nation's "great task" to worldwide significance: to keep democracy alive.

Resources

Listening

Audio CD Library

A moving reading of the speech is included in the *Audio CD Library:*

- Disc 14, Track 2

Selection Assessment

Formal Assessment

- Selection Test, p. 122

Test Generator

- Selection Test

A Reading Skills and Strategies

Adjusting Reading Rate

? The first sentence is long and complicated. What questions occur to you as you reread? [Possible responses: How long ago is "four score and seven years ago"? Does "conceived in liberty" mean the same as "all men are created equal"?]

Speaking and Listening: Analyzing the Use of Aesthetic Language

Play the recording of this great speech (Disc 14, Track 2, on the *Audio CD Library*), and have students listen for passages in which repetition creates a haunting rhythm. What words does the speaker emphasize? What feeling does Lincoln's language create in the listeners?

Reaching All Students

English Language Learners

Most of Lincoln's words are simple, but his sentence structure may seem elaborate to English language learners, particularly the eighty-two-word final sentence. Help students see that the long sentence is made up of several similar parts (clauses beginning with *that*). Have students identify the idea or detail in each clause; then, suggest that they try to paraphrase the entire sentence.

Advanced Learners

Refer students to a library copy of Garry Wills's Pulitzer Prize–winning *Lincoln at Gettysburg: The Words That Remade America*. Ask them to share with the class an eye-opening fact about the address—for example, Wills's graphic analysis of the speech's repetition (toward the end of Chapter 5).

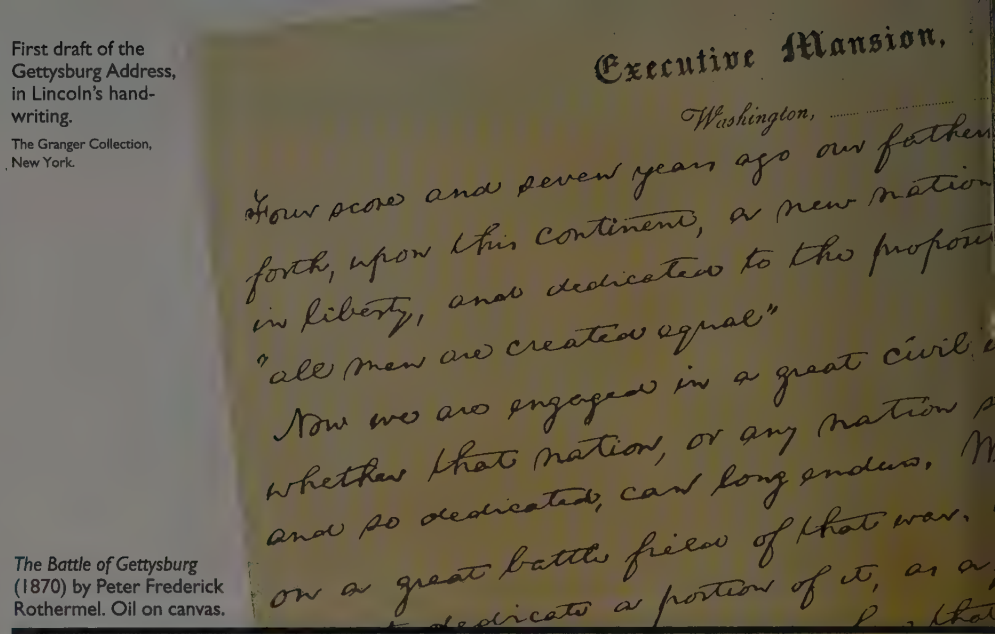
From the Editor's Desk

Although Lincoln's speech is challenging, we included this piece because it is truly an American classic—equally important for its message and for its well-crafted writing.

Responding to the Art

The skills that **Peter Frederick Rothermel** (1817–1895) learned as a land surveyor proved useful when he painted historical events that occurred on sweeping landscapes. Another of Rothermel's paintings depicts DeSoto's discovery of the Mississippi River. *The Battle of Gettysburg,* however, depicts an event that occurred during Rothermel's lifetime. Having sent this painting to the Centennial Exhibit held in Philadelphia in 1876, Rothermel received praise for his masterful use of color and for his inclusion of both sharp and hazy details in a single painting.

Activity. Ask students what impression the picture gives them of the Battle of Gettysburg. [Students may emphasize the great numbers of soldiers and the numbers of wounded and dead, the closeness and chaos of the combat, and the types of weapons involved.]


Executive Mansion,

Washington,

Four score and seven years ago our fathers
forth, upon this continent, a new nation
in liberty, and dedicated to the propos
"all men are created equal"
Now we are engaged in a great civil
whether that nation, or any nation
and so dedicated, can long endure.
on a great battle field of that war.
dedicate a portion of it, as a

First draft of the Gettysburg Address, in Lincoln's handwriting.

The Granger Collection, New York.



The Battle of Gettysburg (1870) by Peter Frederick Rothermel. Oil on canvas.

Making the Connections

Connecting to the Theme: "We Shall Overcome: American Struggles and Dreams"

Explain to students that the Gettysburg Address reaffirms the goals of democracy, equality, and unity upon which the United States was founded. Ask what struggles other peoples have faced in order to achieve these goals.

[Possible responses: struggles for equality by women and minorities; struggles to end despotism in World Wars I and II; struggles to prevent civil wars in various parts of the world.]

Assessing Learning

Observation Assessment

Key: A = Always S = Sometimes
R = Rarely N = Never

Characteristic	Date	Rating
Asks questions; seeks help of others to clarify meaning		
Makes reasonable predictions		
Considers multiple interpretations		



Meet the Writer

Plain Speaking

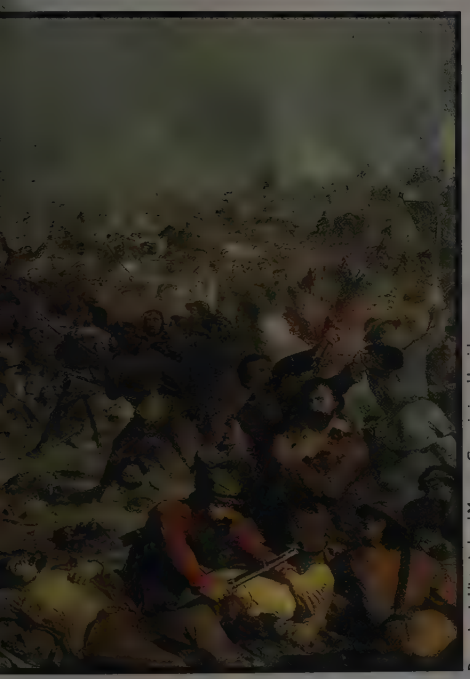
Abraham Lincoln (1809–1865) was born in rural Kentucky. He spent his childhood there and in Indiana. At the age of twenty-one, he moved with his family to Illinois, where he taught himself law.

Lincoln soon became involved in politics, first at the state level and then at the national level. He was elected president in 1860, during a period of crisis that quickly erupted into war between the Northern and Southern states. In 1863, during the Civil War, he issued the Emancipation Proclamation. This proclamation led to the adoption of the Thirteenth Amendment to the Constitution, outlawing slavery.

Although Lincoln led the Union to victory, he did not live to see his country reunited. As he sat in a Washington theater, watching a play, Lincoln was shot by an assassin, John Wilkes Booth.

Lincoln believed in speaking and writing as clearly and simply as he could, so that people could understand exactly what he meant. He once explained:

> "Among my earliest recollections I remember how, when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. . . . I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending the night walking up and down and trying to make out what was the exact meaning of some of their, to me, dark sayings. I could not sleep when I got on such a hunt after an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck by me."



Pennsylvania Historical and Museum Commission, Harrisburg

Browsing in the Files

About the Author. Although Lincoln's brief address at Gettysburg was not immediately praised by everyone, Edward Everett, the keynote speaker, wrote to Lincoln: "I should be glad if I could flatter myself that I came as near to the central idea of the occasion in two hours as you did in two minutes."

As victory for the North neared with generals Grant and Sherman firmly in command, Lincoln spoke again of the necessity for national unity in his second inaugural speech delivered on March 4, 1865, approximately six weeks before his death.

Assessing Learning

Check Test: True-False

1. The Gettysburg Address honors the dead of the Revolutionary War. [False]
2. The address was made to rally the troops before the Battle of Gettysburg. [False]
3. Lincoln delivered his speech on the battlefield. [True]
4. Lincoln calls for devotion to keeping the nation united. [True]
5. "Four score and seven years ago" refers to the date the Civil War began. [False]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see

- *Standardized Test Preparation,* p. 92

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 35

Connections

The poem uses an extended metaphor to compare President Lincoln to the captain of a ship who lies "fallen cold and dead" after a dangerous voyage has been successfully completed.

Resources

Listening

Audio CD Library

A reading of the poem is included in the *Audio CD Library*:

- Disc 14, Track 3

A Elements of Literature

Extended Metaphor

? Suppose the "trip" represents the Civil War and the "ship" represents the Union. What might the "prize" (l. 2) and the "port" (l. 3) represent? [Possible answers: The prize might represent victory in war or the preservation of the nation; the port might represent the end of war and the coming of peace.]

B Elements of Literature

Refrain

? What point does the refrain emphasize? [The captain—Lincoln—is dead.] Why is the point ironic? [Possible response: His attempt to keep the nation unified has succeeded, but he did not live to enjoy the success.]

Browsing in the Files

About the Author. Walt Whitman (1819–1892) was born in Long Island, New York. During the Civil War, Whitman served as a volunteer nurse, caring for the wounded who filled the military hospitals. He was deeply affected by the death of Abraham Lincoln. His principal collection of poetry, *Leaves of Grass*, was first published in 1855.

Connections — A Poem

The American poet Walt Whitman wrote this poem after Abraham Lincoln's tragic death in April 1865. As you read, think about Whitman's ***extended metaphor.*** *Who is the captain? What is the ship? Read the poem aloud to hear the effect of the* ***refrains.***

O Captain! My Captain!

Walt Whitman

A O Captain! my Captain! our fearful trip is done,
The ship has weathered every rack,° the prize we sought is won,
The port is near, the bells I hear, the people all exulting,°
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribboned wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
The arm beneath your head!
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchored safe and sound, its voyage closed and done,
From fearful trip the victor° ship comes in with object won:
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
B Fallen cold and dead.

2. **rack:** here, violent change or disorder, like that caused by a storm.
3. **exulting:** rejoicing.
20. **victor:** winner.

626

Connecting Across Texts

Connecting with the "Gettysburg Address"

Be sure students understand that the captain referred to in the poem is President Lincoln, the author of the Gettysburg Address. Ask students which of the concerns Lincoln expresses in his address are mentioned in Whitman's poem. [Possible answers: Lincoln mentions the continuing war with its uncertain outcome and his concern for the Union. Whitman indicates in the first verse that the war is over and that the Union has survived.]

Making Meanings

First Thoughts

[pret/respond]

1. What two American ideals seem most important to Abraham Lincoln? How do you know? Do you agree with him?

Shaping Interpretations

[interpret]

2. Why does Lincoln believe it is impossible for the battlefield to be made more sacred than it already is?

[analyze]

3. What challenge does Lincoln propose for the future? Why is honoring the dead connected to that challenge?

[synthesize]

4. Find two examples of **refrains** in Lincoln's speech. What idea is he trying to emphasize in each case? Why are the two ideas important?

Reading Check

Divide a sheet of paper into three sections, and label them *Past, Present,* and *Future.* Fill in each section by answering the questions below.

a. What happened in the past—87 years before Lincoln's speech?

b. What is happening in the present (1863)? How is it related to the past, according to Lincoln?

c. What hopes does Lincoln express for the future?

Extending the Text

[pret/connect]

5. What does Lincoln mean when he describes U.S. democracy as "government of the people, by the people, for the people"? What do you think people under voting age can do today to help make Lincoln's vision a reality?

[evaluate]

6. Has the United States lived up to the ideals Lincoln describes in the Gettysburg Address? Give examples from history or current events to support your opinion.

[pond/evaluate]

7. In your opinion, what would a "new birth of freedom" in the United States today be like? (What changes would we see in our government? schools? communities?)

Challenging the Text

[evaluate]

8. In Meet the Writer (page 625), Lincoln describes his efforts to express ideas in plain language. Do you think the Gettysburg Address is easy to understand? Support your opinion with examples from the text. Which passages, if any, gave you trouble? (Refer to the notes you made as you were reading.)

Listening to Music

From *Lincoln Portrait* by Aaron Copland

The "dean of American music," Brooklyn native Aaron Copland (1900–1990) ranks among the greatest twentieth-century composers.

Activity

After students have read the speech and poem, have them listen to *Lincoln Portrait.* Advise them to listen for lines from the Gettysburg Address and to judge whether the music fits Lincoln's words.

Reading Check

a. The founding fathers signed the Declaration of Independence.

b. The war between the Northern and Southern states tests the values stated in the Declaration of Independence.

c. Lincoln hopes to see the country reunited.

Making Meanings

First Thoughts

1. Liberty and equality, or democracy; the first paragraph and concluding sentence emphasize Lincoln's beliefs. Students will probably agree.

Shaping Interpretations

2. The sacrifice of the soldiers' lives is more sacred than any formal ceremony could be.
3. Lincoln proposes that Americans struggle to save the Union and preserve its ideals of liberty and democracy forever on the earth. Many soldiers died for these causes.
4. Possible responses: "We cannot dedicate—we cannot consecrate—we cannot hallow"; "of the people, by the people, for the people"; the first refrain emphasizes the greater sacrifice made by the dead, compared to the power of the living; the second emphasizes that the core of democracy is the people who create it and whom it serves. The two ideas were at the center of the Civil War at the time Lincoln gave the speech; they are the two main ideas of his speech.

Extending the Text

5. The United States is a democratic nation governed by representatives elected by the people. Young people can become informed citizens, volunteer in political campaigns, participate in demonstrations to support their beliefs, and do community service.
6. Possible answers: Yes, the Union has been preserved and the nation is still a democracy. Evidence: no state has seceded; the Constitution has been amended since 1863 to guarantee and protect more individual rights. No, the wage gap between rich and poor and the continuing struggles of minority groups suggest that inequality is still a problem in the United States.
7. Students may suggest freedom from poverty and prejudice; true equality in the workplace. Changes might include increasing representation of minorities and women in leadership positions and improved food, housing, education, and medical programs for the poor.

Challenging the Text

8. The address is brief but uses difficult sentence structure and vocabulary. Students may find some of the language dated; they should give examples.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 180 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 696–700.
2. **Journal Writing** To help describe their reactions, students should find words in the selection that convey Lincoln's feelings. If possible, bring in photographs of the Gettysburg cemetery to provide students with visual details to include in their entries.
3. **Speaking and Listening** Allow students to practice with a partner or videocassette recorder. Remind them to speak slowly and to breathe deeply. Videotape the performance, or ask a parent volunteer to do so. Invite all parents to the performance or to a showing of the videotape, and donate the tape to the school library.
4. **Research/Social Studies** Have students work in pairs to research the public figure and brainstorm a list of the leader's memorable qualities.

CHOICES: Building Your Portfolio

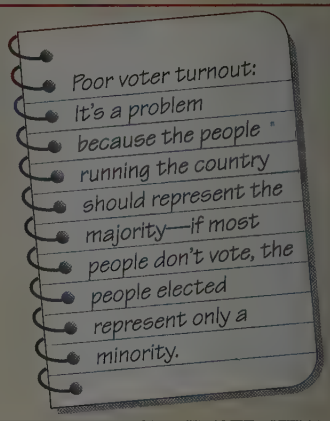
Writer's Notebook



1. Collecting Ideas for a Problem Solution

With your classmates, make a list of obstacles to liberty or democracy for people in the United States or the world today. (You may want to look through recent newspapers and magazines for ideas.) Then, choose one item from the list, and answer the following questions about it.

- Why is it a problem?
- Whom does it affect?
- What are some possible solutions?



Journal Writing

2. On the Scene

Imagine that you are one of the twenty thousand people—many of whom were mourning friends and relatives recently killed in the Battle of Gettysburg—who stood outdoors for hours to watch the dedication of the new cemetery.

Write a **journal entry** describing the experience and your reactions to the president's speech. (You may want to do some research first on events that took place that day.)

Speaking and Listening

3. Sound and Sense

Prepare and present a **dramatic reading** of either the Gettysburg Address or "O Captain! My Captain!" (see ***Connections*** on page 626). Your delivery should be loud, slow, and clear. Emphasize the **rhythm** of the words, and pay special attention to **refrains.** Be sure to ask your audience to evaluate your reading. (For help, see the Speaking and Listening Workshop, pages 252–253.)

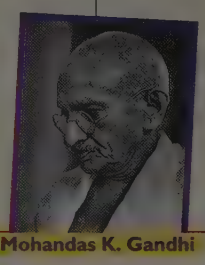
Research/ Social Studies

4. O Captain!

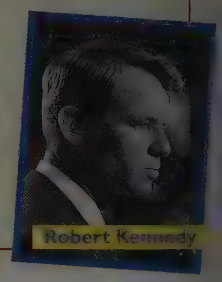
Using the Internet or the library, research a political leader who was assassinated, such as John F. Kennedy, Robert Kennedy, Martin Luther King, Jr., Malcolm X, or Mohandas K. Gandhi. Write a **poem,** a **letter,** or a **eulogy** (speech praising a person who has died) from the point of view of one of the person's followers.



Mal...



Mohandas K. Gandhi



Robert Kennedy

Using Students' Strengths

Visual Learners

For Choice 2, bring in photographs of Lincoln and of the Civil War to help feed students' imaginations. Try to find less "posed" photographs, for such pictures are likely to seem more contemporary and realistic to students.

Verbal Learners

Have students self-monitor their pace, pronunciation, and delivery as they work on their dramatic reading for Choice 3. Encourage them to read into a tape recorder and play back what they record in order to make self-criticism easier.



THINKING CRITICALLY: FACTS AND OPINIONS

Recognizing Facts and Opinions

- A **fact** is something that can be proved true. It can be proved by direct observation or by checking a reliable reference source.
- An **opinion** is a belief or an attitude. It cannot be proved true or false.

Which of the following sentences do you think are facts? Which do you think are opinions?

1. At six feet four, Abraham Lincoln still holds the record as the tallest president of the United States.
2. Lincoln was the best president the United States has ever had.
3. In 1860 Lincoln was elected despite winning only 40% of the popular vote.
4. Lincoln was intelligent and kind, but not very good-looking.

Sentences 1 and 3 are facts—they can be proved true by checking reliable sources. Sentences 2 and 4 are opinions—they express beliefs or attitudes. People have different opinions about who was the best president and who is good-looking.

Recognizing Valid Opinions

- A **valid opinion** is an opinion that is supported by facts.

Sentences 2 and 4 are opinions, but they are not supported by facts. Therefore, they are not valid opinions. Sentences 5 and 6 below *are* valid opinions.

5. Lincoln was a great president because he freed the slaves and led our country through a bitter Civil War.
6. Very tall, thin, and angular, with what many considered a homely face, Lincoln was not particularly good-looking.

Reading Critically for Facts and Opinions

When you read a persuasive piece like "The First Americans," which follows, you must read critically to evaluate the writer's arguments. First, you must determine where the writer is presenting facts (could you look them up in a reference book?) and where the statements are merely opinions. Then, you must judge the validity of the opinions. Do they seem to be supported by facts or believable evidence? You must be the judge.

Although statements of opinion can't be proved, they *can* be supported with facts. Be a critical reader or listener whenever anyone is trying to persuade you.

Apply the strategy on the next page.

OBJECTIVES

1. Distinguish between opinions and facts
2. Recognize valid opinions
3. Read critically in order to identify facts and opinions

Reading Skills and Strategies

This feature not only explains the difference between opinions and facts but also gives students a criterion for distinguishing between invalid and valid opinions.

Mini-Lesson: Facts and Opinions

- Explain to students that when authors of nonfiction express opinions, they usually support their opinions with facts, reasons, and other valid evidence. In so doing, they hope to persuade readers to agree with them.
- Ask students to create a two-column Fact and Opinion Log to use as they read "The First Americans" (pp. 631–633). In the left column of the log, they should record the opinions expressed by the authors of the selection; in the right column, they should enter the evidence cited in support of these opinions—facts, reasons, and examples. As they read the selection, they should indicate which opinions are valid and which are not.
- After students have finished the selection, ask them to compare their charts and to discuss similarities and differences in their thinking.

Reaching All Students

Struggling Readers

To give students more practice in distinguishing between subjective opinions and valid opinions, have them express opinions about topics such as music, television shows, movies, and clothing. Encourage students to support their opinions with examples, facts, or reasons, as in the following example: ("She's my favorite singer because many of her songs are about growing up and I can really relate to them.")

English Language Learners

Students who are learning English may have more difficulty identifying valid opinions. Emphasize that it is important for readers to ask *why?* when they read an opinion and to look for an answer. If there is no answer, the opinion is not valid.

Advanced Learners

Ask students to reread the Gettysburg Address and to list the material in each sentence or phrase as fact or opinion. Have them use a chart to present their conclusions to the class.

OBJECTIVES

1. Read and interpret the persuasive essay
2. Identify facts, opinions, and valid opinions in the selection
3. Express understanding through writing and research
4. Identify modifiers and use *good, well, bad,* and *badly* correctly
5. Understand and use new words

SKILLS

Reading
- Identify facts, opinions, and valid opinions in the selection

Writing
- Collect ideas for a problem solution
- Research and write a paragraph about an American Indian
- Write a poem or journal entry

Speaking and Listening
- Prepare and teach a lesson on a Native American topic

Grammar/Language
- Identify modifiers and use *good, well, bad* and *badly* correctly

Vocabulary
- Identify and use new words

Social Studies
- Research and write about an American Indian

Viewing/Representing
- Respond to the art (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

THE FIRST AMERICANS

Make the Connection

Stereotypes

Working with a group of classmates, discuss the following questions, and write down your answers.

- What is a **stereotype?** (If people in your group disagree or aren't sure, check a dictionary.)
- What are some examples of stereotypes?
- Why are stereotypes a problem?
- Can a stereotype ever be useful? good? right?

Quickwrite

Freewrite for a few minutes about your own thoughts and feelings about stereotypes. (If you prefer, make a drawing about stereotypes instead.)

Reading Skills and Strategies

Distinguishing Fact from Opinion

As you read "The First Americans," look for **facts,** which can be proved, and **opinions,** which can't be proved. What evidence is given to support the opinions expressed? Do you find it persuasive?

Background

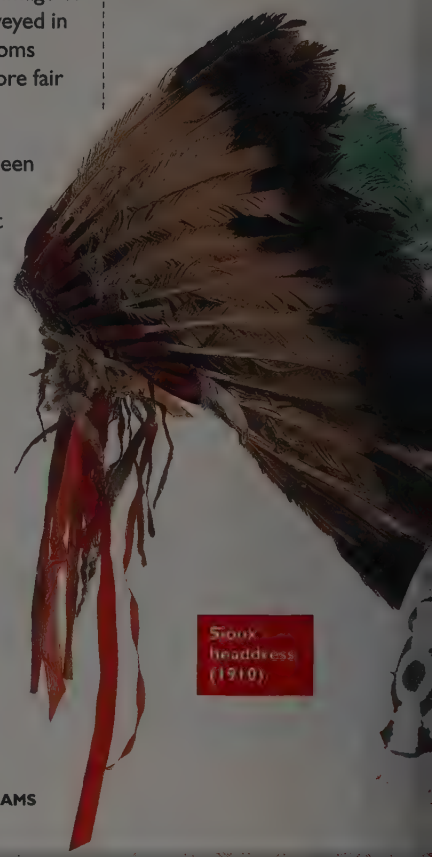
Literature and Social Studies

In 1927, an organization called the Grand Council Fire of American Indians sent a group of representatives from the Chippewa, Ottawa, Navajo, Sioux, and Winnebago peoples to address the mayor of Chicago. Their goal was to persuade him that the image of American Indians conveyed in textbooks and classrooms needed to be made more fair and accurate.

Mayor William Hale Thompson, who had been reelected just a month before the council met with him, had campaigned on the slogan "America First." (Thompson opposed U.S. involvement in world affairs and claimed that the British government influenced the U.S. government's policies.) "The First Americans" plays on this and other popular patriotic slogans of the time, such as "one hundred percent Americanism."

go.hrw.com
LE0 8-8

Teach children truth about the First Americans.



Resources: Print and Media

Reading
- *Reading Skills and Strategies* Selection Skill Lesson, p. 161
- *Graphic Organizers for Active Reading,* p. 43
- *Words to Own,* p. 23
- *Spelling and Decoding* Worksheet, p. 27
- *Audio CD Library* Disc 14, Track 4

Writing and Language
- *Daily Oral Grammar* Transparency 36
- *Grammar and Language Links* Worksheet, p. 53
- *Language Workshop CD-ROM*

Assessment
- *Formal Assessment,* p. 124
- *Portfolio Management System,* p. 181
- *Standardized Test Preparation,* p. 94
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-8)

The First Americans



Pomo feathered basket (c. 1810).

The Grand Council Fire of American Indians

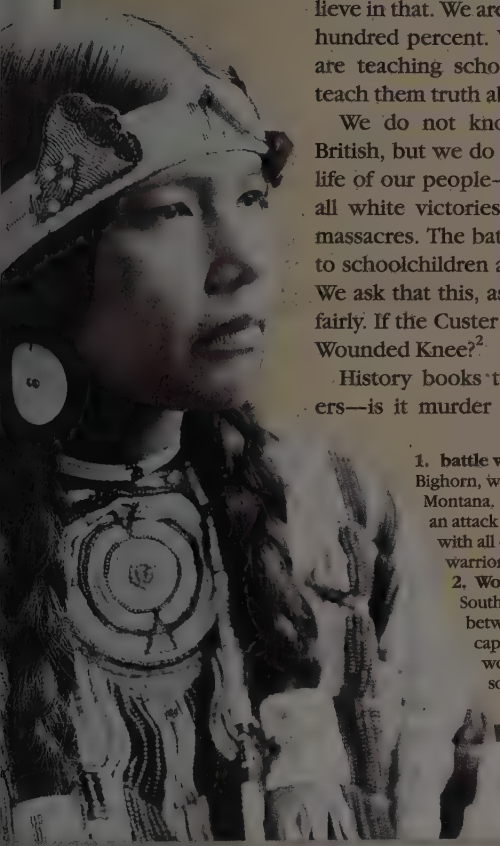
December 1, 1927

To the mayor of Chicago:

You tell all white men "America First." We believe in that. We are the only ones, truly, that are one hundred percent. We therefore ask you, while you are teaching schoolchildren about America First, teach them truth about the First Americans.

We do not know if school histories are pro-British, but we do know that they are unjust to the life of our people—the American Indian. They call all white victories battles and all Indian victories massacres. The battle with Custer[1] has been taught to schoolchildren as a fearful massacre on our part. We ask that this, as well as other incidents, be told fairly. If the Custer battle was a massacre, what was Wounded Knee?[2]

History books teach that Indians were murderers—is it murder to fight in self-defense? Indians



1. **battle with Custer:** the Battle of the Little Bighorn, which took place in 1876 in what is now Montana. General George A. Custer (1839–1876) led an attack on an Indian village and was killed along with all of his troops by Sioux and Cheyenne warriors.
2. **Wounded Knee:** Wounded Knee Creek, in South Dakota, was the site of a battle in 1890 between U.S. soldiers and Sioux whom they had captured. About two hundred Sioux men, women, and children were killed by the soldiers.

Background

The 1920s was a period in which isolationism, in several manifestations, appealed to many Americans. For example, several laws were enacted to curtail immigration in response to the more than twenty-three million immigrants who entered the country from 1880 to 1920. Isolationism remained popular in the United States throughout the 1930s. The America First Committee, in 1940, aimed to keep the United States from entering World War II.

Summary

This persuasive essay, presented as an address in 1927 to Chicago mayor William Hale Thompson, sought to reform the stereotypical image of American Indians in history texts and classes. In supporting the opinion that school history books—and white Americans—are unjust to the original Americans, the writers cite facts and examples of distorted diction. They then provide some concrete suggestions for redressing prejudice. The conclusion is an ethical appeal: Don't overlook what the First Americans did but tell a full history, fairly.

Resources

Listening

Audio CD Library

A recording of the address is included in the *Audio CD Library:*

- Disc 14, Track 4

Preteaching Vocabulary

Words to Own

Direct students to preview the Words to Own and their definitions on p. 632. Then, have students complete the following exercise:

1. Who would be more likely to come in contact with **penned** animals—a cattle rancher or wildlife photographer? [cattle rancher]
2. Who would be more likely to sign **treaties**—a banker or diplomat? [diplomat]
3. Who would need to **duplicate** information more often—a legal secretary or cab driver? [legal secretary]
4. Who would be more likely to use **motifs**—a veterinarian or an artist? [artist]
5. Who would have the greater need of skill in **oratory**—a politician or mechanic? [politician]

killed white men because white men took their lands, ruined their hunting grounds, burned their forests, destroyed their buffalo. White men penned our people on reservations, then took away the reservations. White men who rise to protect their property are called patriots—Indians who do the same are called murderers.

White men call Indians treacherous—but no mention is made of broken treaties on the part of the white man. White men say that Indians were always fighting. It was only our lack of skill in white man's warfare that led to our defeat. An Indian mother prayed that her boy be a great medicine man rather than a great warrior. It is true that we had our own small battles, but in the main we were peace loving and home loving.

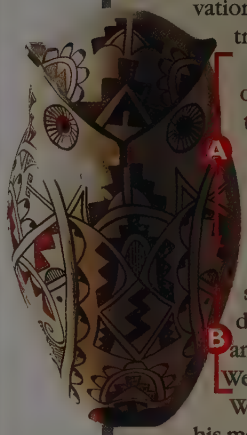
White men called Indians thieves—and yet we lived in frail skin lodges and needed no locks or iron bars. White men call Indians savages. What is civilization? Its marks are a noble religion and philosophy, original arts, stirring music, rich story and legend. We had these. Then we were not savages, but a civilized race.

We made blankets that were beautiful, that the white man with all his machinery has never been able to duplicate. We made baskets that were beautiful. We wove in beads and colored quills designs that were not just decorative motifs but were the outward expression of our very thoughts. We made pottery—pottery that was useful, and beautiful as well. Why not make schoolchildren acquainted with the beautiful handicrafts in which we were skilled? Put in every school Indian blankets, baskets, pottery.

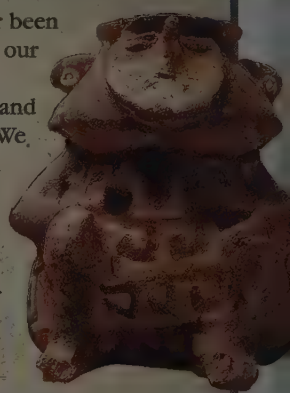
We sang songs that carried in their melodies all the sounds of nature—the running of waters, the sighing of winds, and the calls of the animals. Teach these to your children that they may come to love nature as we love it.

We had our statesmen—and their oratory has never been equaled. Teach the children some of these speeches of our people, remarkable for their brilliant oratory.

We played games—games that brought good health and sound bodies. Why not put these in your schools? We



Pueblo owl pottery (20th century).



Hopewell artifact.

WORDS TO OWN

penned (pend) *v.*: confined or enclosed. (A pen is a fenced area where animals are kept.)
treaties (trēt'ēz) *n.*: formal agreements between nations.
duplicate (dōō'pli·kāt') *v.*: make an exact copy; make or do again.
motifs (mō·tēfs') *n.*: repeated figures in a design; themes.
oratory (ôr'ə·tôr'ē) *n.*: skill in public speaking; the art of public speaking.

A **Elements of Literature**

Persuasive Techniques

? Notice how the authors present their argument. First they say what the whites have accused them of, then they provide an example or fact that contradicts that false image. Do you think this is an effective way of arguing? Why? [Possible answers: Some students may find it effective because the authors' facts and examples are compelling—they make clear that the Indians have been described in a biased way; other students may prefer that the authors simply present positive information about American Indians without citing the stereotypes created by whites.]

B **Critical Thinking**

Expressing an Opinion

? How would you define *civilization?* Do you agree with the Grand Council's definition? [Possible responses: Law and order and a set of shared beliefs are basic to every civilization. The dictionary defines *civilization* as "a society with written language and advances in the arts and science and government."]

C **Reading Skills and Strategies**

Distinguishing Fact from Opinion

? Is the opinion stated in the first sentence valid? Why or why not? [Students should recognize that the opinion is not sufficiently supported. The paragraph merely says that the oratory was never equaled because the oratory was brilliant, which simply restates an opinion.]

RESPONDING TO THE ART

The Pueblos, who live in parts of New Mexico and Arizona, excel in making pottery. The ancient Hopewell culture is most noted for the large geometric burial mounds in what is now Ohio.

Activity. Ask students to compare and contrast the Pueblo and Hopewell pieces. [They might comment on shape, color, object depicted, and so on.]

Reaching All Students

Struggling Readers

Distinguishing Fact from Opinion was introduced on p. 630. For a lesson directly tied to this selection that teaches students to distinguish fact and opinion by using a strategy called Text Reformulation, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 161

English Language Learners

Encourage students familiar with American history to explain to English language learners the history of the white settlement of the West and the relocation of American Indians to reservations. For strategies for engaging English language learners with the literature, see

- *Lesson Plans Including Strategies for English-Language Learners*

told stories. Why not teach schoolchildren more of the wholesome proverbs and legends of our people? Tell them how we loved all that was beautiful. That we killed game only for food, not for fun. Indians think white men who kill for fun are murderers. D

Tell your children of the friendly acts of Indians to the white people who first settled here. Tell them of our leaders and heroes and their deeds. Tell them of Indians such as Black Partridge, Shabbona, and others who many times saved the people of Chicago at great danger to themselves. Put in your history books the Indian's part in the World War. Tell how the Indian fought for a country of which he was not a citizen, for a flag to which he had no claim, and for a people that have treated him unjustly. E

The Indian has long been hurt by these unfair books. We ask only that our story be told in fairness. We do not ask you to overlook what we did, but we do ask you to understand it. A true program of America First will give a generous place to the culture and history of the American Indian.

We ask this, Chief, to keep sacred the memory of our people.

Student to Student

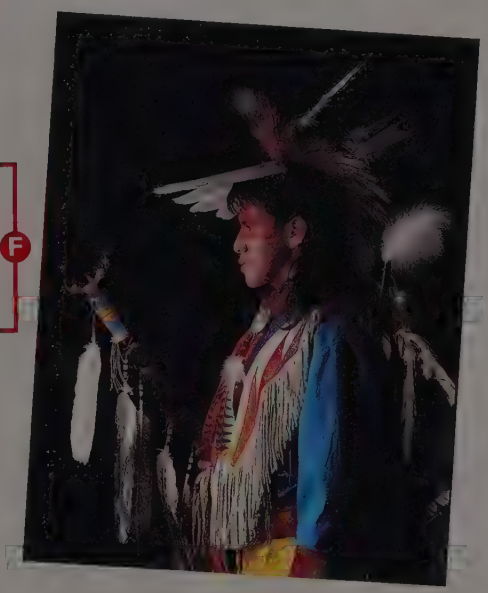
Indians

Indians are native people
here before the Pilgrims came
here before Columbus came
here before the Vikings came
Yet, we are treated
As though we don't belong here

Indians are native people
here before the Pilgrims came
here before Columbus came
here before the Vikings came
Yet, we are treated
As though we just got here.

—Cohelia Rivas
Santa Rosa Ranch Day School
Tucson, Arizona

F



D Reading Skills and Strategies
Making Inferences

? Why do you think the Grand Council focuses so much on schoolchildren learning about American Indians? [Possible response: Children represent the future: If they develop a fairer view of Native Americans, generations to come may have an increasingly positive view of them. Children might have fewer negative preconceptions and prejudices than adults.]

E Reading Skills and Strategies
Distinguishing Fact from Opinion

? How can you find out if these claims about Native American participation in World War I are factual? [Possible response: by checking textbooks and reference books published recently.]

Student to Student

The student poem "Indians" states that American Indians—native peoples—lived in America before the Vikings, Columbus, and the Pilgrims; yet they are treated as unwelcome newcomers.

F Cultural Connections

Share with students arrival dates of the Vikings (A.D. 1000), Columbus (1492), and the Pilgrims (1620). Remind students that Columbus and the Vikings were explorers and that the Pilgrims were immigrants who settled in New England and brought their own culture.

Resources

Selection Assessment

Formal Assessment
- Selection Test, p. 124

Test Generator
- Selection Test

Assessing Learning

Check Test: Short Answers

1. To whom is the letter addressed? [the mayor of Chicago]
2. Whose position does the letter present? [the Grand Council Fire of American Indians]
3. What noun did white people apply to Custer's loss to the Indians? [*massacre*] What noun did they use to describe conflicts that whites won? [*battles*]
4. What does the letter say history books should emphasize? [Indians' contributions to American history]

Standardized Test Preparation

For practice with standardized test format specific to this selection, see
- *Standardized Test Preparation*, p. 94

For practice in proofreading and editing, see
- *Daily Oral Grammar*, Transparency 36

MAKING MEANINGS

First Thoughts

1. Possible responses: The stereotypes depict American Indians as vicious, treacherous savages. The writers were indignant and wanted their side of the picture presented.

Shaping Interpretations

2. The writers say that school history books are unfair to American Indians. Three pieces of evidence are cited: They call white victories battles; they call Indian victories massacres; they call Custer's defeat a massacre, but they do not call the Indians' defeat at Wounded Knee a massacre.
3. Rivas suggests that American Indians are treated like outsiders and newcomers in a place where they have lived for centuries. Authors of both selections are asking for respect for American Indians.

Extending the Text

4. Most students will agree that some progress has been made in showing more than a stereotypical picture of American Indians. Some students may be aware of artistic and cultural contributions as well as political movements. Students may feel that American Indians are still stereotyped as poor and uneducated.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 181 in the *Portfolio Management System.*

Reading Check

The authors argue that history books have distorted the image of American Indians, who were really the "first Americans." Examples include calling military victories by whites over Indians battles while Indian victories are called massacres. The authors object to the description of American Indians as savage and offer many examples of Indian art and culture to support the argument that they have always been a civilized people. They express the desire that schoolchildren be given a fair view of the American Indians' role in American history.

MAKING MEANINGS

First Thoughts

[respond] 1. What **stereotypes** are mentioned in "The First Americans"? How do you think the writers felt about those stereotypes? (You may want to refer to your Quickwrite notes.)

Reading Check

In a brief paragraph, **summarize** the **main points** in this speech, and cite the **details** the speakers use to support their main points.

Shaping Interpretations

[identify] 2. What **opinion** do the writers express at the beginning of the second paragraph? List three pieces of evidence they use to support this opinion.

[compare] 3. **Paraphrase** (restate in your own words) what Ophelia Rivas is saying in her poem "Indians." How does her message relate to "The First Americans"?

Extending the Text

[evaluate] 4. Do you think the popular image of American Indians has changed since 1927? What **stereotypes** of American Indians persist today? Use evidence from your own experience and from books, TV, and movies to support your response.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Problem Solution

If you could add a new subject to your school's curriculum, what would it be?

- Why do you believe this subject should be taught?
- How could it be fitted into the schedule?
- What problems do you foresee, and how could they be overcome?

Research/Social Studies

2. What Really Happened?

Using the Internet and the library, research and write a paragraph on one of these topics or another that your teacher approves:

- Pocahontas
- Tecumseh
- Chief Joseph
- Sacajawea
- the Trail of Tears
- events at Wounded Knee (in 1890 and 1973)

Visual Literacy

3. Beauty and Purpose

Look again at the illustrations for "The First Americans." React to whatever strikes you about the handicrafts shown—perhaps their colors, shapes, or designs. Think about how they might have been used. (Most Indian artwork has a specific purpose.) Then, write a **poem** or a **journal entry** in which you express your responses to the art.

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 696–700.
2. **Research/Social Studies** Help students find reference materials with information about these historical figures. Additional names for students to research include Squanto, Sitting Bull, and the Battle of Little Bighorn ("Custer's Last Stand").
3. **Visual Literacy** You might apply this activity to photographs of American Indian handicrafts from other sources (for example, art books and documentary films).

GRAMMAR LINK MINI-LESSON

Good or Well? Bad or Badly?



Language Handbook HELP

See Glossary of Usage, pages 817 and 818.

1. Use *good* to modify (describe) a noun or a pronoun. Use *well* to modify a verb. *Good* should never be used to modify a verb.

STANDARD	Carla's essay is good. [*Good* modifies the noun *essay.*]
STANDARD	Carla writes well. [*Well* modifies the verb *writes.*]
NONSTANDARD	Carla does good in all her writing assignments.
STANDARD	Carla does well in all her writing assignments. [*Well* modifies the verb *does.*]



Technology HELP

See Language Workshop CD-ROM. *Key word entry: usage.*

2. *Well* can be used as an adjective meaning "in good health" or "healthy."

STANDARD	She left school early because she didn't feel well. [*Well* modifies the pronoun *she.*]

3. *Bad* is an adjective. *Badly* is an adverb.

STANDARD	The fish was bad. [*Bad* modifies the noun *fish.*]
STANDARD	The man fished badly. [*Badly* modifies the verb *fished.*]

Try It Out

For each of the following sentences, choose the correct word from the underlined pair.

1. She planned good/well for our field trip.
2. We looked good/well in our waders.
3. Paul didn't feel good/well enough to go.
4. We didn't do bad/badly in practice.
5. I wonder if we'll do as good/well next time.

VOCABULARY HOW TO OWN A WORD

WORD BANK

penned
treaties
duplicate
motifs
oratory

Words from the News

A. Find the Word Bank word that best completes each of these headlines.

1. **Hello, Dolly! Scientists _____ Sheep!**
2. **Senator's Speech Shows Skills in _____**
3. **Judge Awards Indians Land Based on Old _____**
4. **Flamingos _____ at New Zoo Perish**
5. **Education and Economy Are Recurring _____ in President's Speech**

B. From newspaper or TV reports of today's current events, find five words you do not know. Look up their meanings, and use each word in a sentence of your own. Then, teach your words to a classmate.

GRAMMAR LINK

Ask students to find examples of *good, well, bad,* and *badly* in a recent piece of their own writing. Have them circle the word modified in each case, to determine if each modifier has been used correctly. Then, set up Pair-Share situations for students to discuss their self-evaluation with a partner.

Try It Out

Answers

1. well
2. good
3. well
4. badly
5. well

VOCABULARY

Answers

1. Duplicate
2. Oratory
3. Treaties
4. Penned
5. Motifs

Resources

Grammar

- *Grammar and Language Links,* p. 53

Vocabulary

- *Words to Own,* p. 23

Spelling

- For related instruction, see *Spelling and Decoding,* p. 27

Grammar Link Quick Check

Use the correct modifier to complete the following sentences.

1. The Grand Council Fire of American Indians expressed its dissatisfaction (well/good). [well]
2. The problem must be (bad/badly) for the Council to address it so passionately. [bad]
3. I wonder if the mayor of Chicago responded (good/well) or (bad/badly) when he heard the Council's argument. [well; badly]
4. Since it is (good/well) to hear both sides of an argument, I wish I could have heard the mayor's response. [good]
5. I wonder if the present-day status of American Indians would strike the authors as (good/well) or (bad/badly). [good; bad]

Photo Essay

This photo essay focuses on the millions of immigrants, largely from Europe, who came to the United States through New York City between the late 1800s and early 1900s. The first major aim of this piece is to give this older immigrant population exposure. A second major aim is to teach visual literacy—to help students not only to "read" pictures critically but also to look for an editorial perspective behind a photo essay.

From the Editor's Desk

The conceptualization of this photo essay greatly benefited from two field trips—one to Ellis Island and the other to the Lower East Side Tenement Museum.

Our first trip, to the Tenement Museum, included a private tour by the museum's Resource and Study Center Director, Steve Long. We were fascinated by the museum, especially the unrenovated areas, where visitors can examine layer-upon-layer of peeling wallpaper and floor coverings. We are grateful to Mr. Long, who in subsequent meetings graciously made available the museum's archive of photographs and press clippings.

Our next trip, via ferry, to the Ellis Island Immigration Museum, took place on a cold January morning. The visit had a special, poignant meaning for the editor penning this paragraph. The descendant of Italian immigrants, I knew that all four of my grandparents had come through Ellis Island during its peak period. Even so, I found it hard to imagine them actually living through these experiences. Just before leaving, I visited the Wall of Honor, which contains the names of immigrants whose families had requested memorials there. Locating my grandparents' names, I touched my fingers to my lips and gently placed them on the metal. Then, after a period of silence, moved, I turned to go. How I would love for them to know their memory was honored here.

Enter the Picture

The Golden Door: A Nation of Immigrants

Make the Connection

Yearning to Breathe Free

Imagine this: The time is somewhere around 1900. You live on a farm in Italy that can no longer support your family, and you face a life of miserable poverty. Perhaps you are Jewish and you live in eastern Europe. Each day you fear that hostile mobs will kill you and destroy your village.

You pack your bags and set sail for America—across more than three thousand miles of ocean. You don't know what you will find there, but you hope—you hope with every fiber of your being. Will you be able to make a good life in this new world? Will you—and your children—come to call it home?

Reading Skills and Strategies

Visual Literacy: Reading a Photo Essay

"A picture is worth a thousand words." How many times have you heard that expression? The truth is that a picture *is* very different from words. The more strategies you have for viewing, or "reading," a picture, the more you will see in the picture.

As you read this photo essay, ask yourself:

- Who or what is pictured in each photograph?
- What can I learn about the people in the photos from their facial expressions, clothing, and surroundings?
- What **mood,** or feeling, do the photographs create?
- What **message** do I get from this photo essay? Does the essay present a **point of view** about its subject?

Background

Literature and Social Studies

The United States is a nation of immigrants. Even Native Americans, the first Americans, journeyed here from Siberia thousands of years ago. Since 1600, more than sixty million people have come here to start new lives.

From 1892 to 1954, Ellis Island served as the main port of entry to the United States—its "Golden Door." For many immigrants the passage in steerage across the Atlantic was a nightmare. This 1911 report from the U.S. Immigration Commission describes the conditions far below decks, in steerage:

The unattended vomit of the seasick, the odors of not too clean bodies, the reek of food, and the awful stench of the nearby toilet rooms make the atmosphere of the steerage such that it is a marvel that human flesh can endure it.

The Atlantic crossing could take anywhere from ten days to more than a month. No wonder, then, the utter joy of immigrants at their first sight of the Statue of Liberty, the symbol of America's freedom and promise.

After leaving Ellis Island, many immigrants settled in nearby northeastern cities, such as New York and Philadelphia, where they lived in cramped, squalid tenements. Many others went on long rail journeys across our vast country, often joining groups from their homelands to build a new life in America. Some of these immigrants might be your own ancestors.

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Professional Notes

Here is a longer excerpt from the 1911 U. S. Immigration Commission report to President Taft (quoted in the Background on p. 636) about the conditions in steerage:

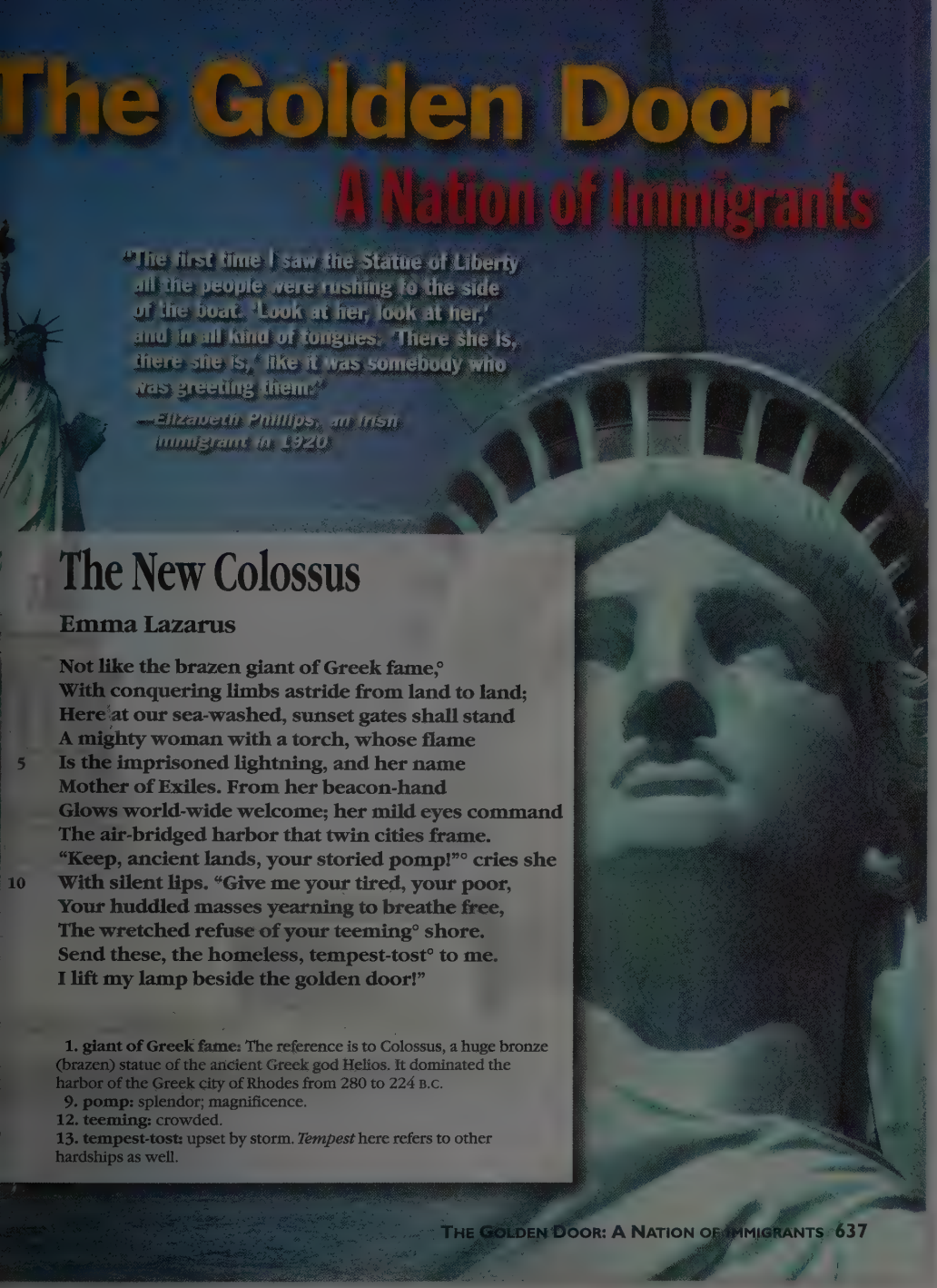
> Imagine a large room, perhaps seven feet in height, extending the entire breadth of the ship and about one-third of its length. . . . This room is filled with a framework of iron pipes, forming a double tier of six-by-two-feet berths, with only sufficient space left to serve as aisles or passageways. . . . Such a compartment will sometimes accommodate as many as three hundred passengers and is duplicated in other parts of the ship and on other decks.
>
> The ventilation is almost always inadequate, and the air soon becomes foul. . . . Most immigrants lie in their berths for most of the voyage, in a stupor caused by the foul air. The food often repels them. . . . It is almost impossible to keep personally clean. All of these conditions are naturally aggravated by the crowding.

The Golden Door

A Nation of Immigrants

"The first time I saw the Statue of Liberty all the people were rushing to the side of the boat. 'Look at her, look at her,' and in all kind of tongues. 'There she is, there she is,' like it was somebody who was greeting them."

—Elizabeth Phillips, an Irish immigrant in 1920



The New Colossus

Emma Lazarus

Not like the brazen giant of Greek fame,°
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!"° cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming° shore.
Send these, the homeless, tempest-tost° to me.
I lift my lamp beside the golden door!"

1. giant of Greek fame: The reference is to Colossus, a huge bronze (brazen) statue of the ancient Greek god Helios. It dominated the harbor of the Greek city of Rhodes from 280 to 224 B.C.
9. pomp: splendor; magnificence.
12. teeming: crowded.
13. tempest-tost: upset by storm. *Tempest* here refers to other hardships as well.

Summary

In Emma Lazarus's sonnet the speaker compares an ancient Greek statue called the Colossus to the Statue of Liberty. Unlike the Greek statue, Liberty, or "the new Colossus," is a mighty yet kind and welcoming beacon to all those "yearning to breathe free."

Critical Thinking

Help students to see that there are two voices in this poem. The first eight lines are spoken by a third person narrator, or speaker, who can be thought of as a stand-in for the poet. The last six lines, set off in quotation marks, are spoken in the first person by Liberty herself. This understanding will also help prepare students for Reflecting activity 5 on p. 643.

Ask students how they feel about the statue's words. Have them share responses in class. Some readers might even object to the statue's description of the newcomers as "wretched refuse." (See the quotation by A. M. Rosenthal in the Professional Notes below.)

Historical Connection

In 1886, the people of France presented the statue to the United States to honor their friendship. (The pedestal was built and paid for by the American people.)

Dimensions

Height from base of statue to torch: 151' 1"

Height from pedestal foundation to torch: 305' 1"

Weight

Total weight of statue (without pedestal): 225 tons

Professional Notes

"The New Colossus"

In this excerpt from "Log Cabin in New York," A. M. Rosenthal talks about "The New Colossus."

"Emma Lazarus is famous for a verse she wrote, made into a plaque for the Statue of Liberty. . . . I have always thought the nice lady got it all wrong—the business about give me your huddled masses, the wretched refuse of your teeming shore.

Huddled masses! Wretched refuse, imagine. Emma never got it; she was from a prosperous German-Jewish family, meant well, but never got the point about these people—that they did not come as beggars but because they knew that America was where people of honesty and will could make a splendid deal.

. . . What a pity it was that Emma Lazarus and other writers did not know enough about the urban pioneers to understand them as America thinks of the frontier pioneers. They were like each other—strong in mind, body and determination, ready to put up with hardship because they believed in themselves and their new country, and busting out with the daring needed to travel far from roots and the adventuresomeness to keep learning, learning.

Oh, how I would have loved to hear my mother, Sarah, who had the guts of a pirate queen, if she had known Emma Lazarus wrote of her as wretched refuse. She would have made a puddle out of the woman."

—from *The New York Times*, December 3, 1996

Reading Skills and Strategies

Visual Literacy: Reading a Photo Essay

Ask students to carefully describe what they see in the photos on pp. 638 and 639, answering questions like those below. (These questions will help students do the Reflecting activities on p. 643.) [Answers will vary.]

- What people are pictured in each photo?
- What objects are shown as part of the setting and background? What do these add?
- What can you tell about the people from their facial expressions and clothing?
- What do you imagine the people are thinking and feeling?
- What more do you want to know about these people?
- Which photo makes the most impact on you? Why?
- What strikes you most in each photo? Why?
- What mood is created in each photo? Are different moods represented?
- What mood does the grouping of photos create?
- Why do you think these photos were selected by the editors?

First Stop: Ellis Island

As they sailed into New York Harbor, immigrants spotted the Statue of Liberty in the distance and, nearby, Ellis Island. Ellis Island was their first stop in America. Here they were given medical examinations and officially permitted to enter the country. More than twelve million people arrived through this gateway between 1892 and 1954. The peak year was 1907—when more than one million newcomers entered through the "Golden Door."



"Well, I came to America because I heard the streets were paved with gold. When I got here, I found out three things: first, the streets weren't paved with gold; second, they weren't paved at all; and third, I was expected to pave them."

—Old Italian Story

(Inset) The faces of three immigrants.
(Top) View of Ellis Island in 1905.
(Bottom) Jewish war orphans arriving from eastern Europe in 1921.

Professional Notes

The following quotations from immigrants document further the immigrant experience.

> Well, we didn't have anything to do in Ireland, there was no work. And you didn't want to be poor all your life. You could have married an old farmer if you wanted to and stay there for the rest of your life and work on that old farm. But I wasn't about to do that. So I said, "Goodbye, I'll see you later."
>
> —Bertha Devlin,
> an Irish immigrant in 1923

> Ellis Island—You got thousands of people marching in, a little bit excited, a little bit scared. Just imagine you're fourteen and a half years old and you're in a strange country and you don't know what's going to happen.
>
> —Albert Mardirossian,
> an Armenian immigrant in 1923

> They asked us questions. "How much is two and one? How much is two and two?" But the next young girl, also from our city, went and they asked her, "How do you wash stairs, from the top or from the bottom?" She says, "I don't go to America to wash stairs."
>
> —Pauline Notkoff,
> a Polish Jewish immigrant in 1917



"We naturally were in steerage. Everyone had smelly food, and the atmosphere was so thick and dense with smoke and bodily odors that your head itched, and when you went to scratch your head you got lice in your hands. We had six weeks of that."

—Sophia Kreitzberg, a Russian Jewish immigrant in 1908



"I can remember only the hustle and bustle of those last weeks in Pinsk, the farewells from the family, the embraces and the tears. Going to America then was almost like going to the moon."

—Golda Meir, a Russian Jewish immigrant in 1906



By courtesy of the Ellis Island Immigration Museum.

'Those who are loudest in their cry of 'America for Americans' do not have to look very far back to find an ancestor who was an immigrant."

—New Immigrants' Protective League, 1906



(Top) A Slovakian mother and daughter wait to be admitted to Ellis Island, about 1915.

(Center) Children's playground, Ellis Island roof garden.

(Left) Women from Guadeloupe, French West Indies, at Ellis Island on April 6, 1911.

Historical Connection

Ellis Island

During the major years of immigration to New York City, steerage passengers, the bulk of poor immigrants, had to pass through Ellis Island. There they would be met by teams of interpreters who would escort them to a main hall, called the Registry Room. Even as they approached, doctors would be on the lookout for any telltale signs of illness or disease. Everyone would be physically examined, and those exhibiting symptoms would be marked with a chalk letter that was a code for the suspected disease or problem. Further exams would determine whether an immigrant would be deported.

If an immigrant passed the medical exams, he or she would go on to be questioned by the "primary line" inspector, who, with an interpreter, would verify the information included in the ship's manifest—name, age, birthplace, occupation, and other personal data. Most interviews took two minutes, and most immigrants were then given landing cards and permission to enter New York, a short ferry ride away. Many would take a ferry to a train terminal in New Jersey and begin their journey to a new home in some other city or town. When things ran smoothly, the whole process on Ellis Island took less than a day.

Others were not so lucky. In addition to detaining anyone suspected of illness, officials put anyone needing immediate medical care in a hospital built on a separate island, connected by a walkway. Their families would have to wait in detention rooms and sleep in common dormitories, sometimes for weeks, with little information about their loved one. Ellis Island officials also detained people who had no money or who seemed mentally unfit or who were suspected of coming because of the encouragement of American employers (a practice made illegal in 1891). These people would be held, often in crowded conditions, until their case could be heard by a Board of Special Inquiry. About 20 percent of the people who came to Ellis Island were detained for one reason or another. Surprisingly, only 2 percent were denied admittance to the United States and sent back to their native countries.

Historical Connection

Tenements

Living conditions in tenements during the late 1880s and early 1900s were appalling by today's standards (as well as by the standards of the rich at that time). These five- and six-story narrow brick buildings filled up entire slum neighborhoods. A typical tenement included four apartments per floor, with each apartment containing three or four small rooms. Large families would crowd into these cramped spaces, and many had to take in boarders, as well, to make ends meet.

Air and light were in short supply. Many of the rooms had no windows. The buildings themselves were separated by narrow air shafts, which usually had disease-breeding garbage lying at the bottom. There were two toilets per floor. Disease spread rapidly in these unsanitary conditions, and fires were a constant threat and fear.

The tenements were cold in winter and stifling in summer, when people slept on rooftops or walked the streets in search of relief.

Studying Words Across Content Areas and in Current Events

Use this newspaper article to show students how their vocabulary can be enhanced by reading informative exposition about historical events. Ask students to list the words, terms, and names from this article that they would like to know more about. They might cite *tenement, Lower East Side, time capsule, National Park Service,* and *emigrate.*

After Ellis Island: A Triumph of the Human Spirit

How's this for an American dream:

It's 1874. You've just come off the boat from Poland. You speak no English. You're packed with your husband and four children in a tiny tenement apartment in New York's Lower East Side.

Then your husband disappears.

And your baby dies.

Nathalia Gumpertz survived all this, eking out a living for her three daughters by sewing dresses and trimming hats for eight dollars a week.

And now her life is a stunning history lesson featured in a most unusual museum, the Lower East Side Tenement Museum.

Everything here is real—a real tenement, restored with real objects owned by real people and animated with real stories of success and tragedy.

This building, 97 Orchard Street, was home to ten thousand people from twenty-five countries from 1863 until 1935, when it was closed and its residents evicted.

It was sealed up for fifty years—a time capsule awaiting the bulldozer.

But Ruth Abram and her partner found it first.

They had been searching the city for a tenement to house a museum that would, Abram says, "speak to the greatness of the human spirit."

A tenement museum, Abram believed, would help Americans appreciate where we've come from—and therefore be more tolerant of the newcomers now in our land.

That was ten years ago.

This year, Congress is poised to make the museum part of the National Park Service. And seventy-five thousand visitors will meet Nathalia Gumpertz and see how she lived.

They'll also meet the Baldizzi family, Catholics from Sicily, who lived in the building in the 1930s. And the Confino family, who came to America from Turkey in 1913.

Their lives have been re-created but not sanitized.

Visitors gather at 90 Orchard Street for guided tours of the tenement across the street. The hour-long tour begins in the cramped hallway of the six-story tenement, then leads up the creaking stairway. It's dark and scary.

As many as eighteen people lived in each apartment at the turn of the century, when Orchard Street was the most populated place on earth. Nearly half of the babies born in this building died.



Outside view of the Lower East Side Tenement Museum at 97 Orchard Street in New York City. The abandoned six-story tenement was turned into a museum in 1988.

Nathalia was successful enough to eventually move to the Upper East Side, where she died in 1894 at age fifty-eight.

Her story still touches Abram, the museum's president, as do the others.

"For everybody who emigrates, there is this potential for greatness, for great courage," she says. "These people are role models for all of us."

Abram still guides one tour through the tenement each week—and each time she is struck by the immigrants' self-sacrifice.

"Our story is the story of adults sacrificing their own dreams for their children's and grandchildren's dreams."

—from *The Palm Beach Post,* July 5, 1998

Professional Notes

The Triangle Shirtwaist Factory

Their apartments weren't the only dangerous places for immigrants on the Lower East Side. Many worked in sweatshops like the Triangle Shirtwaist Factory, long remembered for the devastating fire that occurred there in 1911. In the following account of the tragedy, Leon Stein quotes from William Gunn Shepherd, a reporter who was on the scene.

On the Greene Street side "they were jammed into the windows. They were burning to death in the windows. One by one the window jams broke. Down came the bodies in a shower, burning, smoking, flaming bodies, with disheveled hair trailing upward. These torches, suffering ones, fell inertly.

"The floods of water from the firemen's hoses that ran into the gutter were actually red with blood," he wrote. "I looked upon the heap of dead bodies and I remembered these girls were the shirtwaist makers. I remembered their great strike of last year in which these same girls had demanded more sanitary conditions and more safety precautions in the shops. These dead bodies were the answer."

At 4:57 a body in burning clothes dropped from the ninth floor ledge, caught on a twisted iron hook protruding at the sixth floor. For a minute it hung there, burning. Then it dropped to the sidewalk. No more fell.

—from *The Triangle Fire* by Leon Stein

Tenement Life in New York

In 1900, New York City's Lower East Side was the most densely populated place on earth. Almost 75 percent of New Yorkers lived in crowded, dark, airless, and foul-smelling tenements like these. Disease was rampant.

> Here is a door. Listen! That short hacking cough, that tiny, helpless wail—what do they mean? . . . The child is dying with measles. . . . That dark bedroom killed it.
>
> —Jacob Riis, *How the Other Half Lives*





(Center) A family poses in their tenement apartment in New York City, about 1910. This photograph, by Jessie Tarbox Beals, is from the Jacob Riis Collection. Riis was famous for his dramatic pictures of slum life.

(Top right and bottom left) Restored apartments in the Lower East Side Tenement Museum. **(Top right)** Apartment of the Confino family, immigrants from Turkey. **(Bottom left)** Apartment of the Baldizzi family, immigrants from Italy.

Reading Skills and Strategies

Visual Literacy: Reading the Photographs

You might focus on the Jacob Riis photograph, pointing out to students that Riis became famous for writing about and photographing slum life in New York City tenements. (See also the Historical Connection and Professional Notes below.)

Ask students questions like the following: [Answers will vary.]

- In your opinion, how does the photographer, Riis, view the people in the photo? Why do you think so?
- Does Riis have a purpose in this photograph? What do you think it is?
- What do you imagine life was like for the people in this photo?
- What do the photos of the restored apartments in the Tenement Museum add to your understanding of life in these times?

Historical Connection

Jacob Riis

In 1890, a seasoned newspaper reporter named Jacob Riis published a groundbreaking work on city slums called *How the Other Half Lives*. Riis knew the tenements, dead ends, and alleys of every corner of New York's Lower East Side. He was himself an immigrant, arriving without a penny from Denmark in 1870. His precise descriptions of what he saw in the slums, and above all his remarkable photographs, brought the plight of America's slum-dwelling immigrants into sharp focus for the public. More books and photos by Riis followed. Thanks in large part to Riis, people took notice; laws were passed, slums were torn down, sanitation was improved, and parks were built.

Professional Notes

Slums

In the excerpt below, from *How the Other Half Lives*, Jacob Riis describes a typical slum.

"Bottle Alley is around the corner in Baxter Street; but it is a fair specimen of its kind, wherever found. Look into any of these houses, everywhere the same piles of rags, of malodorous bones and musty paper. . . . Here is a 'flat' of 'parlor' and two pitch-dark coops called bedrooms. Truly, the bed is all there is room for. . . . One, two, three beds are there, if the old boxes and heaps of foul straw can be called by that name; a broken stove with a crazy pipe from which the smoke leaks at every joint, a table of rough boards propped up on boxes, piles of rubbish in the corner. The closeness and smell are appalling. How may people sleep here? The woman with the red bandanna shakes her head sullenly, but the bare-legged girl with the bright face counts on her fingers—five, six! 'Six, sir!' Six grown people and five children.

In another excerpt from the same book, Riis describes this scene:

"Well do I recollect the visit of a health inspector to one of these tenements on a July day when the thermometer outside was climbing high in the nineties; but inside, in that awful room, with half a dozen persons washing, cooking, and sorting rags, lay the dying baby alongside the stove, where the doctor's thermometer ran up to 115°! Perishing for a want of fresh air in this city of untold charities!"

Notes About the Infographic

Space restrictions necessitated limiting the number of groups represented to nine. Individual groups were selected primarily on the basis of the large numbers who immigrated, but some were chosen to show settlement across the country.

Statistics

All numbers are approximate.

Flags

Flags shown are contemporary flags for each country. Since Jews came from several countries and did not have a nation of their own at this time, they are represented with a Magen David (star of David).

Approximate Numbers of Immigrants Arriving in the United States

These statistics represent total numbers of immigrants arriving and not just those arriving through Ellis Island. (Other ports of entry included Boston, Philadelphia, Baltimore, and San Francisco, for example.)

Breakdown of Major Cities

These statistics represent predominantly figures for 1920. However, the figures for Italians are for 1910 and those for Swedes are for 1900.

Note: Many Italians who arrived here returned home after a time. (Many men came over to work and save money and then returned to their families in Italy.) This fact explains why so many more Italians are listed as arriving in the United States than settling in the major cities shown.

Reading the Graphs and Map

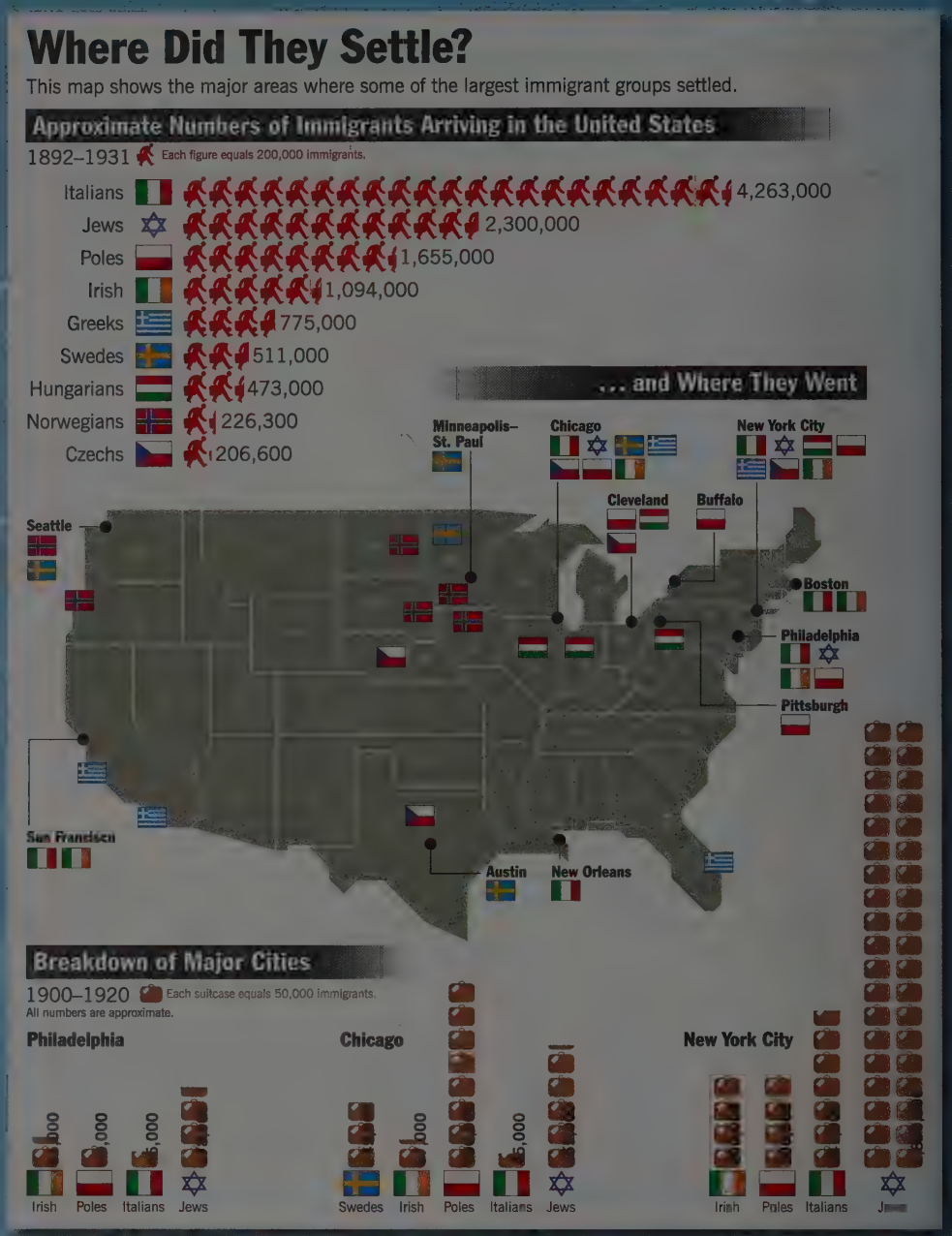
Help students see that the infographics at the top and bottom of the page are essentially illustrative bar graphs.

To give students additional practice interpreting graphic information, you might ask questions like the following:

- How many more Italians arrived in the United States during this period than Hungarians? [3,790,000]
- In which states and cities did Swedes settle? Greeks? Irish? [Swedes in Chicago, MN, Seattle, Austin. Greeks in New York, Chicago, CA, FL. Irish in New York, Chicago, Boston, Philadelphia]
- Which state had the largest number of groups settling there? the second largest? [largest—IL; second largest—NY]
- Which groups settled in the states closest to where you live?

About the Illustrator

Nigel Holmes formerly worked for *Time* magazine. There he helped develop their style of infographics.



Statistics based on data from *Harvard Encyclopedia of American Ethnic Groups*, 1980. Infographic by Nigel Holmes.

Professional Notes

Many states and railroad companies advertised in Europe to attract immigrants. Two such examples follow:

> Knoxville feels that if the outside world knew of the many real and genuine advantages that are enclosed within the circle of her domain, that people would flock to her from all over the world.
>
> —Brochure distributed in London by the Southern Railway Company in 1906

> TEXAS is an agricultural state of the first rank. . . . The fertility and cheapness of the TEXAS land surpasses all other sections of the North American Union. . . . TEXAS also offers laborers a promising future. The wages are high compared to other countries, since there is not such a large supply of labor in TEXAS as in the eastern states and their large cities.
>
> —Broadside distributed in Bremen, Germany, 1906

Reflecting

Research/Graphic Organizer

1. Ancestors on Parade

Trace your family history back to your grandparents or great-grandparents (or even great-great-grandparents), and create a **family tree.** For each ancestor on your family tree, record the person's name and important dates and places in his or her life. You might share or display your family trees in class.

Visual Literacy

2. Talk to Me

Imagine that you are a TV talk show host in the early 1900s. (Imagine, first, that talk shows existed then!) You are interviewing the people in the photographs in this photo essay. What do you want to know about them? Write a list of questions that an interviewer might ask.

Visual Literacy/ Discussing an Evaluation

3. Talk Together

In a small group, discuss your evaluation of this photo essay. What did it teach you about immigration? What message does the essay seem to present? Do you think the editors show a biased or an objective point of view? If you had been the editor, what else would you have included? Assign a member of your group to summarize the main points of your discussion.

Interpreting Graphic Information/Performance

4. Tell Their Story

You and two partners can each choose three of the immigrant groups represented on the map and graphs on page 642. Then, prepare to tell the stories of your three groups as if you were a member of each group. Take notes on the following questions: How many of you came to the United States from 1892 to 1931? Where did you settle? Between 1900 and 1920, how many of you were living in Philadelphia, Chicago, and New York City? Exchange notes with your partners, and check to be sure that their information is accurate. Then, you might want to perform your "stories" for your class.

Oral Interpretation

5. "Send These . . . to Me"

With several classmates, prepare and perform an **oral interpretation** or a **choral reading** of "The New Colossus." (For help, see pages 252–253.) Your reading could serve as an introduction to a performance of the immigrants' stories (see Activity 4).



By courtesy of the Ellis Island Immigration Museum.

Detail from *Family Supper* (1972) by Ralph Fasanella, displayed at the Ellis Island Immigration Museum. The son of Italian immigrants, Fasanella painted the teeming life and crowded spaces of New York City.

Reflecting

1. **Research/Graphic Organizer** For students who do not want to research their own family tree, suggest that they research the ancestry of someone famous.
2. **Visual Literacy** Remind students to look carefully at the people in the photos, observing their facial expressions, clothing, and surroundings.
3. **Visual Literacy/Discussing an Evaluation** Remind students to think beyond the individual photographs and about the photo essay as a whole during their group discussions. Encourage them to be critical viewers.
4. **Interpreting Graphic Information/Performance** To be sure students accurately interpret the data on the map and graphs, encourage them to help one another. You might have one student demonstrate how the "story" of one group might be told. Then, allow time for rehearsal of their "stories."
5. **Oral Interpretation** Review with students the Speaking and Listening Workshop on pp. 252–253 before they begin the activity. Make sure students understand that there are two speakers in the poem, the narrator and the Statue of Liberty herself. Be sure groups give each other feedback on their performances.

RESPONDING TO THE ART

Ralph Fasanella (1914–1997), the fourth of six children of Italian immigrants, spent most of his life in New York City. A self-taught painter, he created large, detailed canvases in a primitive style that depicted crowded urban landscapes.

Activity. Ask students to describe as exactly as they can what they see happening in this detail of the painting. Does the painting seem to tell a story? What do the details tell you about the lifestyle of these people? Then, have students compare this scene with the photograph by Jacob Riis on p. 641.

Making the Connections

Connecting to the Theme: "We Shall Overcome: American Struggles and Dreams"

The millions of immigrants who came to America during this period were determined to overcome the hardships and poverty in their native lands. They dreamed of a better life in America, the land of freedom and opportunity. To achieve that dream, they struggled through a difficult ocean voyage to get here. Many then contended with wretched living conditions in tenement slums and struggled to learn a new language and new customs. Their experiences were in many ways like those of more recent immigrants from Asia and Latin America, as described in "Coming to America," at the end of this collection. "Coming to America" and its companion Connections, Neil Diamond's song, "America," make an excellent pairing with this photo essay.

Objectives

1. Read and interpret the autobiographical excerpt
2. Recognize elements of autobiography
3. Make generalizations
4. Express understanding through writing or art
5. Avoid double negatives
6. Understand and use new words

Skills

Literary
- Recognize elements of autobiography

Reading
- Make generalizations

Writing
- Collect ideas for a problem solution
- Write a letter
- Write a memo listing items for a time capsule

Grammar/Language
- Avoid double negatives

Vocabulary
- Understand and use new words

Art
- Create a diorama

Visual/Representing
- Speculate about the usefulness of a painting (ATE)
- Speculate about the meaning of symbols in art (ATE)

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

Camp Harmony

Make the Connection

Camp Harmony

What might a place called Camp Harmony be like? Why might people go there?

Quickwrite

Look at the paintings on pages 647, 648, and 650. Freewrite in response to one of them. You might use this starter:

- The first thing I noticed about this painting was . . .

Elements of Literature

Autobiography

Today, many Americans know little about the internment of Japanese Americans during World War II, but for Monica Sone and thousands of others, internment was a painful reality. "Camp Harmony," an excerpt from Sone's **autobiography,** *Nisei Daughter,* vividly describes the day her family arrived at a camp.

An **autobiography** is a writer's account of his or her own life.

For more on Autobiography, see pages 656–657 and the Handbook of Literary Terms.

Reading Skills and Strategies

Making Generalizations: Putting It All Together

A **generalization** is a broad statement based on several particular situations. When you make a generalization, you combine evidence in a text with what you already know to make a broad, universal statement about some topic. For example, after you have read about Monica Sone's specific experiences, you might want to make a generalization about the treatment of Japanese Americans during World War II.

Background

Literature and Social Studies

In 1942, thousands of Japanese Americans living on the West Coast received notices requiring them to leave their homes and go to internment (prison) camps. They had committed no crime, but the United States had gone to war with Japan. Executive Order 9066 made it legal for the government to confine Americans of Japanese descent in these camps.

Many of those evacuated were nisei (nē′sā′), second-generation Japanese Americans. Although they were native-born U.S. citizens, the nisei were taken to the camps along with their immigrant parents, the issei (ē′sā′), who at the time were barred from citizenship by law. Ironically, many of the evacuated families had sons or brothers serving with the U.S. Army in the war overseas.

Most of the 120,000 Japanese Americans detained spent three years behind barbed wire. Released in 1945, at the end of World War II, they returned home to find their property stolen and their livelihoods gone. They had to wait more than forty years for an apology and compensation from the U.S. government.

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Preteaching Vocabulary

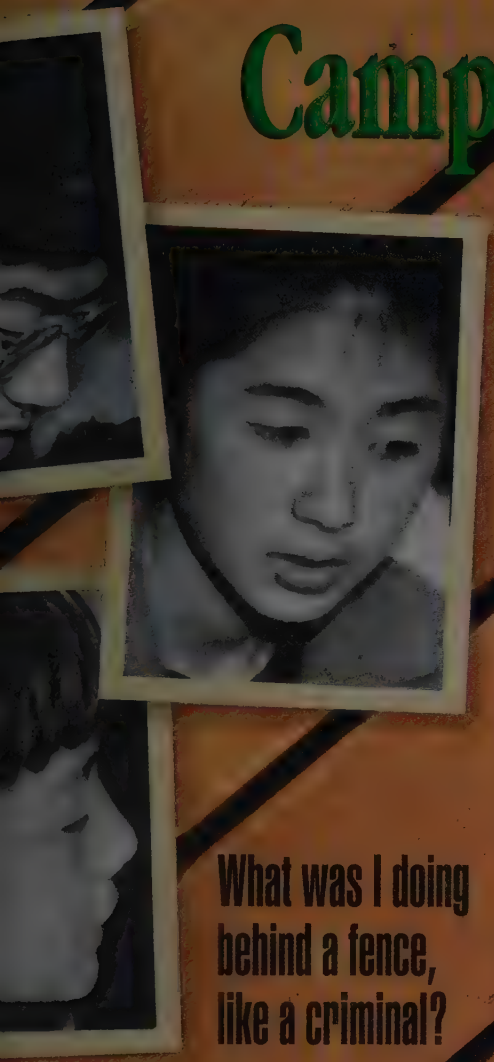
Words to Own

Ask students to read the definitions of the Words to Own listed at the bottom of pp. 646, 649, and 650. Then, have them match each Word to Own with its synonym. Point out that two of the Words to Own are synonyms and will therefore have the same answer.

1. palled	[g]	a. mixture
2. tersely	[d]	b. fastened
3. glutinous	[h]	c. lengthened
4. elongated	[c]	d. briefly
5. laconically	[d]	e. distressing
6. breach	[i]	f. watch
7. medley	[a]	g. became boring
8. riveted	[b]	h. sticky
9. harrowing	[e]	i. opening
10. vigil	[f]	

Camp Harmony

from **Nisei Daughter**



What was I doing behind a fence, like a criminal?

Monica Sone

When our bus turned a corner and we no longer had to smile and wave, we settled back gravely in our seats. Everyone was quiet except for a chattering group of university students, who soon started singing college songs. A few people turned and glared at them, which only served to increase the volume of their singing. Then suddenly a baby's sharp cry rose indignantly above the hubbub. The singing stopped immediately, followed by a guilty silence. Three seats behind us, a young mother held a wailing red-faced infant in her arms, bouncing it up and down. Its angry little face emerged from multiple layers of kimonos, sweaters, and blankets, and it, too, wore the white pasteboard tag[1] pinned to its blanket. A

1. white pasteboard tag: All Japanese American families registering for evacuation were given numbered tags to wear and to attach to their luggage. Monica's family became family #10710.

Summary

As this autobiographical excerpt begins, young Monica Sone and her family are on a bus bound for an internment camp in Puyallup, Washington. The passengers are both anxious and curious about their destination but no one is prepared for the ironically named Camp Harmony. Sone describes it as "an oversized chicken farm" consisting of barracks on a fairground. The primitiveness and discomfort of her family's one-room dwelling—cots, wood stove, leaking roof—are alleviated only by her parents' resourceful optimism. During her miserable first night at Camp Harmony, Sone's anger at the government's treatment of Japanese Americans solidifies.

Resources

Listening

Audio CD Library

A recording of this autobiographical excerpt is included in the *Audio CD Library:*

- Disc 14, Track 6

A Elements of Literature

Autobiography

? What point of view does the writer use here? [The writer is writing in the first person, using the first-person plural pronouns *our* and *we*.]

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 112
- *Graphic Organizers for Active Reading*, p. 44
- *Words to Own*, p. 24
- *Spelling and Decoding*, Worksheet, p. 28
- *Audio CD Library*
 Disc 14, Tracks 6, 7

Elements of Literature

- *Literary Elements*
 Transparency 10
 Worksheet, p. 31

Writing and Language

- *Daily Oral Grammar*
 Transparency 37
- *Grammar and Language Links*
 Worksheet, p. 55
- *Language Workshop CD-ROM*

Assessment

- *Formal Assessment*, p. 126
- *Portfolio Management System*, p. 182
- *Standardized Test Preparation*, pp. 96, 98
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-8)

young man stammered out an apology as the mother gave him a wrathful look. She hunted frantically for a bottle of milk in a shopping bag, and we all relaxed when she had found it.

We sped out of the city southward along beautiful stretches of farmland, with dark, newly turned soil. In the beginning we devoured every bit of scenery which flashed past our window and admired the massive-muscled workhorses plodding along the edge of the highway, the rich burnished copper color of a browsing herd of cattle, the vivid spring green of the pastures, but eventually the sameness of the country landscape palled on us. We tried to sleep to escape from the restless anxiety which kept bobbing up to the surface of our minds. I awoke with a start when the bus filled with excited buzzing. A small group of straw-hatted Japanese farmers stood by the highway, waving at us. I felt a sudden warmth toward them, then a twinge of pity. They would be joining us soon.

About noon we crept into a small town. Someone said, "Looks like Puyallup, all right." Parents of small children babbled excitedly, "Stand up quickly and look over there. See all the chick-chicks and fat little piggies?" One little city boy stared hard at the hogs and said tersely, "They're bachi—dirty!"

Our bus idled a moment at the traffic signal, and we noticed at the left of us an entire block filled with neat rows of low shacks, resembling chicken houses. Someone commented on it with awe, "Just look at those chicken houses. They sure go in for poultry in a big way here." Slowly the bus made a left turn, drove through a wire-fence gate, and to our dismay, we were inside the oversized chicken farm. The bus driver opened the door, the guard stepped out and stationed himself at the door again. Jim, the young man who had shepherded us into the buses, popped his head inside and sang out, "OK, folks, all off at Yokohama, Puyallup."

We stumbled out, stunned, dragging our bundles after us. It must have rained hard the night before in Puyallup, for we sank ankle deep into gray, glutinous mud. The receptionist, a white man, instructed us courteously, "Now, folks, please stay together as family units and line up. You'll be assigned your apartment."

We were standing in Area A, the mammoth parking lot of the state fairgrounds. There were three other separate areas, B, C, and D, all built on the fairgrounds proper, near the baseball field and the racetracks. This camp of army barracks was hopefully called Camp Harmony.

We were assigned to apartment 2-I-A, right across from the bachelor quarters. The apartments resembled elongated, low stables about two blocks long. Our home was one room, about eighteen by twenty feet, the size of a living room. There was one small window in the wall opposite the one door. It was bare except for a small, tinny wood-burning stove crouching in the center. The flooring consisted of two-by-fours laid directly on the earth, and dandelions were already pushing their way up through the cracks. Mother was delighted when she saw their shaggy yellow heads. "Don't anyone pick them. I'm going to cultivate them."

Father snorted, "Cultivate them! If we don't watch out, those things will be growing out of our hair."

Just then Henry stomped inside, bringing the rest of our baggage. "What's all the excitement about?"

Sumi replied laconically, "Dandelions."

WORDS TO OWN

palled (pôld) *v.*: became boring.
tersely (tûrs'lē) *adv.*: briefly and clearly; without unnecessary words.
glutinous (glōōt''n·əs) *adj.*: sticky; gluey.
elongated (ē·lôŋ'gāt'id) *v.* used as *adj.*: lengthened; extended.
laconically (lə·kän'ik·lē) *adv.*: with few words. *Laconically* and *tersely* are synonyms.

A Elements of Literature
Autobiography
? In an autobiography, the author may describe changes that occur in himself or herself and in other people. What change does Sone describe in herself and the other passengers? [Possible response: They shift from being interested in what they see to being anxious and preoccupied with their own situation.]

B Reading Skills and Strategies
Making Generalizations
? Using the details in this passage and what you already know, what generalization can you make about how the Japanese Americans will be treated at Puyallup? [Possible response: They will live in primitive conditions and will be treated like prisoners.]

C Elements of Literature
Setting
? What overall impression of the setting does Sone present here, and what details contribute to this impression? [Possible response: an impression of cramped, primitive living conditions. Details—the family's sharing one room, which resembles a stable; the single window; the bareness of the room; the wooden planks laid directly on the dirt; the dandelions sprouting through.]

D Elements of Literature
Characterization
? On the basis of her comment about the dandelions, what kind of person does Sone's mother seem to be? [Possible answer: a positive, optimistic person who tries to see good wherever she can.]

Reaching All Students

Struggling Readers
Making Generalizations was introduced on p. 644. For a lesson directly tied to this selection that teaches students to make generalizations by using a strategy called Sketch to Stretch, see the *Reading Skills and Strategies* binder:
- Selection Skill Lesson, p. 112

English Language Learners
Encourage students to pause after every two or three paragraphs to summarize the events. You may want to have students work in pairs to compare and revise their summaries. For strategies for engaging English language learners with the literature, see
- *Lesson Plans Including Strategies for English-Language Learners*

Advanced Learners
Some students may want to research historic events leading up to the issuing of Executive Order 9066 and present a report to the class.



Japanese-American History Archives.

Topaz, August 1943 (1943) by Suiko Mikami. Watercolor.

Henry tore off a fistful. Mother scolded, "Arra! Arra! Stop that. They're the only beautiful things around here. We could have a garden right in here."

"Are you joking, Mama?"

I chided Henry, "Of course she's not. After all, she has to have some inspiration to write poems, you know, with all the 'nari keri's.'[2] I can think of a poem myself right now:

> Oh, Dandelion, Dandelion,
> Despised and uprooted by all,
> Dance and bob your golden heads
> For you've finally found your home
> With your yellow fellows, nari keri, amen!"

Henry said, thrusting the dandelions in Mother's black hair, "I think you can do ten times better than that, Mama."

Sumi reclined on her sea bag[3] and fretted, "Where do we sleep? Not on the floor, I hope."

"Stop worrying," Henry replied disgustedly.

Mother and Father wandered out to see what the other folks were doing and they found people wandering in the mud, wondering what other folks were doing. Mother returned shortly, her face lit up in an ecstatic smile, "We're in luck. The latrine is right nearby. We won't have to walk blocks."

We laughed, marveling at Mother who could

2. nari keri's: *Nari keri* (nä·rē ke·rē) is a phrase used to end many Japanese poems. It is meant to convey wonder and awe.

3. sea bag: large canvas bag like the ones sailors use to carry their personal belongings. Each person was allowed to bring only one sea bag of bedding and two suitcases of clothing to the internment camps.

RESPONDING TO THE ART

After graduating from high school in his native Japan, **Suiko (Charles) Mikami** (1901–) moved to Seattle, Washington, where he worked as an art instructor and truck driver. During World War II, he and his family were interned at the Tule Lake and Topaz camps. To occupy his time, Mikami played sports, taught Japanese brush painting, and painted nearly three hundred pictures. Denied the use of a camera, he said that he recorded all the details of camp life "just the same as if I took [pictures] with a camera." The Japanese government later gave Mikami an award for his contribution to Japanese American culture. His adopted country belatedly honored him by hanging his paintings in a San Francisco bank's Japanese American History Room.

Activity. Ask students to discuss why it might have been important for Mikami to accurately record life in the internment camps. What details do they see in this painting? [Accurate details could serve as a historical record in the absence of photographs. Details include the sparse landscape, dirt, puddles, and spartan cabins.]

Elements of Literature

Metaphor

? How does the writer suggest that the dandelions in the poem are similar to the Japanese Americans in the camp? [Possible response: Both the weeds and the people struggle along in poor conditions, doing the best they can. Both are treated as outcasts.]

Getting Students Involved

Cooperative Learning

News Conference. After students have finished reading the selection, assign a group of five to role-play the major characters—Monica, Mother, Father, Henry, and the block leader. Encourage the students playing the characters to reread the text carefully. Establish a second group to act as news reporters, and direct them to brainstorm a series of questions to ask the characters. Then, tell the students playing the reporters to direct their questions at various characters. The questions can focus on experiences in the camp but should also elicit the characters' feelings about the overall internment process.

Assessing Learning

Observation Assessment Groups

Key: A = Always S = Sometimes
R = Rarely N = Never

Criteria	Rating
Is willing to reevaluate first thoughts	
Helps others shape interpretations through text references	
Applies ideas from literature to real life	

Responding to the Art

Born in Japan, **Kango Takamura** (1895–1990) became interested in the new motion picture industry as a young man and moved from Hawaii to California during the 1920s. While he was working at a Hollywood film studio, the FBI sent Takamura and his family to the internment camp at Manzanar. There Takamura helped build a museum and taught children how to sketch. Although the people in the camp had lost their freedom, they held onto the creative spirit, Takamura recalled: "Everyone was writing songs and learning how to paint and studying and writing poems." After the war, Takamura returned to Hollywood as a photo retoucher. Not embittered by his internment experience, Takamura continued to tell visitors he enjoyed his life in America.

Activity. Ask students to contrast this painting with the work of Suiko Mikami on the previous page. What different aspects of the internment experience does each show? [Possible answer: Mikami's painting focuses on the bleakness and primitiveness of the camp, while Takamura more positively emphasizes the people, community spirit, and daily activities of life.]



Department of Special Collections, Charles E. Young Research Library, UCLA

Progress After One Year, the Mess Hall Line (1943) by Kango Takamura. Watercolor.

be so poetic and yet so practical. Father came back, bent double like a woodcutter in a fairy tale, with stacks of scrap lumber over his shoulder. His coat and trouser pockets bulged with nails. Father dumped his loot in a corner and explained, "There was a pile of wood left by the carpenters and hundreds of nails scattered loose. Everybody was picking them up, and I hustled right in with them. Now maybe we can live in style, with tables and chairs."

The block leader knocked at our door and announced lunchtime. He instructed us to take our meal at the nearest mess hall. As I untied my sea bag to get out my pie plate, tin cup, spoon, and fork, I realized I was hungry. At the mess hall we found a long line of people. Children darted in and out of the line, skiing in the slithery mud. The young stood impatiently on one foot, then the other, and scowled, "The food had better be good after all this wait." But the issei stood quietly, arms folded, saying very little. A light drizzle began to fall, coating bare black heads with tiny sparkling raindrops. The chow line inched forward.

Lunch consisted of two canned sausages, one lob of boiled potato, and a slab of bread. Our family had to split up, for the hall was too crowded for us to sit together. I wandered up and down the aisles, back and forth along the crowded tables and benches, looking for a few inches to squeeze into. A small issei woman finished her meal, stood up, and hoisted her

A Reading Skills and Strategies

Making Generalizations

? What generalization about human nature can you make on the basis of the people's activity described here? [Possible answer: Some people will always try to make the best of their circumstances, no matter how bad.]

B Language Note

Diction

? What effect does the author create by her choice of words to describe the rain? [Possible answers: While rain sometimes creates a dreary or scary atmosphere, here the author, like her mother, finds beauty. Her description of the sparkle of the drops on the people's heads creates a beautiful image in an otherwise dreary scene.]

Crossing the Curriculum

History

To help students put the topic of Japanese internment in historical context, encourage them to work alone or in small groups to research the issue and to create a time line of major events involving the internment camps—from their establishment, through appeals for a government apology, to the resolution of the situation. Ask students to copy their finished time lines onto poster board and to add graphics. Display their work in the classroom.

Art

Refer students to sources such as photography books to help them become familiar with the floral art *ikebana*. Invite a guest demonstrator to explain this Japanese art form.

legs modestly over the bench, leaving a space for one. Even as I thrust myself into the breach, the space had shrunk to two inches, but I worked myself into it. My dinner companion, hooked just inside my right elbow, was a bald-headed, gruff-looking issei man who seemed to resent nestling at mealtime. Under my left elbow was a tiny, mud-spattered girl. With busy, runny nose, she was belaboring her sausages, tearing them into shreds and mixing them into the potato gruel which she had made with water. I choked my food down.

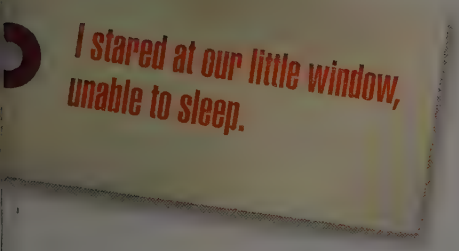
We cheered loudly when trucks rolled by, distributing canvas army cots for the young and hardy, and steel cots for the older folks. Henry directed the arrangement of the cots. Father and Mother were to occupy the corner nearest the wood stove. In the other corner, Henry arranged two cots in an L shape and announced that this was the combination living room–bedroom area, to be occupied by Sumi and myself. He fixed a male den for himself in the corner nearest the door. If I had had my way, I would have arranged everyone's cots in one neat row, as in Father's hotel dormitory.

We felt fortunate to be assigned to a room at the end of the barracks, because we had just one neighbor to worry about. The partition wall separating the rooms was only seven feet high, with an opening of four feet at the top, so at night, Mrs. Funai next door could tell when Sumi was still sitting up in bed in the dark, putting her hair up. "Mah, Sumi-chan," Mrs. Funai would say through the plank wall, "are you curling your hair tonight, again? Do you put it up every night?" Sumi would put her hands on her hips and glare defiantly at the wall.

The block monitor, an impressive nisei who looked like a star tackle, with his crouching walk, came around the first night to tell us that we must all be inside our room by nine o'clock every night. At ten o'clock, he rapped at the door again, yelling, "Lights out!" and Mother rushed to turn the light off not a second later.

Throughout the barracks, there was a medley of creaking cots, whimpering infants, and explosive night coughs. Our attention was riveted on the intense little wood stove, which glowed so violently I feared it would melt right down to the floor. We soon learned that this condition lasted for only a short time, after which it suddenly turned into a deep freeze. Henry and Father took turns at the stove to produce the harrowing blast which all but singed our army blankets but did not penetrate through them. As it grew quieter in the barracks, I could hear the light patter of rain. Soon I felt the *splat! splat!* of raindrops digging holes into my face. The dampness on my pillow spread like a mortal bleeding, and I finally had to get out and haul my cot toward the center of the room. In a short while, Henry was up. "I've got multiple leaks, too. Have to complain to the landlord first thing in the morning."

All through the night I heard people getting up, dragging cots around. I stared at our little window, unable to sleep. I was glad Mother had put up a makeshift curtain on the window, for I noticed a powerful beam of light



WORDS TO OWN

breach (brēch) *n.*: opening. *Breach* usually refers to a breakthrough in a wall or in a line of defense.
medley (med′lē) *n.*: jumble; mixture of dissimilar things.
riveted (riv′it·id) *v.*: fastened or held firmly, as if by rivets (metal bolts or pins).
harrowing (har′ō·iŋ) *v.* used as *adj.*: distressing.

C Critical Thinking
Analyzing Details

? How does the author convey the unappealing aspects of her meal? [Students should consider the negative connotations of the nouns, verbs, and adjectives in details such as the crowded bench, the child's dirtiness and runny nose, and the child's mashing up the sausages.]

D Critical Thinking
Drawing Conclusions

? What is Henry trying to do by arranging the room as he does? [Possible answers: He is trying to create order out of the chaos of the situation. He is attempting to establish some privacy for each person in a world where there is little. He is making the scene as personal and homey as he can.]

E Elements of Literature
Imagery

? What senses do the descriptions in this section appeal to? [Primarily hearing and touch; also sight.] **What impression do the auditory images convey?** [Possible answers: The camp lacks privacy; its background music is formed from the neighbors' night noises.]

Taking a Second Look

Review: Comparing/Contrasting

Remind students that *comparing*, strictly speaking, means "looking for similarities," while *contrasting* means "looking for differences." In "Camp Harmony," Monica Sone provides many opportunities to compare and contrast reactions of people to their situation.

Activities

1. **Compare and contrast the behavior of the college-age students and the adults on the bus ride to Puyallup.** [Both wave and smile at first, both feel anxious; later the students sing songs, the adults remain silent.]
2. **How does Henry's approach to arranging the cots contrast with Monica's idea for doing so?** [He arranges the cots around the room, creating small personal areas; Monica would have arranged the cots all in a row.]
3. **On p. 650, how does the author contrast her situation to that of her parents?** [She is not a citizen of Japan, but her parents are.]
4. **On p. 650, how does the author contrast her parents with Japanese nationals?** [They are more alien because, unlike the nationals, they do not have ties to Japan.]
5. **On p. 650, how does the author compare her parents to other Americans?** [Both pay taxes to the United States government.]

Responding to the Art

Masao Mori (1895– ?) discovered different outlets for his artistic impulses all through his life. As a young man, he found artistry in flowers, running a florist shop in California. When he was taken to the internment camp at Topaz during World War II, Mori was made the chief cook for 350 people. Although he knew nothing about cooking, he did his best, realizing that dinner was one of the few things people in the camp looked forward to each day. Away from his pots and pans, Mori completed many sketches of camp life. When he returned to his home, he put away his sketchbook and began cultivating bonsai trees, planting thousands in his back yard, for, as he said, "Bonsai is art, too."

Activity. Doors and windows are popular motifs in art. Ask what the open door in this painting may have symbolized to the artist. [Possible answer: escape, freedom.]



Courtesy James M. Mori.

Topaz Through the Door (1943) by Masao Mori. Watercolor.

sweeping across it every few seconds. The lights came from high towers placed around the camp, where guards with tommy guns kept a twenty-four-hour vigil. I remembered the wire fence encircling us, and a knot of anger tightened in my breast. What was I doing behind a fence, like a criminal? If there were accusations to be made, why hadn't I been given a fair trial? Maybe I wasn't considered an American anymore. My citizenship wasn't real, after all. Then what was I? I was certainly not a citizen of Japan, as my parents were. On second thought, even Father and Mother were more alien residents of the United States than Japanese nationals, for they had little tie with their mother country. In their twenty-five years in America, they had worked and paid their taxes to their adopted government as any other citizen.

Of one thing I was sure. The wire fence was real. I no longer had the right to walk out of it. It was because I had Japanese ancestors. It was also because some people had little faith in the ideas and ideals of democracy. They said that after all these were but words and could not possibly ensure loyalty. New laws and camps were surer devices. I finally buried my face in my pillow to wipe out burning thoughts and snatch what sleep I could.

Words to Own

vigil (vij'əl) *n.*: watch; act of staying awake to keep watch.

A Elements of Literature

Autobiography

? In an autobiography, the author may reveal his or her deepest feelings. What feelings does Sone reveal in this paragraph? [Possible answers: anger, bitterness, resentment, anxiety.]

B Reading Skills and Strategies

Making Generalizations

? Based on the selection as a whole, these comments in particular, and what you already know, what generalization can you make about how war affects people's attitudes and behavior toward one another? [Possible answers: War blinds people to the humanity of "the enemy"; war makes people prone to see threats in innocent people.]

Making the Connections

Connecting to the Theme: "We Shall Overcome: American Struggles and Dreams"

Ask students how Sone might connect her experiences at Camp Harmony with those of other Americans who have been victims of prejudice—American Indians, African Americans, Hispanics, and others. Remind students that the collection focuses on a dream that inspires struggle—struggle to make the dream a reality. Ask students what Sone's dream might be and how it compares with that expressed by the Grand Council Fire in "The First Americans."

Meet the Writer

"I Wanted to Tell Our Story"

Monica Sone (1919–) was born in Seattle, Washington. This is her explanation of how she came to write *Nisei Daughter:*

"In the spring of 1942, shortly after Pearl Harbor [site of a U.S. naval base bombed by Japan], I was forced to leave my home in Seattle under U.S. Army orders. I was sent away to a prison camp built inside a state fairground in Puyallup, Washington. This camp, for some strange reason, was called Camp Harmony.

While incarcerated there, I wrote letters to my friend Betty McDonald [a well-known children's author], describing our living conditions, which were mind-boggling to me. I had gone from a fairly normal life to being herded into a camp with thousands of others, surrounded with barbed wire and armed guards. This occurred even though we were Americans and we had not been charged with any crime.

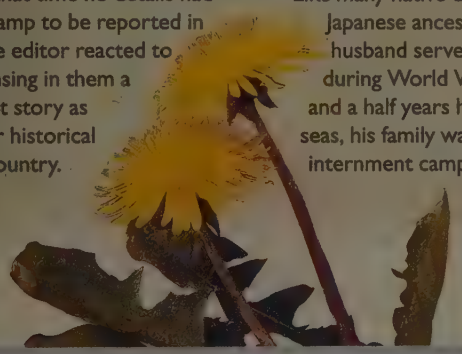
Betty had apparently preserved all of my letters. One day she showed the packet of letters to an editor from Little, Brown and Co. He immediately became interested in my camp experiences, especially since at that time no details had come out of camp to be reported in the media. The editor reacted to my letters, sensing in them a human-interest story as well as a major historical event in our country.



Monica Sone with her granddaughter.

The editor contacted me and inquired if I would be interested in expanding on my letters and writing a book. I was eager to do so. This was because after I eventually left camp and moved to the eastern part of the country, I discovered that the general public knew nothing about our evacuation and imprisonment of tens of thousands of Americans. I wanted to tell our story."

Like many native-born Americans of Japanese ancestry, Sone's future husband served in the U.S. Army during World War II. During the four and a half years he spent fighting overseas, his family was imprisoned in an internment camp in Poston, Arizona.



Browsing in the Files

About the Author. Monica Sone's autobiography, *Nisei Daughter,* is much more than a tale of internment camps. As the title suggests, it is the saga of a person who is part of two worlds. On the one hand, she is bound by blood to the Japanese heritage of her parents: Her father arrived in the United States in 1904 after studying law in Japan; her mother was the daughter of a Japanese Congregationalist minister. On the other hand, Sone is also a native-born American. She concludes her book by reconciling the two parts that make up her identity: ". . . I felt more like a whole person instead of a sadly split personality. The Japanese and the American parts of me were now blended into one."

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 126

Test Generator

- Selection Test

Elements of Literature

For additional instruction on nonfiction, see *Literary Elements:*

- Transparency 10
- Worksheet, p. 31

Assessing Learning

Check Test: Short Answers

1. **Where is the opening scene set?** [on a bus]
2. **Why are the Japanese Americans being relocated to internment camps?** [to prevent them from aiding the Japanese in the war against the United States]
3. **What was this particular camp previously?** [It was the state fairground.]
4. **What prevents the Japanese Americans from leaving the camp?** [Armed guards and fences prevent them from leaving.]

Standardized Test Preparation

For practice with standardized test format specific to this selection see

- *Standardized Test Preparation,* pp. 96, 98

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 37

Connections

In this poem in letter format, a fourteen-year-old Japanese American girl responds to Executive Order 9066, which ordered Japanese Americans to report to internment camps. The speaker stresses that she is an American; she says that her best friend, Denise, is white. Although Denise is now accusing her of starting a war, she gives Denise a gift of tomato seeds to remind her of their friendship.

A Elements of Literature

Irony

? What is ironic about the tone of these lines? [Possible response: The narrator suggests that she is willing to go to the camps, almost as if she's going to a party. In fact, she is probably not eager to go but has no choice.]

B Critical Thinking

Speculating

? Why do you think the narrator includes this information about herself? [Possible response: She may be trying to show that she is not someone who should be interned, because she is just like any other American girl.]

C Reading Skills and Strategies

Making Inferences

? Why does Denise say this? [Possible responses: She is probably repeating comments she has heard at home or elsewhere; she may be confused and frightened about what is going on.]

D Elements of Literature

Symbol

? What might the tomato seeds represent? [Possible answers: They might represent the girls' friendship or hope for a better future. Maybe they are a reminder that life goes on.]

Connections A POEM

In Response to Executive Order 9066:

All Americans of Japanese Descent Must Report to Relocation Centers

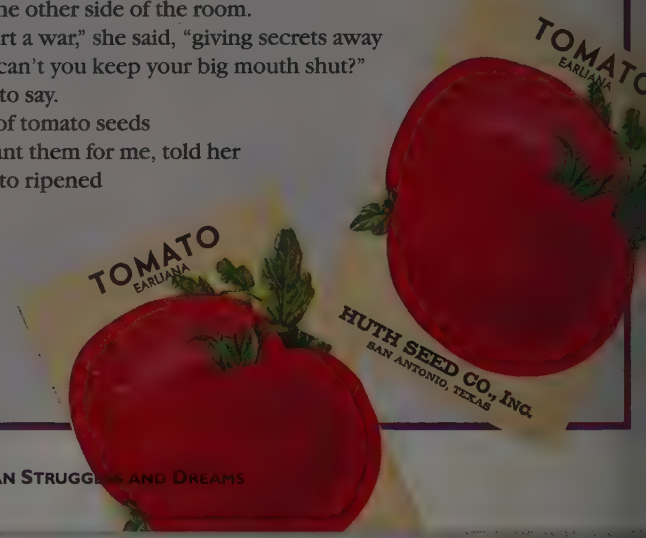
Dwight Okita



Dear Sirs:
Of course I'll come. I've packed my galoshes
A and three packets of tomato seeds. Denise calls them
"love apples." My father says where we're going
they won't grow.

I am a fourteen-year-old girl with bad spelling
B and a messy room. If it helps any, I will tell you
I have always felt funny using chopsticks
and my favorite food is hot dogs.
My best friend is a white girl named Denise—
we look at boys together. She sat in front of me
all through grade school because of our names:
O'Connor, Ozawa. I know the back of Denise's head very well.
I tell her she's going bald. She tells me I copy on tests.
We're best friends.

I saw Denise today in Geography class.
She was sitting on the other side of the room.
C "You're trying to start a war," she said, "giving secrets away
to the Enemy. Why can't you keep your big mouth shut?"
I didn't know what to say.
I gave her a packet of tomato seeds
D and asked her to plant them for me, told her
when the first tomato ripened
she'd miss me.



Connecting Across Texts

Connecting with "Camp Harmony"

Ask students how the young first-person narrator in Okita's poem might react to her first day in an internment camp, based on what they learned in "Camp Harmony." Remind them that Okita's character is only fourteen—younger than Sone, who is in her early twenties when she goes to Camp Harmony. Would the younger girl be diverted by the novel experiences of the trip and the camp, or would she be upset and angry throughout? Encourage students who have read *The Diary of Anne Frank* (Collection Five) to compare and contrast all three young women.

MAKING MEANINGS

First Thoughts

[respond] 1. Discuss your reactions to the autobiography and the poem (see ***Connections*** on page 652). If you like, use one or two of the starters below.

- I realized . . .
- I began to think of . . .
- I felt . . .
- If the writer were here, I would say/ask . . .

Reading Check

Imagine that you are the editor who first reads "Camp Harmony" (see page 651). Write a one-paragraph **summary** for your boss, who doesn't have time to read every manuscript submitted. Be sure to include a sentence or two explaining why you think Monica Sone's autobiography should be published.

Shaping Interpretations

[evaluate] 2. Sone says her camp "was hopefully called Camp Harmony" (see page 646). Do you think the name is appropriate? Support your opinion with evidence from the text.

[generalize] 3. Find several details that describe what conditions were like in Sone's camp. Using these details, make a **generalization** about the Japanese American internment camps.

[connect] 4. Describe the attitudes of the people who were evacuated. Do you think you would respond the same way if you were in their situation? Why or why not?

[interpret] 5. The paintings shown on pages 647, 648, and 650 were made by Japanese Americans living in internment camps during World War II. Choose one and explain how it reminds you of, or seems different from, what you read in "Camp Harmony" or "In Response to Executive Order 9066" (see ***Connections*** on page 652). You may want to reread your Quickwrite before you respond.

Extending the Text

[analyze] 6. Find two details in Sone's description of Camp Harmony that would be unlikely to appear in an encyclopedia entry about the internment camps. What information might the encyclopedia include that Sone's **autobiography** doesn't?

Challenging the Text

and evaluate] 7. Sone says that she was imprisoned "because some people had little faith in the ideas and ideals of democracy" (page 650). What does she mean? Is she stating a **fact** or an **opinion**? Do you agree or disagree with her statement? Explain.

Reading Check

Summaries should contain the main ideas. (See p. T645 for a brief summary.) Reasons for publication may include that the manuscript examines human strength under stress; it also shows how panic and emotions can dominate clear thinking and fairness in times of war.

Challenging the Text

7. Sone may mean that although Americans speak of freedom and equality for all people, the fear and anger they felt after the attack on Pearl Harbor made them forget their beliefs or feel that they should exchange them for security. Her statement is an opinion, but one based on all the evidence presented in the excerpt up to this point.

MAKING MEANINGS

First Thoughts

1. Possible responses: I realized how fragile democracy is. I began to think of how I would have reacted to losing my rights as a citizen. I felt embarrassed about the government's behavior. If the writer were here, I would say, "I'm proud of you for surviving your struggle."

Shaping Interpretations

2. The name of the camp is ironic. Evidence that the camp lacks harmony: people are tagged, feel anxious, and live regimented lives over which they have little control; the camp exists because of the war, the ultimate lack of harmony between two groups of people.
3. The tiny, sparsely furnished quarters look like chicken coops; weeds grow through the floors, which are boards laid on dirt; the roof leaks; unappetizing food is served in a crowded mess hall. In general, it seems that living conditions were primitive and that the internment camps were planned with no time to consider people's comfort or humanity.
4. Most of the older people seem quiet and are perhaps frightened; Sone's mother seems optimistic. The younger people are coping with the situation by being noisy and complaining. Students may feel that they would be angry or frightened.
5. Possible answers: Mikami's painting (p. 647) corresponds to the view of the barracks as bleak and primitive. Takamura's painting (p. 648) emphasizes the human interaction in the camp in somewhat more positive terms than Sone's writing and may fit the speaker in Okita's poem. Mori's painting (p. 650) may express an inner longing for freedom, which the internees must have felt.

Extending the Text

6. None of the personal anecdotes would appear in an encyclopedia, nor would the direct and implied descriptions of the internees' feelings. An encyclopedia would not give us Sone's accounts of her own feelings of alienation, confusion, and anger. An encyclopedia would be more likely to include factual information on exact numbers of internees and locations of various camps.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 182 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Remind students to save their work. They may want to use it as prewriting for the Writer's Workshop on pp. 696–700.
2. **Supporting an Opinion** Make a copy of the Constitution available, since students may want to cite specific amendments. The Fourth Amendment guarantees protection from unreasonable search and seizure; the Fifth Amendment deals with due process; the Sixth Amendment covers a speedy public trial and guarantees the accused the right to face the accuser.
3. **Critical Thinking/Learning for Life** Have students work in small groups to brainstorm what the teenagers might have put into the capsule, along with a reason for the inclusion of each item.
4. **Art** Make available materials such as shoe boxes, toothpicks, fabric, and other items students can use to construct their dioramas.

CHOICES: Building Your Portfolio

Writer's Notebook



1. Collecting Ideas for a Problem Solution

With a partner, list examples of conflicts or misunderstandings between different groups of people in your school or community. Then, brainstorm ways to help the people in the groups get to know each other better and create greater tolerance.

Set up a "buddy system"—have students with one kind of skill or talent (such as in sports, math, or art) tutor or coach other students. Everyone would be a teacher of one thing and a learner of something else.

Supporting an Opinion

2. Persuading FDR

Pretend you are Sone or the speaker of "In Response to Executive Order 9066" (see ***Connections*** on page 652). Write a letter to President Roosevelt to persuade him to cancel Executive Order 9066 and allow you and your family to go home. Use practical, moral, or legal arguments to make your case, supporting them with details from the text. (You may want to read the Fifth Amendment to the Constitution and refer to it in your argument.)

Critical Thinking/ Learning for Life

3. Time Capsule

You are a member of a present-day construction team working in Puyallup. One day your bulldozer uncovers a metal box with these words stenciled on it:

TIME CAPSULE
ASSEMBLED BY
THE TEENAGERS OF CAMP
HARMONY
1942

Write a **memo** to your supervisor, describing each item you find inside and explaining why you think it was included in the time capsule.

Art

4. Seeing the Setting

Create a **diorama** (three-dimensional model) of the family's room in the barracks or of the whole camp. If you can't find enough details in the text, you might invent some details or research the structure and living conditions of the internment camps.



GRAMMAR LINK MINI-LESSON

Avoiding Double Negatives

Language Handbook HELP

See Uses of Comparative and Superlative Forms, pages 767–768.

A **double negative** is the use of two negative words to express one negative idea. Avoid using double negatives in formal writing and speaking.

Listed below are some commonly used negative words.

barely	never	none	nothing
hardly	no	no one	nowhere
neither	nobody	not (-n't)	scarcely

NONSTANDARD The family's room didn't have no furniture.

STANDARD The family's room had no furniture.

STANDARD The family's room didn't have any furniture.

NONSTANDARD It was so crowded they couldn't hardly sit down.

STANDARD It was so crowded they could hardly sit down.

Technology HELP

See Language Workshop CD-ROM. *Key word entry: double negative.*

Try It Out

Proofread the following paragraph, correcting any double negatives.

Monica and her family couldn't hardly believe dandelions were growing through their floor. Nobody didn't like it when the rain came through the roof. Scarcely no one in the family slept the first night. Nowhere else they had lived was like this.

VOCABULARY HOW TO OWN A WORD

WORD BANK

palled
tersely
glutinous
elongated
laconically
breach
medley
riveted
harrowing
vigil

Hink Pink

A **hink pink** is a riddle with a short, rhyming answer.

EXAMPLE What do you call a transparent baseball? A clear sphere.

Match each hink pink with the best answer from the list on the right.

What do you call

1. linoleum whose pattern has palled on you? — *sticky Mickey*
2. an answer that was made tersely? — *awful waffle*
3. a cartoon mouse eating glutinous jam? — *short retort*
4. an elongated strip of leather? — *wind pinned*
5. a robber who speaks laconically? — *wrap gap*
6. a breach in the paper on a birthday present? — *long thong*
7. a medley of twigs? — *brief thief*
8. someone who's riveted by a tornado? — *watch botch*
9. a harrowing Belgian pancake? — *sticks mix*
10. a bungled vigil? — *boring flooring*

GRAMMAR LINK

Have pairs of students examine each other's writing, checking sentences that include such tricky words as *barely, hardly,* and *scarcely.* Then, direct the original writer to make any necessary revisions.

Try It Out

Students may find more than one way to correct double negative errors. [Sample revision: Monica and her family could hardly believe dandelions were growing through their floor. Nobody liked it when the rain came through the roof. Scarcely anyone in the family slept the first night. Nowhere else they had lived was like this.]

VOCABULARY

Answers

1. boring flooring
2. short retort
3. sticky Mickey
4. long thong
5. brief thief
6. wrap gap
7. sticks mix
8. wind pinned
9. awful waffle
10. watch botch

Resources

Grammar

- Grammar and Language Links, p. 55

Vocabulary

- Words to Own, p. 24

Spelling

For related instruction, see

- Spelling and Decoding, p. 28

Grammar Link Quick Check

Correct double negative errors in these sentences. Sample answers are shown.

1. **Didn't none of the families have no tables?** [Didn't any of the families have tables?]
2. **None of the families never had much privacy in the camp.** [The families never had much privacy in the camp.]
3. **The families felt no one had done nothing to deserve to be in the camp.** [The families felt no one had done anything to deserve to be in the camp.]
4. **There was barely nowhere to move.** [There was nowhere to move.]
5. **Hardly nobody was happy with the food.** [Hardly anybody was happy with the food.]

OBJECTIVES

1. Understand the relationship between nonfiction and fiction
2. Understand the difference between objective and subjective nonfiction
3. Learn about journals, letters, personal essays, biographies, autobiographies, and oral histories
4. Analyze a selection from the collection and identify its nonfiction elements

Resources

Elements of Literature

Nonfiction

For more instruction on nonfiction, see *Literary Elements:*

- Transparency 10

Assessment

Formal Assessment

- Literary Elements Test, p. 134

Elements of Literature

This feature explains the differences and similarities between nonfiction, or informational writing, and fiction. It describes kinds of audiences addressed by nonfiction—limited, specific, and general. It also discusses the difference between the objective, purely factual nonfiction found in most news stories, and the subjective, more personal nonfiction seen in newspaper columns and in autobiographies.

Mini-Lesson: Nonfiction

Ask students to review the material by listing the most prominent qualities of fiction in one column and the most prominent qualities of nonfiction in another.

Then, direct students to draw a "nonfiction tree" on another sheet of paper. The trunk, labeled "nonfiction," should split into a fork, with one large branch labeled "objective nonfiction," the other "subjective nonfiction." Next, tell students to show smaller branches growing out of the "subjective nonfiction" branch, one for each of the varieties of nonfiction discussed—diary (or journal), personal essay, autobiography, biography, and oral history.

Divide students into teams of three. Ask them to draw leaves on the various branches of their tree and to label each leaf with the title of a nonfiction work that one or more have read. End by allowing the teams to compare their trees.

Elements of Literature

NONFICTION: Just the Facts?

Fiction and Nonfiction: What's the Difference?

Would you find it odd if someone called a dog a noncat? or vegetables nondessert? It may seem just as odd to call a kind of writing nonfiction. However, that's the only name we have for it right now!

Sometimes it's hard to see the difference between fiction and nonfiction. Fiction is supposed to be made up, and nonfiction is supposed to be based on fact. Yet, **historical fiction** deals with real, historical events. Many fiction writers show their made-up characters mixing with historical figures. Likewise, nonfiction writers use many of the elements of fiction: characterization, suspense, descriptions of thoughts and feelings. In fact, some of the nonfiction narratives in this book may seem just like short stories to you.

An Audience of One?

Most fiction is written for a wide audience, but nonfiction is often aimed at a much narrower audience. Some nonfiction is written for an audience of only one. A **journal** (or **diary**), a daily record of the writer's experiences and thoughts, is often meant to be read only by the writer. **Letters** are usually addressed to one person. (**Letters to the editor** are an exception—they are published in newspapers or magazines.)

Diaries and historical letters are sometimes published and read by many people. An example is the diary kept by Anne Frank during her years in hiding from the Nazis.

A Writer on Fiction and Nonfiction

"Like most writers, I intermingle fact and fiction. . . . I have occasionally used an incident that actually happened as the germ, the starting point, or the climax of a short story."

—Ann Petry, author of "Harriet Tubman" (page 557)

Some nonfiction, such as articles in specialized magazines or journals, is written for a specific audience. The audience for nonfiction of this type can be extremely small. A paper written by an astronomer who studies a particular kind of star, for example, may be intended only for other astronomers studying the same kind of star. An article written for a magazine about fly-fishing would be geared to a specific audience that is into fly-fishing.

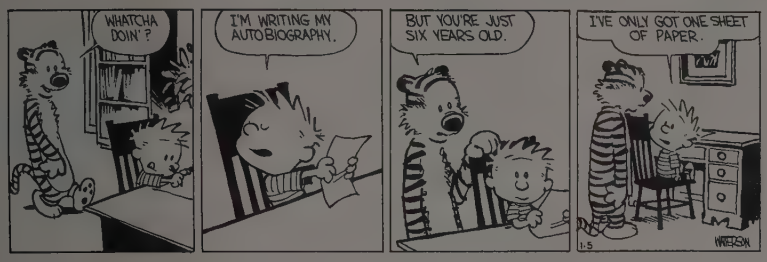
Nonfiction for Everyone

The nonfiction you're likely to see in a local bookstore or on a library shelf, on the other hand, is written so that most people can understand it. Writers of nonfiction for a general audience avoid **jargon** (special language used by people engaged in a particular activity or occupation) even when they write about specialized subjects such as psychology and medicine. Their goal is to make the information understandable and interesting to the average reader.

Reaching All Students

Struggling Readers

Pair students and have them find an example of the following types of selections in this book: fiction, historical fiction, autobiography, biography, and diary. Ask students to write the name of the selection, the author's name, the literary category (fiction, nonfiction, etc.), and one reason the selection fits the category they chose.



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Getting Personal: Subjective Nonfiction

Writing that presents facts without revealing the writer's feelings and opinions is said to be **objective.** Journalists who report on current events for newspapers usually write in an objective style. Their readers want the facts; they do not want to hear how the events affected the reporter. In newspaper editorials and some feature articles, the writing is **subjective:** The writer uses a personal tone and deliberately reveals opinions and feelings.

A popular kind of subjective nonfiction is the **personal essay.** Personal essays are usually short reflections on something that interests the writer. Books of humorous personal essays are often on the best-seller lists. For example, Bill Cosby writes humorous personal essays about kids and family life. Today even doctors and scientists write personal essays, combining personal anecdotes with facts about topics like sports injuries and warts. Richard Feynman wrote many popular personal essays about his "adventures" in science.

Telling Lives: Biography and Autobiography

Among the most popular forms of nonfiction today are biography and autobiography. In a **biography** the writer tells the story of someone else's life. In an **autobiography** the writer tells the story of his or her own life. Writers of autobiographies have the advantage of being very familiar with their subjects. When we read an autobiography, we hear about the subject's experiences, thoughts, and feelings from the person who knows them best. Biographies have their own advantage, though: They should provide more objective accounts of their subjects' lives.

Oral histories combine elements of biography and autobiography. Writers of oral histories conduct interviews, which they record (usually on tape) and then put into written form.

In all its many forms, nonfiction has lately achieved a surprising position: It is now more popular than fiction!

Applying the Element

Use "Camp Harmony" to review nonfiction. Ask the following questions:

1. Would you categorize "Camp Harmony" as objective or subjective nonfiction? Why? [subjective, because it is an autobiography that presents the author's personal point of view on the events she describes]
2. Is "Camp Harmony" directed at a limited or general audience? How do you know? [general audience; it gives explanations that a more knowledgeable audience would not need; it uses plain, accessible language rather than jargon; and it includes details likely to interest most people]
3. What facts does Sone include in her account of her experience at Camp Harmony? [Possible answers: reports of what people said; the layout of Camp Harmony; the dimensions of the family's living quarters; details such as the floor planks laid directly on the dirt, with dandelions sprouting through; eating utensils; arrangement of the cots.]
4. What subjective impressions and opinions does Sone include? [Possible answers: the changing moods of people on the bus; loaded descriptions such as "glutinous" and "harrowing"; bitter feelings at the end of the excerpt as she is trying to sleep.]

Using Students' Strengths

Interpersonal Learners

Ask students to write a journal entry based on an experience they have had. Then, ask them to fictionalize the experience as they would like it to have been.

Verbal Learners

Suggest a few general topics that students would enjoy reading about, or allow students to suggest general themes. Then, assign topics to small groups. Have students research a list of fiction and nonfiction books on their topic. Encourage them to ask the aid of the librarian. Post or publish their lists for class use.

Visual Learners

Have students create a graphic design that could be used to illustrate the examples of fiction and nonfiction discussed on these pages. Students might use the diagrams from various generic graphic organizers in the Transparency Package to spur ideas. Graphics can be developed into posters with captions and might be displayed in the classroom.

Objectives

1. Read and interpret the story
2. Analyze tone
3. Recognize the writer's perspective
4. Express understanding through writing, research/social studies, and comparing texts
5. Identify and use words from other languages
6. Understand and use new words

Skills

Literary
- Analyze tone

Reading
- Recognize the writer's perspective

Writing
- Collect ideas for a problem solution
- Write a persuasive petition
- Write a paragraph comparing texts

Grammar/Language
- Practice using words from other languages

Vocabulary
- Understand and use new words

Social Studies
- Conduct research on migrant workers

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Before You Read

THE CIRCUIT

Make the Connection

A Nation of Immigrants

The United States is often called a nation of immigrants because almost every family has roots in other parts of the world. Do you know any stories about the journey of an immigrant to the United States? If you like, share one of your stories with the class.

Quickwrite

Draw a line down the middle of a page in your notebook. On the left, list reasons why families come to the United States. On the right, list some of the difficulties you think they face.

Elements of Literature

Tone

As you read "The Circuit," think about the **tone** the narrator uses in describing his experiences. Is he sad? happy? angry? nostalgic? something else? What word would best describe his tone?

> **Tone** is the attitude a narrator or writer takes toward the characters and events of a literary work or the work's audience.
>
> *For more on Tone, see the Handbook of Literary Terms.*

Reading Skills and Strategies

What's the Writer's Perspective?

Perspective is a long word that simply means "viewpoint" or "position on a topic." If you say "See the situation from my perspective," you mean "Try to see things from my point of view." As you read "The Circuit," think about the writer's perspective on his subject—migrant farm workers in California. The first thing to remember is that Jimenez has based this fictional story on his own experiences as a child.

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LEO 8-8



Preteaching Vocabulary

Words to Own

After students read the definitions of the Words to Own listed at the bottom of pp. 660–662, use the following activity to reinforce vocabulary development.

- Review the concept of synonyms, and ask students to list at least two synonyms, other than the ones given in the textbook, for each of the Words to Own. Encourage them to use a dictionary or thesaurus. [Possible answers: **detect**—find, discern, notice, catch; **populated**—occupied, tenanted, peopled; **drone**—hum, buzz, thrum; **instinctively**—unconsciously, naturally, intuitively, viscerally.]



THE CIRCUIT

Cajas de cartón

Francisco Jiménez

I lay in bed thinking about how much I hated this move.

It was that time of year again. Ito, the strawberry sharecropper, did not smile. It was natural. The peak of the strawberry season was over, and the last few days the workers, most of them braceros,[1] were not picking as many boxes as they had during the months of June and July.

As the last days of August disappeared, so did the number of braceros. Sunday, only one—the best picker—came to work. I liked him. Sometimes we talked during A our half-hour lunch break. That is how I found out he was from Jalisco,[2] the same state in Mexico my family was from. That Sunday was the last time I saw him.

When the sun had tired and sunk behind the mountains, Ito signaled us that it was time to go home. "Ya esora,"[3] he yelled in his broken Spanish. Those were the words I waited for twelve hours a day, every day, seven days a week, week after week. And the thought of not hearing them again saddened me.

As we drove home, Papá did not say a word. With both hands on the wheel, he stared at the dirt road. My older brother, Roberto, was also silent. He leaned his head back and closed his eyes. Once in a while he cleared from his throat the dust that blew in from outside.

1. **braceros** (brä·ser'ôs): Mexican farm laborers brought into the United States for limited periods to harvest crops. *Bracero* comes from the Spanish word *brazo,* meaning "arm."
2. **Jalisco** (hä·lēs'kô).
3. **Ya esora** (yä äs·ô'rä): *Ya es hora,* Spanish for "It's time."

Summary

The "circuit" is the path followed by migrant workers from harvest to harvest. As the story opens, Panchito, the narrator, dreads his family's late-August move to the grapefields of Fresno, California. There they find work in the brutal heat, and Panchito and his older brother, Roberto, must hide when a school bus passes. Later, Panchito goes to school where a teacher tutors him in English and one day thrills the boy with an offer of trumpet lessons. Rushing home to tell his family the news, Panchito finds their belongings once again packed in cardboard boxes, ready for the next move.

Resources

Listening

Audio CD Library

An affecting recording of the story is included in the *Audio CD Library:*

- Disc 14, Track 8

A Reading Skills and Strategies

Writer's Perspective

? What clues about the narrator's feelings suggest the writer's perspective? [Possible answer: There are several clues to the narrator's sadness. ("It was that time of year again"; "That Sunday was the last time I saw him"; the thought of never hearing Ito's voice again saddens him.) We assume that the writer has the same sense of loss.]

Resources: Print and Media

Reading

- *Reading Skills and Strategies* Selection Skill Lesson, p. 165
- *Graphic Organizers for Active Reading,* p. 45
- *Words to Own,* p. 25
- *Spelling and Decoding* Worksheet, p. 29
- *Audio CD Library* Disc 14, Track 8

Writing and Language

- *Daily Oral Grammar* Transparency 38
- *Grammar and Language Links* Worksheet, p. 57

Viewing and Representing

- *Viewing and Representing* Fine Art Transparency 19 Fine Art Worksheet, p. 76

Assessment

- *Formal Assessment,* p. 128
- *Portfolio Management System,* p. 183
- *Standardized Test Preparation,* p. 100
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-8)

A Elements of Literature

Tone

? What is the tone of the narrator's comments here? [sad; miserable; depressed]

B Reading Skills and Strategies

Predicting

? What might be in store for the narrator in Fresno? [Possible responses: probably more long hours of hard work for little money; getting to know people he will have to leave.]

C Reading Skills and Strategies



Writer's Perspective

? What can you infer about the writer's view of the father from the description of Papá's inspecting the car and assuming someone "important" once owned it? [Possible responses: The writer describes the care with which the father examines the car, suggesting that he respects Papá's intelligence. The detail about the blue tie suggests the writer sympathizes with Papá's desire for self-respect—owning something previously owned by someone "important."]

D Elements of Literature

Characterization

? What do you learn about Mamá from this paragraph? [Possible response: Mamá's pride in the old, worn pot seems to give her a sense of individuality, continuity, and security in a changing world in which she has little control.]

Yes, it was that time of year. When I opened the front door to the shack, I stopped. Everything we owned was neatly packed in cardboard boxes. Suddenly I felt even more the weight of hours, days, weeks, and months of work. I sat down on a box. The thought of having to move to Fresno and knowing what was in store for me there brought tears to my eyes.

That night I could not sleep. I lay in bed thinking about how much I hated this move.

A little before five o'clock in the morning, Papá woke everyone up. A few minutes later, the yelling and screaming of my little brothers and sisters, for whom the move was a great adventure, broke the silence of dawn. Shortly, the barking of the dogs accompanied them.

While we packed the breakfast dishes, Papá went outside to start the "Carcanchita." That was the name Papá gave his old '38 black Plymouth. He bought it in a used-car lot in Santa Rosa in the winter of 1949. Papá was very proud of his little jalopy. He had a right to be proud of it. He spent a lot of time looking at other cars before buying this one. When he finally chose the Carcanchita, he checked it thoroughly before driving it out of the car lot. He examined every inch of the car. He listened to the motor, tilting his head from side to side like a parrot, trying to detect any noises that spelled car trouble. After being satisfied with the looks and sounds of the car, Papá then insisted on knowing who the original owner was. He never did find out from the car salesman, but he bought the car anyway. Papá figured the original owner must have been an important man, because behind the rear seat of the car he found a blue necktie.

Papá parked the car out in front and left the motor running. "Listo,"[4] he yelled. Without saying a word, Roberto and I began to carry the boxes out to the car. Roberto carried the two big boxes and I carried the two smaller ones. Papá then threw the mattress on top of the car roof and tied it with ropes to the front and rear bumpers.

Everything was packed except Mamá's pot. It was an old, large galvanized pot she had picked up at an army surplus store in Santa María the year I was born. The pot had many dents and nicks, and the more dents and nicks it acquired the more Mamá liked it. "Mi olla,"[5] she used to say proudly.

I held the front door open as Mamá carefully carried out her pot by both handles, making sure not to spill the cooked beans. When she got to the car, Papá reached out to help her with it. Roberto opened the rear car door and Papá gently placed it on the floor behind the front seat. All of us then climbed in. Papá sighed, wiped the sweat off his forehead with his sleeve, and said wearily: "Es todo."[6]

As we drove away, I felt a lump in my throat. I turned around and looked at our little shack for the last time.

At sunset we drove into a labor camp near Fresno. Since Papá did not speak English, Mamá asked the camp foreman if he needed any more workers. "We don't need no more," said the foreman, scratching his head. "Check with Sullivan down the road. Can't miss him. He lives in a big white house with a fence around it."

When we got there, Mamá walked up to the house. She went through a white gate, past a row of rosebushes, up the stairs to the front door. She rang the doorbell. The porch light went on and a tall, husky man came out. They exchanged a few words. After the man went in, Mamá clasped her hands and hurried back to the car. "We have work! Mr. Sullivan said we

4. **Listo** (lēs′tō): Spanish for "Ready."

5. **Mi olla** (mē ō′yä): Spanish for "My pot."

6. **Es todo** (es tō′dō): Spanish for "That's all."

WORDS TO OWN

detect (dē·tekt′) *v.*: discover; perceive.

Reaching All Students

Struggling Readers

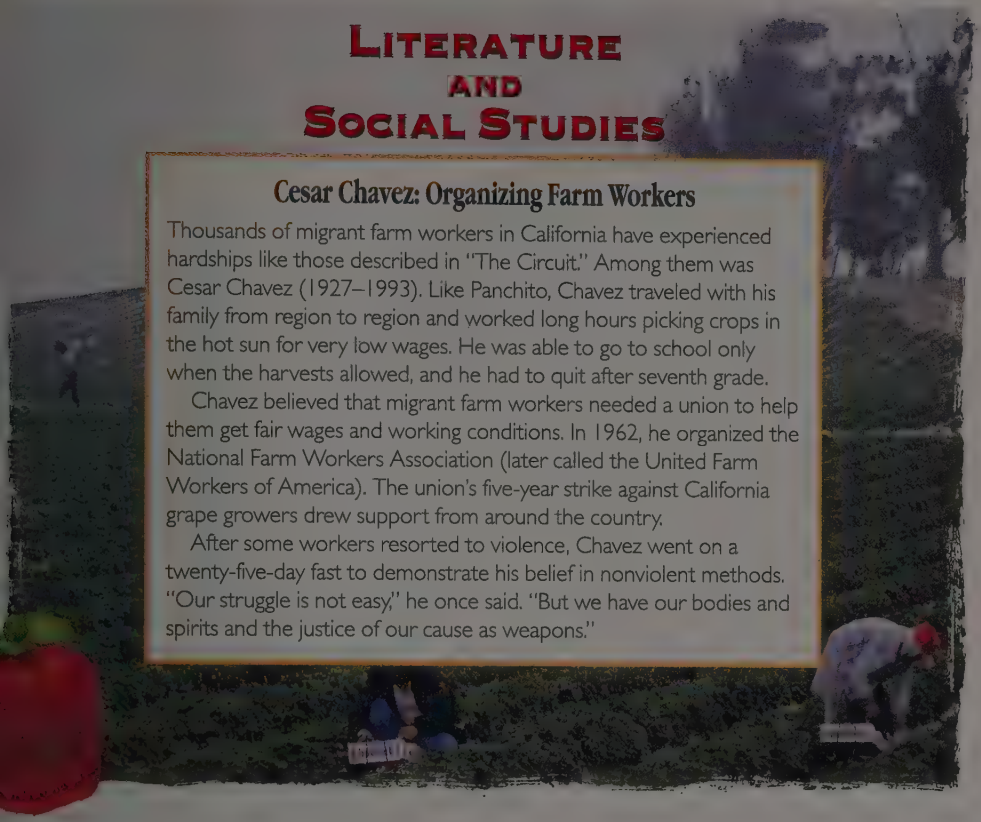
Writer's Perspective was introduced on p. 658. For a lesson directly tied to this selection that teaches students to explore writer's perspective by using a strategy called Text Reformulation, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 165

English Language Learners

Encourage Spanish-speaking students to provide authentic pronunciations of the Spanish words in the story. Have students occasionally pause and summarize what they've read. For strategies for engaging English language learners with the literature, see

- *Lesson Plans Including Strategies for English-Language Learners*



Literature and Social Studies

Cesar Chavez: Organizing Farm Workers

Thousands of migrant farm workers in California have experienced hardships like those described in "The Circuit." Among them was Cesar Chavez (1927–1993). Like Panchito, Chavez traveled with his family from region to region and worked long hours picking crops in the hot sun for very low wages. He was able to go to school only when the harvests allowed, and he had to quit after seventh grade.

Chavez believed that migrant farm workers needed a union to help them get fair wages and working conditions. In 1962, he organized the National Farm Workers Association (later called the United Farm Workers of America). The union's five-year strike against California grape growers drew support from around the country.

After some workers resorted to violence, Chavez went on a twenty-five-day fast to demonstrate his belief in nonviolent methods. "Our struggle is not easy," he once said. "But we have our bodies and spirits and the justice of our cause as weapons."

can stay there the whole season," she said, gasping and pointing to an old garage near the stables.

The garage was worn out by the years. It had no windows. The walls, eaten by termites, strained to support the roof, full of holes. The dirt floor, populated by earthworms, looked like a gray road map.

That night, by the light of a kerosene lamp, we unpacked and cleaned our new home. Roberto swept away the loose dirt, leaving the hard ground. Papá plugged the holes in the walls with old newspapers and tin can tops. Mamá fed my little brothers and sisters. Papá and Roberto then brought in the mattress and placed it on the far corner of the garage. "Mamá, you and the little ones sleep on the mattress. Roberto, Panchito, and I will sleep outside under the trees," Papá said.

Early next morning Mr. Sullivan showed us where his crop was, and after breakfast, Papá, Roberto, and I headed for the vineyard to pick.

Around nine o'clock the temperature had risen to almost one hundred degrees. I was

WORDS TO OWN

populated (päp′yo͞o·lāt′id) *v.* used as *adj.*: inhabited; lived in or on.

Skill Link

Speaking and Listening: Improvising

Remind students that although we see the story through Panchito's eyes, all the characters, like people in real life, have their own inside stories— attitudes, feelings, hopes, and fears. Based on the author's descriptions of other characters—their actions, and their words—it is possible to imagine their thoughts and feelings and to project these onto situations not shown in the story.

Activity

Ask pairs of students to assume the roles of characters from the story and to create and perform for the class a conversation that does not occur in the story. For example, students may take on the roles of the parents discussing the move, Roberto and Panchito talking about school, or Mr. Lema and Panchito conversing during a tutoring session. Afterward, ask the audience what additional qualities the actors brought out in the characters.

Literature and Social Studies

Explain that Chavez's United Farm Workers did manage to get a number of growers to sign on; as a result, some workers received higher wages. However, most migrant workers today are employed by growers who did not sign with the United Farm Workers.

Resources

Viewing and Representing

Fine Art Transparency

In connection with the background and photo in the Literature and Social Studies feature in the student book, exhibit *Campesino* ("Farm Worker") by Daniel DeSiga and ask students to compare and contrast the photo and the painting.

- Transparency 19
- Worksheet, p. 76

Critical Thinking

Making Judgments

? What impression do these details create of the family's home life? [Possible responses: The family is extremely poor, but each person helps to take care of the residence. The family works as a team and shows resourcefulness.]

Elements of Literature

Setting

Challenge students to remember times when they may have experienced 100-degree heat. Remind them that if it is this hot at nine in the morning, the midday heat is likely to be unbearable. Ask them to think about what it is like to do manual labor or other exercise under the full heat of the sun. Ask students who have done this to share their experiences with the class.

completely soaked in sweat and my mouth felt as if I had been chewing on a handkerchief. I walked over to the end of the row, picked up the jug of water we had brought, and began drinking. "Don't drink too much; you'll get sick," Roberto shouted. No sooner had he said that than I felt sick to my stomach. I dropped to my knees and let the jug roll off my hands. I remained motionless with my eyes glued on the hot sandy ground. All I could hear was the drone of insects. Slowly I began to recover. I poured water over my face and neck and watched the dirty water run down my arms to the ground.

I still felt a little dizzy when we took a break to eat lunch. It was past two o'clock, and we sat underneath a large walnut tree that was on the side of the road. While we ate, Papá jotted down the number of boxes we had picked. Roberto drew designs on the ground with a stick. Suddenly I noticed Papá's face turn pale as he looked down the road. "Here comes the school bus," he whispered loudly in alarm. Instinctively, Roberto and I ran and hid in the vineyards. We did not want to get in trouble for not going to school. The neatly dressed boys about my age got off. They carried books under their arms. After they crossed the street, the bus drove away. Roberto and I came out from hiding and joined Papá. "Tienen que tener cuidado,"[7] he warned us.

After lunch we went back to work. The sun kept beating down. The buzzing insects, the wet sweat, and the hot, dry dust made the afternoon seem to last forever. Finally the mountains around the valley reached out and swallowed the sun. Within an hour it was too dark to continue picking. The vines blanketed the grapes, making it difficult to see the bunches. "Vámonos,"[8] said Papá, signaling to us that it was time to quit work. Papá then took out a pencil and began to figure out how much we had earned our first day. He wrote down numbers, crossed some out, wrote down some more. "Quince,"[9] he murmured.

When we arrived home, we took a cold shower underneath a water hose. We then sat down to eat dinner around some wooden crates that served as a table. Mamá had cooked a special meal for us. We had rice and tortillas with carne con chile, my favorite dish.

The next morning I could hardly move. My body ached all over. I felt little control over my arms and legs. This feeling went on every morning for days until my muscles finally got used to the work.

It was Monday, the first week of November. The grape season was over and I could now go to school. I woke up early that morning and lay in bed, looking at the stars and savoring the thought of not going to work and of starting sixth grade for the first time that year. Since I could not sleep, I decided to get up and join Papá and Roberto at breakfast. I sat at the table across from Roberto, but I kept my head down. I did not want to look up and face him. I knew he was sad. He was not going to school today. He was not going tomorrow, or next week, or next month. He would not go until the cotton season was over, and that was sometime in February. I rubbed my hands together and watched the dry, acid-stained skin fall to the floor in little rolls.

When Papá and Roberto left for work, I felt relief. I walked to the top of a small grade[10]



7. **Tienen que tener cuidado** (tē·e′nen kā te·nār′ kwē·dā′dō): Spanish for "You have to be careful."
8. **Vámonos** (vä′mô·nôs): Spanish for "Let's go."
9. **Quince** (kēn′sā): Spanish for "Fifteen."
10. **grade:** here, hill.

WORDS TO OWN

drone (drōn) *n.*: continuous buzzing or humming sound.
instinctively (in·stiŋk′tiv·lē) *adv.*: automatically; without thinking.

A Reading Skills and Strategies

Writer's Perspective

? Why do you think Jiménez includes these sensory details about Panchito's first day in the vineyards? [Possible responses: The author may want readers to feel how taxing such work is. He may want readers to feel that no young boy should have to work in such conditions.]

B Critical Thinking

Making Judgments

? Do you think Panchito's parents are justified in keeping their sons out of school? Why or why not? [Possible responses: Yes, they have no other choice in their circumstances; the father's income alone would not be enough to support the family. No, the boys should be in school regardless of circumstances.]

C Elements of Literature

Tone

Discuss Panchito's tone here. Encourage students to see that the tone changes. At first he is excited about going to school but then feels guilty about going without Roberto.

Using Students' Strengths

Visual Learners

Jiménez uses strong visual detail. Encourage students to create a storyboard showing the principal events of the selection in visual terms: Panchito's last look at the strawberry fields, the cardboard boxes ready for moving, the Carcanchita with the boxes and mattress, the back-breaking day in the vineyards, Panchito and Mr. Lema, the cardboard boxes again.

Logical/Mathematical Learners

Have students research what percentage of farm labor in their state is made up of migrant workers. Ask them to find out if those workers follow a geographic circuit. Encourage students to present statistical data graphically—perhaps as a pie chart. Have them use computer software if possible.

next to the shack and watched the Carcanchita disappear in the distance in a cloud of dust.

Two hours later, around eight o'clock, I stood by the side of the road waiting for school bus number twenty. When it arrived, I climbed in. Everyone was busy either talking or yelling. I sat in an empty seat in the back.

When the bus stopped in front of the school, I felt very nervous. I looked out the bus window and saw boys and girls carrying books under their arms. I put my hands in my pant pockets and walked to the principal's office. When I entered, I heard a woman's voice say: "May I help you?" I was startled. I had not heard English for months. For a few seconds I remained speechless. I looked at the lady, who waited for an answer. My first instinct was to answer her in Spanish, but I held back. Finally, after struggling for English words, I managed to tell her that I wanted to enroll in the sixth grade. After answering many questions, I was led to the classroom.

Mr. Lema, the sixth-grade teacher, greeted me and assigned me a desk. He then introduced me to the class. I was so nervous and scared at that moment when everyone's eyes were on me that I wished I were with Papá and Roberto picking cotton. After taking roll, Mr. Lema gave the class the assignment for the first hour. "The first thing we have to do this morning is finish reading the story we began yesterday," he said enthusiastically. He walked up to me, handed me an English book, and asked me to read. "We are on page 125," he said politely. When I heard this, I felt my blood rush to my head; I felt dizzy. "Would you like to read?" he asked hesitantly. I opened the book to page 125. My mouth was dry. My eyes began to water. I could not begin. "You can read later," Mr. Lema said understandingly.

For the rest of the reading period I kept getting angrier and angrier with myself. *I should have read,* I thought to myself.

During recess I went into the restroom and opened my English book to page 125. I began to read in a low voice, pretending I was in class. There were many words I did not know. I closed the book and headed back to the classroom.

Mr. Lema was sitting at his desk correcting papers. When I entered he looked up at me and smiled. I felt better. I walked up to him and asked if he could help me with the new words. "Gladly," he said.

The rest of the month I spent my lunch hours working on English with Mr. Lema, my best friend at school.

One Friday, during lunch hour, Mr. Lema asked me to take a walk with him to the music room. "Do you like music?" he asked me as we entered the building.

"Yes, I like corridos,"[11] I answered. He then picked up a trumpet, blew on it, and handed it to me. The sound gave me goose bumps. I knew that sound. I had heard it in many corridos. "How would you like to learn how to play it?" he asked. He must have read my face because before I could answer, he added: "I'll teach you how to play it during our lunch hours."

That day I could hardly wait to get home to tell Papá and Mamá the great news. As I got off the bus, my little brothers and sisters ran up to meet me. They were yelling and screaming. I thought they were happy to see me, but when I opened the door to our shack, I saw that everything we owned was neatly packed in cardboard boxes.

11. **corridos** (cō·rē′dōs): Mexican folk ballads.

D Elements of Literature

Tone

? How would you describe the narrator's tone in describing Mr. Lema's behavior? What words help to create this tone? [Possible responses: The tone is hopeful, optimistic, trusting. Words such as *enthusiastically, politely, hesitantly,* and *understandingly* help to create this tone.]

E Reading Skills and Strategies

Making Inferences

Call attention to the fact that a single sentence covers the passage of several weeks. Ask students what might have happened between student and teacher during those weeks. [Possible responses: Since Mr. Lema becomes Panchito's "best friend at school," the tutoring sessions have probably gone well, and Panchito must be enjoying them. Trust and affection have built between the student and teacher.]

F Reading Skills and Strategies



Writer's Perspective

? What perspective on migrant labor does the author emphasize by ending the story this way? [Possible responses: The lives of migrant laborers are unstable and unpredictable and hold few rewards.]

Making the Connections

Connecting to the Theme: "We Shall Overcome: American Struggles and Dreams"

Discuss what Panchito's version of the "American dream" might be. What obstacles must he and his parents overcome in order to achieve it? Point out that Panchito seems to enjoy school. Most of all, he seems to long for a permanent home with friends he does not have to leave.

Reaching All Students

Advanced Learners

Ask students to compare and contrast Panchito's experiences and situation with those of Monica Sone in "Camp Harmony." [Possible responses: Both must face relocation and separation; both live in poor conditions. However, Monica's situation lasts only as long as the war, while Panchito's is ongoing.]

Browsing in the Files

About the Writer. Francisco Jiménez's early life involved many setbacks. Because he did not know English as a small child, he not only failed to pass first grade but also was mistakenly labeled mentally retarded. Because only his father had been able to obtain a visa, Francisco was an illegal alien and was taken out of his eighth-grade classroom and ordered to leave the country. Shortly after that, his life improved radically. His family was able to return to the United States legally with permanent residence status. Jiménez went on to excel in high school and won three college scholarships. He graduated from Santa Clara University in California with honors and later received a Ph.D. from Columbia University in New York City.

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 128

Test Generator

- Selection Test



Meet the Writer

"The Events Were Not Experienced in the English Language"

Francisco Jiménez (1943–) was born in San Pedro Tlaquepaque, Jalisco, Mexico, and came to the United States when he was four years old. At the age of six, he started working in the fields. The crop cycle took his family all over Southern California, where they picked strawberries, grapes, cotton, lettuce, and carrots. After many years, Jiménez acquired U.S. citizenship. Although he had great difficulty completing his public-school education (he failed first grade and was deported when he was in eighth grade), he went on to earn a PhD in Latin American literature.

Jiménez has won several awards for his short stories. About "The Circuit" he writes:

"'The Circuit' is an autobiographical short story based on my experiences as a child growing up in a family of migrant farm workers. The setting is the San Joaquin Valley, a rich agricultural area in California, where my family made a living working in the fields.

The idea for the story goes back many years to the time when I was in Santa Maria High School. Miss Bell, my sophomore English teacher, encouraged the class to write detailed narrative accounts of personal experiences. Even though I had difficulty expressing myself in English, I enjoyed the assignments, and with much effort I wrote about what I knew best. Long after I left her class, I continued to reflect upon my life experiences and often thought of expressing them in writing.

I actually wrote the first version of the story in Spanish when I was a graduate student at Columbia University in 1972, and published it in a Spanish literary magazine in New York City. Later I expanded it and named it 'Cajas de cartón' ('Cardboard Boxes'), which I then translated into English under the title 'The Circuit.' I retitled 'Cajas de cartón' 'The Circuit' rather than 'Cardboard Boxes' because 'Cardboard Boxes' did not sound right to me. It did not convey the same meaning. 'The Circuit' seemed to me a more appropriate English title.

I wrote the original version of 'The Circuit' in Spanish because it was the language in which the events I describe occurred. In fact, I had difficulty finding the exact English words to translate the story because the events I describe in it were not experienced in the English language. This is why I kept some of the Spanish words in the translation. I write in both Spanish and English, but the language I write in is determined by what period in my life I write about. Since Spanish was the dominant language during my childhood, I generally write about those experiences in Spanish."

Assessing Learning

Check Test: True-False

1. Panchito is relieved to finally leave the strawberry fields. [False]
2. Panchito's mother's prized possession is her guitar. [False]
3. Panchito and Roberto hid from the school bus. [True]
4. Panchito is reluctant to go to school. [False]
5. Mr. Lema becomes Panchito's best friend. [True]

Standardized Test Preparation

For practice with standardized test format specific to this selection see

- *Standardized Test Preparation*, p. 100

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 38

Connections A POEM

The Habit of Movement

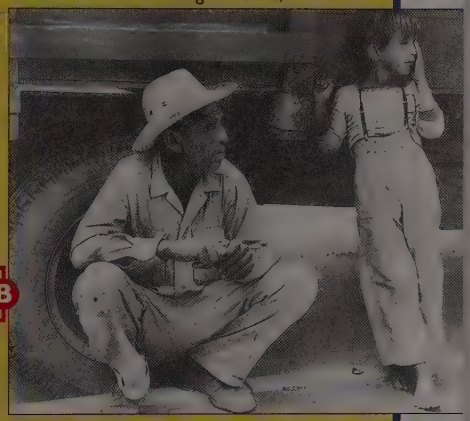
Judith Ortiz Cofer

This speaker says she and her family were nomads—that is, people who were always moving around. Judith Ortiz Cofer came to Paterson, New Jersey, from Puerto Rico when she was four years old. Her father was a career Navy man, and whenever he went to sea, Judith, her mother, and her brother returned to Puerto Rico. When their father came back, they would return to New Jersey to be with him.

Nurtured in the lethargy of the tropics,[1]
the nomadic life did not suit us at first.
We felt like red balloons set adrift
over the wide sky of this new land.
Little by little we lost our will to connect
and stopped collecting anything heavier
to carry than a wish.
We took what we could from books borrowed
in Greek temples, or holes in the city walls,
returning them hardly handled.

We carried the idea of home on our backs
from house to house, never staying
long enough to learn the secret ways of wood
and stone, and always the blank stare
of undraped windows behind us
like the eyes of the unmourned dead.
In time we grew rich in dispossession[17]
and fat with experience.
As we approached but did not touch others,
our habit of movement kept us safe
like a train in motion—
nothing could touch us.

A farm laborer and his grandchild, 1949.



Russell Lee Photograph Collection, CN07202, Center for American History, University of Texas at Austin.

1. **lethargy of the tropics:** sleepiness; lack of energy caused by extreme heat.
17. **dispossession:** not owning property or possessions.

Connections

The speaker talks about a nomadic life, moving from home to home with few possessions. Because of this lifestyle, her family stopped connecting with others, as a means of self-protection.

A Elements of Literature

Figurative Language

? What does the speaker mean when she says that her family "stopped collecting anything heavier / to carry than a wish"? [Possible response: Because her family moved so much, they couldn't accumulate material possessions. However, they longed for what they did not have—a permanent home.]

B Elements of Literature

Tone

The speaker describes a strange abundance in the family: "rich in dispossession / and fat with experience." Ask how students would describe the tone and what the speaker might mean. [Possible responses: The speaker's tone is ironic—a mixture of pride and regret. She seems to take pride in the family's nonmaterial riches but at the same time is sad that the family "did not touch others," in order to feel safe from loss.]

BROWSING IN THE FILES

About the Author. Judith Ortiz Cofer (1952–) describes her early life, before her family began moving between New Jersey and Puerto Rico, as follows: "I had spent my early childhood in the U.S., where I lived in a bubble created by my Puerto Rican parents in a home where two cultures and languages became one. I learned to listen to the English from the television with one ear while I heard my mother and father speaking in Spanish with the other. I thought I was an ordinary American kid—like the children on the shows I watched—and that everyone's parents spoke a secret second language at home."

Connecting Across Texts

Connecting with "The Circuit"

Encourage students to see that this poem figuratively explores the sense of rootlessness that Jiménez describes in "The Circuit." In both cases, the central characters dream of what they do not have: a permanent home.

Making Meanings

First Thoughts

1. Illustrations should reflect the serious tone and situation of the story.

Shaping Interpretations

2. He knows he is breaking the law by keeping the boys out of school. He may feel sad and guilty because he needs the boys' incomes to feed his family.
3. Possible responses: Thought bubbles should suggest that Panchito feels
 - like an outsider
 - excited and nervous
 - sad, angry, or despairing
4. Possible reasons (left column): for a better job, for educational opportunities, for improved living conditions, for freedom; possible difficulties (right column): prejudice, lack of education, lack of skills, trouble with English, lack of a permanent home.
5. Most students will probably say that Jiménez wants to show that although his family was admirable and resourceful, the circumstances in which they lived were terrible and very damaging to a young boy. The opening of the story, the description of Panchito's feelings the night before they go to Fresno, the boys' hiding from the school bus, Panchito's guilt at going to school while Roberto cannot, and the very end of the story support this perspective.

Connecting with the Text

6. Possible responses: talk to him, invite him to join a group at lunch, speak Spanish to him, help him with English, ask him to teach me Spanish, play a musical instrument with him.

Challenging the Text

7. A circuit suggests a trek around familiar territory. Panchito and his family are on a circuit to pick fruits and vegetables. Some may prefer "The Circuit" because it suggests the family's unvarying lifestyle. Others may choose "Cardboard Boxes" because the boxes symbolize the constant moving.

Making Meanings

First Thoughts

[respond]

1. Work with a small group of classmates to illustrate the struggles and dreams of Panchito and his family. (Brainstorm first.)

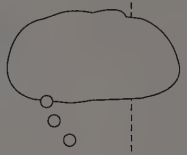
Shaping Interpretations

[speculate]

2. Why does Papá become alarmed when he sees the school bus? How do you think he feels about the fact that his children do not go to school?

[interpret]

3. Draw a thought bubble like the one on the left, but larger. Fill it in with words and symbols showing what Panchito might be thinking and feeling at one of these points in the story:
 - when he watches the neatly dressed boys getting off the school bus
 - as he enters the school for the first time
 - when he comes home and sees the cardboard boxes again



[synthesize]



4. Go back to your Quickwrite chart. Circle any items in either column that you think apply to the family in the story. Then, in a different-colored ink, add any new information that you learned from the story.

[recognize]



5. Think about Jiménez's **perspective,** or point of view, about migrant farm workers. Find two or three passages from the story that show how he feels about his childhood experiences.

Connecting with the Text

[connect]

6. Imagine that Panchito is a new student at your school. What could you do to make him feel less nervous?

Challenging the Text

[evaluate]

7. What does the **title** of the story mean to you? Do you agree with Jiménez's statement in Meet the Writer that "The Circuit" is a better title than "Cardboard Boxes"? Explain your response. (You may want to look up the word *circuit* in a dictionary.)



Reading Check

- **a.** Explain why the family leaves the shack near Ito's farm.
- **b.** Why does Panchito fall down in the field?
- **c.** Why doesn't Panchito want to read in front of the class?
- **d.** Why does Panchito consider Mr. Lema his best friend at school?
- **e.** What happens at the end of the story? (What do the cardboard boxes indicate?)

Reading Check

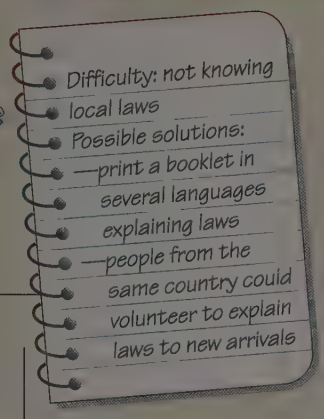
- **a.** Strawberry season is over, and there is no more work for them.
- **b.** Drinking too much water when he is overheated makes him sick.
- **c.** He is shy about being new in school and is not used to speaking and reading English.
- **d.** Mr. Lema is respectful and takes a personal interest in him.
- **e.** The family has to move again.

CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Problem Solution

Go back to the Quickwrite chart you made earlier. Choose one of the items from the right-hand side, and list as many solutions to the problem as you can. When you're finished, decide which solution you think is best, and label it #1. Label the second-best solution #2, and so on.



Persuasive Writing

2. Urging Action

Imagine that you are one of Mr. Sullivan's workers. Write a **petition** (formal request) to persuade him to improve living and working conditions for you and the other workers. Draw on information in the story to describe current conditions. Be sure to explain exactly what you want Mr. Sullivan to do and why it would be in his best interests to agree. (Try to provide specific **facts** and **examples** to support your opinion.) What objections might he have? How can you overcome them?

Research/ Social Studies

3. The Circuit Today

"The Circuit" takes place during the 1950s. Find out if conditions have changed for migrant workers in California (and other parts of the country). Have wages and living quarters improved? What is life like for children? Have new problems arisen?

You should be able to find some information on the Internet or in a library. You may also want to try writing to or calling a farm workers' organization, such as the United Farm Workers of America, and government agencies like the Departments of Labor and Agriculture. Some information, such as the numbers of migrant workers or average wages, you may put in graphic form.

Comparing Texts

4. Families on the Move

In a paragraph compare Jiménez's story with Cofer's poem (see ***Connections*** on page 665). Before you write, collect your details in a chart like the one below. (Remember that **tone** is the writer's attitude toward what he or she is writing about. Tones can be sad, angry, resigned, forgiving, bitter, and so on.)

	Story	Poem
topic		
tone		
key details		

At the end of your paragraph, tell how you responded to each piece of writing.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 183 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio

1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 696–700.
2. **Persuasive Writing** Point out that a petition is an example of formal writing and should not include any slang, double negatives, or informal usage.
3. **Research/Social Studies** Suggest that students seek the help of a librarian or media center coordinator in their pursuit of information about today's migrant workers.
4. **Comparing Texts** Remind students of their responses to the questions you asked in discussing the poem and to the particular places at which you called attention to the tone of the story. Remind students that it is possible for a tone to reflect mixed emotions.

LANGUAGE LINK

Ask the class to help you create a glossary of useful terms from other languages. Examples might include well-known expressions like *C'est la vie* (French for "That's life!") or other-language equivalents of "good-bye" (French: *au revoir;* Spanish: *hasta la vista;* Italian: *arrivederci*) or "thank you" (German: *danke;* Japanese: *arigato*).

Try It Out

Encourage students to visit the library and to use specialized dictionaries to help in introducing foreign phrases. After they have revised their work, students should check for clarity of pronunciation by reading the words to partners who know the second language.

VOCABULARY

Possible Answers

1. He could try to get the car fixed.
2. A garage is not large or comfortable enough for a family to live in.
3. It might sound like a nonstop buzz. Some motors sound like a drone.
4. It suggests that they have done it repeatedly over the years so that the action is now second nature.

Resources

Language

- Grammar and Language Links, p. 57

Vocabulary

- Words to Own, p. 25

Spelling

For related instruction, see

- Spelling and Decoding, p. 29

LANGUAGE LINK MINI-LESSON

Style: Using Words from Other Languages

Francisco Jiménez and many other American writers occasionally include words and phrases from other languages in their work. They do so to bring characters to life, to convey meanings that would be lost in translation, and to make the writing—whether fiction or nonfiction—seem more "true."

If you want to use words in your writing that may be unfamiliar to some readers (whether they're foreign words, slang, regional expressions, or dialect), consider using one of the following methods to help your readers understand.

1. Translate or define the word or phrase right after you use it.

EXAMPLES "Es todo," said Papá. "That's all."

We ate carne con chile, the spicy dish of meat and peppers I liked better than any other dish.

2. Give context clues.

EXAMPLE "Mi olla," my mother said, looking proudly at her pot.

3. Provide translations in footnotes or attach a glossary to the end of your piece.

Words from languages that don't use the Latin alphabet (the one used in English), such as Hebrew, Chinese, and Russian, are often *transliterated* (written in the corresponding letters of the Latin alphabet).

Try It Out

If you're working on a piece that you think would be improved by the inclusion of foreign words, try adding a few. A word of caution: Keep it light. A sprinkling of foreign terms adds color, but readers will have difficulty wading through many sentences with words in an unknown language.

VOCABULARY HOW TO OWN A WORD

WORD BANK

detect
populated
drone
instinctively

Back to the Story

1. If Papá were to detect noises in the car's engine, what could he do about it?
2. Do you think Mr. Sullivan's garage is fit to be populated by a family? Why or why not?
3. What would the drone of insects sound like? What other sounds could be described as drones?
4. On page 662, what does the word *instinctively* suggest about how often the boys have hidden from school buses?

Language Link Quick Check

Use context clues or a dictionary to figure out the meaning of the foreign words.

1. When my family lived in Hong Kong, an *amah* took care of my baby sister. [Chinese nurse]
2. Before we sailed from France, Pierre, hoping we would enjoy our journey, wished us *bon voyage*. [good trip]
3. My grandfather said the kidnapper who had to pay to get rid of his victim was a poor *schlemiel* who could do nothing right. [an unlucky bungler or chump]
4. In Scotland, we climbed up the *brae* and gazed down to the river below. [a hillside, especially one above a river]
5. Pilgrims travel to India to learn about the Hindu religion from a *guru*. [expert, teacher, personal spiritual guide]

Before You Read

THREE WISE GUYS

Make the Connection

American Dreams

Imagine that one day a box arrives at your house. You open the card with your family and read it aloud:

This box contains anything you want it to. Your present can be as big as the sky or as small as a grain of sand. It can be exquisite, like a brilliant diamond, or exciting, like a brilliant idea. The one rule is that you can only choose once, and you must choose together as a family. Then, open and enjoy!

Quickwrite

Quickwrite for a few minutes about what you would want the present to be. Would your family agree easily, or would you all want different things? After you write, share your thoughts with your classmates.

Elements of Literature

Theme

Plot answers the question "What happens?" **Theme** answers the question "What does this story reveal about life?" As you read "Three Wise Guys," ask yourself what its message is.

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LEO 8-8

The **theme** of a work of literature is the general idea or insight about life that the written work reveals.

For more on Theme, see page 264 and the Handbook of Literary Terms.

Reading Skills and Strategies

Discovering the Theme

To discover a theme, you'll have to read between the lines. A writer will rarely state the theme of a story directly.

Look for these clues that can help you determine the theme:

- the story's title
- changes the main characters experience
- discoveries the main characters make
- how conflicts or problems in the story are settled

Background

Literature and Culture

According to Christian tradition, the giving of Christmas gifts began with the Three Wise Men, who brought gold, frankincense, and myrrh to the stable where the Christ child was born. The visit of the Three Wise Men is celebrated on January 6, twelve days after Christmas. In many countries, people exchange gifts on January 6 rather than on Christmas. The Mexican Americans in this story give gifts on January 6, which they call Dia de los Reyes, the "Day of the Kings."



Mexican Christmas ornaments illustrate the story.

OBJECTIVES

1. Read and interpret the story
2. Understand theme
3. Discover the theme of a literary work
4. Express understanding through writing or speaking
5. Recognize and avoid clichés
6. Understand and use new words
7. Work with Latin roots

SKILLS

Literary
- Understand theme

Reading
- Discover the theme of a literary work

Writing
- Collect ideas and take notes about a subject for a problem solution
- Write a thank-you letter
- Prepare a how-to essay/speech

Speaking/Listening
- Deliver a how-to speech

Grammar/Language
- Invent fresh expressions to replace clichés

Vocabulary
- Understand and use new words

Viewing/Representing
- Speculate about the choice of a piece of art (ATE)

Planning

- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator

Preteaching Vocabulary

Words to Own

Have students read the definitions of the Words to Own listed at the bottom of pp. 671 and 673. Use the following activity to reinforce vocabulary development.

- Point out that all four Words to Own are verbs (*obstructed, distract, punctured, improvised*). Divide your class into four teams, assign each team a verb, and instruct the teams to build sentences around its verb, one word or phrase at a time. For example, the first student might add an appropriate subject to the verb; the next, an adverb; and so on. The goal is to create as long a sentence as possible without adding another verb. A member of each team should write the team's sentence on the board and draw a box around the verb.

Summary

Before Christmas, the Gonzalez family receives a huge wrapped box. The mama forbids everyone to unwrap the tantalizing gift until the Day of the Kings, January 6. For weeks, the box elicits many wish-fulfillment guesses. When the children finally open the box, they find a set of the *Britannica Junior Encyclopaedia* and are crushed with disappointment. The books become seats, coloring books and a flower press for various members of the family. The boy, Ruben, never opens a volume until one day when he wants to see his mother's pressed corsage. Then he reads, transfixed, for hours and later lies awake all night, his head full of the wonders of words, images and ideas.

Responding to the Art

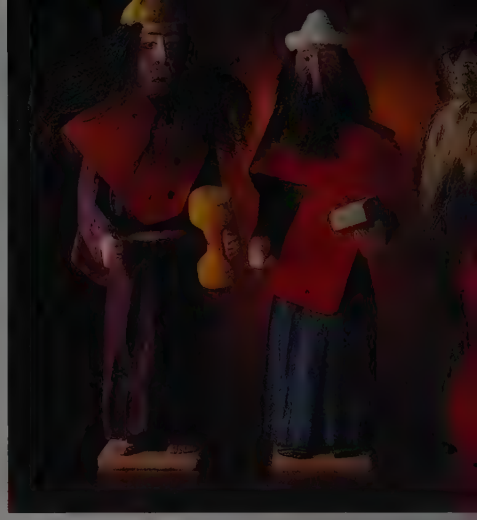
Explain to students that art historians distinguish between fine art and folk art. The latter is defined as the traditional, often anonymous art of the people—as opposed to the more academic fine art.

Activity. Discuss with students why the editors may have chosen folk art to illustrate this story rather than a classical religious painting by a famous artist. [This is a contemporary story about ordinary people; the Mexican folk art matches the culture of the story's characters.]

THREE WISE GUYS

UN CUENTO DE NAVIDAD
A CHRISTMAS STORY

Sandra Cisneros



The Three Kings: Los Tres Reyes Magos (1960) by Manuel Jiménez. Arrazola, Oaxaca, Mexico. Painted wood, figure on the left 9¼" high.
Girard Foundation Collection at the Museum of International Folk Art, a unit of the Museum of New Mexico, Santa Fe. Photo by Michel Monteaux.

WHAT COULD BE IN A BOX SO BIG?

The big box came marked DO NOT OPEN TILL XMAS, but the mama said not until the Day of the Three Kings. Not until Dia de los Reyes, the sixth of January, do you hear? That is what the mama said exactly, only she said it all in Spanish. Because in Mexico where she was raised, it is the custom for boys and girls to receive their presents on January sixth, and not Christmas, even though they were living on the Texas side of the river now. Not until the sixth of January.

Yesterday the mama had risen in the dark same as always to reheat the coffee in a tin saucepan and warm the breakfast tortillas. The papa had gotten up coughing and spitting up the night, complaining how the evening before the buzzing of the chicharras[1] had kept him from sleeping. By the time the mama had the house smelling of oatmeal and cinnamon, the papa would be gone to the fields, the sun already tangled in the trees and the urracas[2] screeching their rubber-screech cry. The boy Ruben and the girl Rosalinda would have to be shaken awake for school. The mama would give the baby Gilberto his bottle and then she would go back to sleep before getting up again to the chores that were always waiting. That is how the world had been.

But today the big box had arrived. When the boy Ruben and the girl Rosalinda came home from school, it was already sitting in the living room in front of the television set that no longer worked. Who had put it there? Where had it come from? A box covered with red paper with green Christmas trees and a card on top that said "Merry Christmas to the Gonzales Family. Frank, Earl, and Dwight Travis. P.S. DO NOT OPEN TILL XMAS." That's all.

Two times the mama was made to come into the living room, first to explain to the children

1. **chicharras** (chē·chä′räs): Spanish for "cicadas," insects that make a loud, high-pitched sound.

2. **urracas** (o͞o·rä′käs): Spanish for "magpies," black-and-white birds known for their noisy chattering.

Resources: Print and Media

Reading
- *Graphic Organizers for Active Reading*, p. 46
- *Words to Own*, p. 26
- *Spelling and Decoding* Worksheet, p. 30

Writing and Language
- *Daily Oral Grammar* Transparency 39
- *Grammar and Language Links* Worksheet, p. 59

Viewing and Representing
- *Visual Connections* Videocassette B, Segment 8

Assessment
- *Formal Assessment*, p. 130
- *Portfolio Management System*, p. 184
- *Test Generator (One-Stop Planner CD-ROM)*

Internet
- go.hrw.com (keyword: LE0 8-8)

and later to their father how the brothers Travis had arrived in the blue pickup, and how it had taken all three of those big men to lift the box off the back of the truck and bring it inside, and how she had had to nod and say thank-you thank-you thank-you over and over because those were the only words she knew in English. Then the brothers Travis had nodded as well, the way they always did when they came and brought the boxes of clothes, or the turkey each November, or the canned ham on Easter, ever since the children had begun to earn high grades at the school where Dwight Travis was the principal.

But this year the Christmas box was bigger than usual. What could be in a box so big? The boy Ruben and the girl Rosalinda begged all afternoon to be allowed to open it, and that is when the mama had said the sixth of January, the Day of the Three Kings. Not a day sooner.

It seemed the weeks stretched themselves wider and wider since the arrival of the big box. The mama got used to sweeping around it because it was too heavy for her to push in a corner. But since the television no longer worked ever since the afternoon the children had poured iced tea through the little grates in the back, it really didn't matter if the box obstructed the view. Visitors that came inside the house were told and told again the story of how the box had arrived, and then each was made to guess what was inside.

It was the comadre[3] Elodia who suggested over coffee one afternoon that the big box held a portable washing machine that could be rolled away when not in use, the kind she had seen in her Sears Roebuck catalog. The mama said she hoped so because the wringer washer she had used for the last ten years had finally gotten tired and quit. These past few weeks she had had to boil all the clothes in the big pot she used for cooking the Christmas tamales. Yes. She hoped the big box was a portable washing machine. A washing machine, even a portable one, would be good.

But the neighbor man Cayetano said, What foolishness, comadre. Can't you see the box is too small to hold a washing machine, even a portable one. Most likely God has heard your prayers and sent a new color TV. With a good antenna you could catch all the Mexican soap operas, the neighbor man said. You could distract yourself with the complicated troubles of the rich and then give thanks to God for the blessed simplicity of your poverty. A new TV would surely be the end to all your miseries.



Each night when the papa came home from the fields, he would spread newspapers on the cot in the living room, where the boy Ruben and the girl Rosalinda slept, and sit facing the big box in the center of the room. Each night he imagined the box held something different. The day before yesterday he guessed a new record player. Yesterday an ice chest filled with beer. Today the papa sat with his bottle of beer, fanning himself with a magazine, and said in a voice as much a plea as a prophecy: air conditioner.

But the boy Ruben and the girl Rosalinda were sure the big box was filled with toys. They had even punctured it in one corner with a pencil when their mother was busy cooking, but they could see nothing inside but blackness.

Only the baby Gilberto remained uninterested in the contents of the big box and seemed each day more fascinated with the exterior of the box rather than the interior. One

WORDS TO OWN
obstructed (əb·strukt′id) *v.*: blocked.
distract (di·strakt′) *v.*: draw the attention away in another direction.
punctured (puŋk′chərd) *v.*: made a hole in.

3. **comadre** (kô·mä′dre): Spanish word referring to a woman relative or very close family friend. The word literally means "co-mother." It often refers to a godmother.

A Elements of Literature
Theme
Call attention to the way these two sentences alert readers that the box will play an important role in the story.

B Reading Skills and Strategies
Discovering the Theme
? What kind of presents have the Travis brothers brought to the Gonzales family in the past? [practical, helpful gifts] What might the author be saying about these presents by calling the Travises "wise guys" in the title? [Possible responses: She may be suggesting that they are intelligent in their generosity, giving the family items it needs.]

C Reading Skills and Strategies
Making Inferences
? What do these details suggest about what it is like to live in the Gonzales family? [Possible responses: They are relatively poor, since they haven't fixed or replaced the television. The children's mischief seems to be tolerated, so the Gonzales family's life may have a certain haphazard but loving feel to it.]

D Critical Thinking
Making Predictions
Ask students to predict what is in the box. Point out that the box is not likely to contain anything that has been suggested so far.

Reaching All Students

English Language Learners
Ask Spanish-speaking students to pronounce the Spanish words in this story. Help English language learners get into the story by asking them about holiday traditions in their cultures: Are any presents exchanged? For strategies for engaging English language learners with the literature, see

- *Lesson Plans Including Strategies for English-Language Learners*

A Elements of Literature

Setting and Theme

? What atmosphere do these details of setting create? What do these details suggest are important to the family? [Possible responses: The atmosphere is warm and hectic. The details suggest that the family is very sociable and fun loving. The details about going to church and opening only one present on Christmas Eve suggest that the family values traditions.]

B Elements of Literature

Style

? Why do you think Cisneros writes short, repetitious sentences here? [Possible responses: to create suspense; to convey the family's childlike anticipation.]

C Elements of Literature

Theme

Now that the suspense has ended, discuss the gift that caused it all. Ask students why the Travis brothers might have chosen to give the encyclopedia to this family. Ask what lesson or idea about life is suggested by the family's reaction to the gift. [Possible response: Two groups of people (the Travises and the Gonzalezes) may see very different values in the same item.]



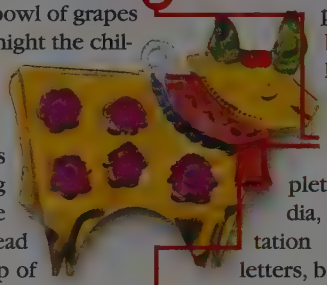
FROM THE EDITOR'S DESK

When our designers showed us these bright, whimsical Mexican Christmas ornaments, we fell in love with them. They fit so perfectly with the tone of the story we couldn't resist using them for illustrations.

afternoon he tore off a fistful of paper, which he was chewing when his mother swooped him up with one arm, rushed him to the kitchen sink, and forced him to swallow handfuls of lukewarm water in case the red dye of the wrapping paper might be poisonous.

When Christmas Eve finally came, the family Gonzalez put on their good clothes and went to Midnight Mass. They came home to a house that smelled of tamales and atole,[4] and everyone was allowed to open one present before going to sleep. But the big box was to remain untouched until the sixth of January.

On New Year's Eve the little house was filled with people, some related, some not, coming in and out. The friends of the papa came with bottles, and the mama set out a bowl of grapes to count off the New Year. That night the children did not sleep in the living room cot as they usually did, because the living room was crowded with big-fannied ladies and fat-stomached men sashaying to the accordion music of the midget twins from McAllen. Instead the children fell asleep on a lump of handbags and crumpled suit jackets on top of the mama and the papa's bed, dreaming of the contents of the big box.



Finally, the fifth of January. And the boy Ruben and the girl Rosalinda could hardly sleep. All night they whispered last-minute wishes. The boy thought perhaps if the big box held a bicycle, he would be the first to ride it, since he was the oldest. This made his sister cry until the mama had to yell from her bedroom on the other side of the plastic curtains, Be quiet or I'm going to give you each the stick, which sounds worse in Spanish than it does in English. Then no one said anything. After a very long time, long after they heard the mama's wheezed breathing and the papa's piped snoring, the children closed their eyes and remembered nothing.

The papa was already in the bathroom coughing up the night before from his throat when the urracas began their clownish chirping. The boy Ruben awoke and shook his sister. The mama, frying the potatoes and beans for breakfast, nodded permission for the box to be opened.

With a kitchen knife the boy Ruben cut a careful edge along the top. The girl Rosalinda tore the Christmas wrapping with her fingernails. The papa and the mama lifted the cardboard flaps and everyone peered inside to see what it was the brothers Travis had brought them on the Day of the Three Kings.

There were layers of balled newspaper packed on top. When these had been cleared the boy Ruben looked inside. The girl Rosalinda looked inside. The papa and the mama looked.

This is what they saw: the complete Britannica Junior Encyclopaedia, twenty-four volumes in red imitation leather with gold-embossed letters, beginning with Volume I, Aar-Bel and ending with Volume XXIV, Yel-Zyn. The girl Rosalinda let out a sad cry, as if her hair was going to be cut again. The boy Ruben pulled out Volume IV, Ded-Fem. There were many pictures and many words, but there were more words than pictures. The papa flipped through Volume XXII, but because he could not read English words, simply put the book back and grunted. What can we do with this? No one said anything, and shortly after, the screen door slammed.

Only the mama knew what to do with the contents of the big box. She withdrew Volumes VI, VII, and VIII, marched off to the dinette set in the kitchen, placed two on Rosalinda's chair so she could better reach the table, and put one underneath the plant stand that danced.

When the boy and the girl returned from

4. **atole** (ä·tō′lā): warm drink made with corn flour.

Using Students' Strengths

Visual Learners

As they read, ask students to draw an ongoing comic-book version of the story, with each frame showing a significant event. Frames can include each fantasy about the box—particularly, Papa's series of fantasies—as well as the actual contents of the box and how family members use it.

Kinesthetic Learners

Ask volunteers to pantomime finding various contents in the box. Ask the rest of the class to identify what emotion the students are pantomiming.

school that day they found the books stacked into squat pillars against one living room wall and a board placed on top. On this were arranged several plastic doilies and framed family photographs. The rest of the volumes the baby Gilberto was playing with, and he was already rubbing his sore gums along the corners of Volume XIV.

The girl Rosalinda also grew interested in the books. She took out her colored pencils and painted blue on the eyelids of all the illustrations of women and with a red pencil dipped in spit she painted their lips and fingernails red-red. After a couple of days, when all the pictures of women had been colored in this manner, she began to cut out some of the prettier pictures and paste them on looseleaf paper.

One volume suffered from being exposed to the rain when the papa improvised a hat during a sudden shower. He forgot it on the hood of the car when he drove off. When the children came home from school they set it on the porch to dry. But the pages puffed up and became so fat, the book was impossible to close.

Only the boy Ruben refused to touch the books. For several days he avoided the principal because he didn't know what to say in case Mr. Travis were to ask how they were enjoying the Christmas present.

On the Saturday after New Year's the mama and the papa went into town for groceries and left the boy in charge of watching his sister and baby brother. The girl Rosalinda was stacking books into spiral staircases and making her paper dolls descend them in a fancy manner.

Perhaps the boy Ruben would not have bothered to open the volume left on the kitchen table if he had not seen his mother wedge her name-day corsage in its pages. On the page where the mama's carnation lay pressed between two pieces of Kleenex was a picture of a dog in a space ship. FIRST DOG IN SPACE the caption said. The boy turned to another page and read where cashews came from. And then about the man who invented the guillotine. And then about Bengal tigers. And about clouds. All afternoon the boy read, even after the mama and the papa came home. Even after the sun set, until the mama said time to sleep and put the light out.

In their bed on the other side of the plastic curtain the mama and the papa slept. Across from them in the crib slept the baby Gilberto. The girl Rosalinda slept on her end of the cot. But the boy Ruben watched the night sky turn from violet. To blue. To gray. And then from gray. To blue. To violet once again.

WORDS TO OWN

improvised (im′prə·vīzd′) *v.*: made with whatever materials are available.

MEET THE WRITER

"I Just Love Words So Much"

Sandra Cisneros (1954–) grew up between two worlds as her family moved back and forth between Chicago and Mexico City.

What makes her stories and poems unique isn't just what she writes about, it's how Cisneros writes it. Critics have praised her distinctive style. She herself has said:

"I just love words so much. I love seeing them on the sides of buildings or on menus or written on the floor."

For further details on Cisneros, see page 117.



D Reading Skills and Strategies

Making Generalizations

? What aspect of human nature does Cisneros portray by showing each family member's use of the present? [Possible response: People will adapt something so that it satisfies their own personal needs.]

E Elements of Literature

Characterization

? Why do you think Ruben won't touch the books? What does this reluctance suggest about his character? [Possible response: He may have a better sense of how the Travises intended the present to be used, but his disappointment that it was not what he expected—plus the difficulty of using it as intended—may be why he avoids the books. This suggests that his character is perhaps more complex than that of his parents or sister.]

F Reading Skills and Strategies

Discovering Theme

? What do you think this ending suggests about the story's theme? [Possible response: The change in Ruben at the story's end points to the theme. The Travis brothers were indeed wise guys because their gift has opened up the wonder of learning and knowledge to Ruben. Ruben is now so excited he can't sleep.]

Resources

Selection Assessment

Formal Assessment

- Selection Test, p. 130

Test Generator

- Selection Test

Making the Connections

Connecting to the Theme: "We Shall Overcome: American Struggles and Dreams"

Discuss what the "American dream" might mean to the Gonzalez family and to the Travis brothers. Can different dreams be reconciled? Do students think the story has a happy ending? Why or why not?

Assessing Learning

Check Test: Sentence Completion

1. The Travis brothers bring a box to the _____ family. [Gonzalez]
2. Mama hopes that the box contains a _____. [washing machine]
3. The children open the box on _____. [the Day of the Three Kings, the sixth of January]
4. Rosalinda uses the encyclopedias as _____. [coloring and art books]
5. The first thing Ruben reads about is _____. [a dog in a space ship]

Standardized Test Preparation

For practice in proofreading and editing, see

- *Daily Oral Grammar*, Transparency 39

MAKING MEANINGS

First Thoughts

1. Some students may recognize its worth and indicate that they'd like to receive it; others may prefer something different, such as a computer.

Shaping Interpretations

2. They suggest that what he has just read about in the encyclopedia has opened up new worlds to him.
3. He seems more serious and thoughtful than the other family members, perhaps moodier. He has discovered that a set of encyclopedias contains exciting ideas and information.
4. The wise guys are the Travis brothers, whose wisdom is that they understand the worth of learning and knowledge. Possible alternative titles: "Another Gift of the Magi" or "The Big Box."
5. Possible response: The theme is a comment on the wisdom of the Travis brothers' gift and the importance of learning and knowledge. This is shown by Ruben's wonder at the encyclopedias and his change at the end of the story.

Challenging the Text

6. Cisneros probably wanted the reader to be surprised. The reader shares the family's confusion and disappointment at first, making the delight of Ruben's discovery more surprising and moving.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 184 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 696–700.
2. **Creative Writing** Encourage students to imagine what Ruben's or Rosalinda's adult career is and to write a respectful but friendly letter.
3. **How-To Essay/Speech** Suggest students use cookbooks and observations of adults' cooking as resources.

MAKING MEANINGS

First Thoughts

[respond] 1. What do you think of the gift Ruben and his family received? How would you have liked it? (Check your Quickwrite notes.)

Shaping Interpretations

[interpret] 2. How do you interpret the last lines about Ruben watching the changing colors of the sky?

[analyze] 3. Toward the end of the story, Ruben emerges as the **main character.** How is he different from the others? (What has he discovered by the story's end?)

[synthesize] 4. What do you think the **title** of the story means? (Who *are* the three wise guys?) What would be another good title for the story?

[synthesize] 5. The subject of this story is gift giving. What **theme,** or insight into our lives, do you think Cisneros is trying to convey through this story? What details in the story helped you figure out the theme?

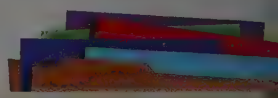
Challenging the Text

[evaluate] 6. Did Cisneros want you to guess what was in the box? Should she have given you more hints? Explain your responses.

Reading Check

a. Where did the box come from?
b. What does each person in the family imagine is in the box?
c. What actually is in the box?
d. How does each person in the house make use of the gift?

CHOICES: Building Your Portfolio



Writer's Notebook

1. Collecting Ideas for a Problem Solution



What do you think makes some children lose interest in learning? What could families, schools, or other people (television producers? video-game designers?) do to make learning more interesting? Brainstorm ideas.

Creative Writing

2. Dear "Guys"—Thanks

It is twenty years later. Because he loves to learn, Ruben has become a successful, well-known _____ (you decide). Now he wants to write to the Travis brothers to thank them for setting him on his way. Write his letter. (You could be Rosalinda instead; maybe she, too, read the encyclopedias.)

How-To Essay/Speech

3. Tamales, Too

Did you get hungry reading about the food in this story? Find a recipe for one of the Mexican dishes mentioned or for one of your own favorite foods. Then, write an essay/speech explaining how to make your dish. Be prepared to present your speech in class.

Reading Check

a. the Travis brothers
b. The mama imagines a washing machine; the papa, a series of possibilities, including a record player, an ice chest filled with beer, and an air conditioner; the children imagine toys, and Ruben particularly hopes for a bike.
c. a complete set of the Britannica Junior Encyclopaedia
d. The papa uses one book as an umbrella; the mama uses the books as furniture and a flower press; the baby uses a book as a teether; Rosalinda colors and draws in the books and cuts out the pictures; Ruben finally reads the books.

Language Link MINI-LESSON

Style: Avoiding Clichés

How many times have you heard expressions like these?

as good as new	as solid as a rock
rise and shine	as stubborn as a mule
as straight as an arrow	as white as a sheet
as easy as pie	lay down the law
fallen on hard times	off the top of my head

At one time, they probably seemed fresh and vivid. Now, overuse has turned them into **clichés,** stale expressions that make writing sound tired and dull. Instead of turning to clichés, good writers come up with their own comparisons and turns of phrase, as Cisneros does in these expressions from "Three Wise Guys":

> "She . . . put one underneath the plant stand that danced." (page 672)

> "The girl Rosalinda let out a sad cry, as if her hair was going to be cut again." (page 672)

Try It Out

Using two or three of these starters, invent fresh expressions.

as good as . . .
as happy as . . .
as cool as . . .
as smart as . . .
as solid as . . .
as light as . . .
as straight as . . .
as tough as . . .

Vocabulary HOW TO OWN A WORD

Word Bank

obstructed
distract
punctured
improvised

Latin Roots, Prefixes, and Suffixes

Learning the meaning of Latin roots, prefixes, and suffixes can help you unlock the meaning of many English words. Work with a partner to make a **root chart** like the one below for the other three words in the Word Bank. List as many words with the same root as you can. (You can look in a dictionary near the entry for each Word Bank word. You can also try to think of words that begin differently but contain the same root.)

obstructed
Meaning: "blocked"
Prefix: Latin *ob–*, "against"
Root: *struct,* from Latin *stuere,* "to pile up"
Words with the same root: obstruction, instruct, instruction, construction, construct, structure
Sentence: A foot of snow obstructed all traffic.

Language Link Quick Check

Complete the following comparisons without using clichés. Possible answers are given.

1. as honest as . . . [George Washington]
2. as quick as . . . [a sprinter]
3. as lazy as . . . [a child on Saturday]
4. as bright as . . . [a searchlight]
5. as old as . . . [the moon]

Language Link

Discuss why newer expressions are better: they are more surprising and less predictable; they might fit the situation more satisfyingly. Help students find and list other inventive comparisons in the story.

Try It Out

Encourage students to list several ideas for each starter. Here are some possibilities: as good as the first day of summer vacation; as happy as a mouse on a cheeseboard; as cool as a popsicle stick.

Vocabulary

Possible Answers:

distract
Meaning: "to draw attention away"
Prefix: Latin *dis-*, "apart"
Root: *trahere,* "to pull, to draw"
Words with the same root: contract, detract, tractor
Sentence: He failed to distract me from my goal.

punctured
Meaning: "made a hole in"
Root: Latin *pungere,* "to pierce"
Words with the same root: punctuate, punctual, punctilious
Sentence: Rafael used a pencil to puncture the plastic wrapping.

improvised
Meaning: "made with whatever materials are available"
Prefix: Latin *in-* (changed to *im-* before a *p*), "not"
Root: *providere,* "to foresee"
Words with the same root: provide, provident, improvident, provision
Sentence: Margarita improvised a skirt out of a large, beautiful scarf.

Resources

Language
- Grammar and Language Links, p. 59

Vocabulary
- Words to Own, p. 26

Spelling
For related spelling instruction, see
- Spelling and Decoding, p. 30

OBJECTIVES

Refugee in America/I Have a Dream

1. Read and interpret the poem and speech
2. Identify allusion
3. Compare and contrast texts
4. Express understanding through writing, speaking and listening, and art
5. Recognize and eliminate wordiness
6. Understand and use new words
7. Complete analogies

SKILLS

Literary
- Identify allusion

Reading
- Compare and contrast texts

Writing
- Collect ideas for a problem solution
- Write a letter or diary entry about the speech by Martin Luther King, Jr.
- Prepare and write an oral history

Speaking/Listening
- Role-play a meeting between Hughes and King
- Interview an older person in preparation for an oral history

Grammar/Language
- Recognize and eliminate wordiness

Vocabulary
- Understand and use new words
- Complete analogies

Art
- Create a work of art inspired by Hughes's poem or King's speech

Viewing/Representing
- Interpret an image in a painting (ATE)

Before You Read

REFUGEE IN AMERICA / I HAVE A DREAM

Make the Connection

Idea Cluster

Form a group with two or three classmates. Pick one of the words below, and create a cluster map. Draw as many circles as you like on your map. When all the groups have finished, share your maps.

- freedom
- equality
- democracy
- liberty



Quickwrite



Freewrite briefly, using as a starter the sentence *I have a dream for America.*

Elements of Literature

Allusion

"I Have a Dream" draws much of its power from **allusions** to texts familiar to many Americans, such as this famous Bible passage from the Book of Isaiah (40:4–5).

Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain:

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

"Refugee in America" contains a less obvious allusion. As you read the poem, ask yourself in what contexts we usually come across the word *liberty*.

> An **allusion** is a reference to someone or something from literature, religion, history, or another field or branch of culture.
>
> *For more on Allusion, see the Handbook of Literary Terms.*

Reading Skills and Strategies



Comparing and Contrasting Texts

When you **compare and contrast** texts, you look for ways in which they are alike and different. Both Hughes's moving poem "A Refugee in America" and King's stirring speech treat the subjects of freedom and equality. As you read, think about how the poem and speech are alike and different.

Background

Literature and Social Studies

On August 28, 1963, more than 200,000 Americans took part in a march in Washington, D.C. The marchers called on Congress to pass a civil rights bill proposed by President John F. Kennedy, and they demanded full equality for African Americans. People of all races, from almost every state in the Union, gathered in front of the Lincoln Memorial to sing and listen to speeches.

Late in the day, Dr. Martin Luther King, Jr., rose to speak. He began by describing how the promise of America had not yet been realized for African Americans. Then, setting aside his prepared speech, he improvised. His speech, which was heard by people across the country on TV and radio, deeply moved his listeners. King's concluding words, with their powerful rhythm and vivid images, are reprinted here as "I Have a Dream."



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LEO 8-8

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **Traditional Schedule**
 Lesson Plans Including Strategies for English-Language Learners
- **One-Stop Planner**
 CD-ROM with Test Generator



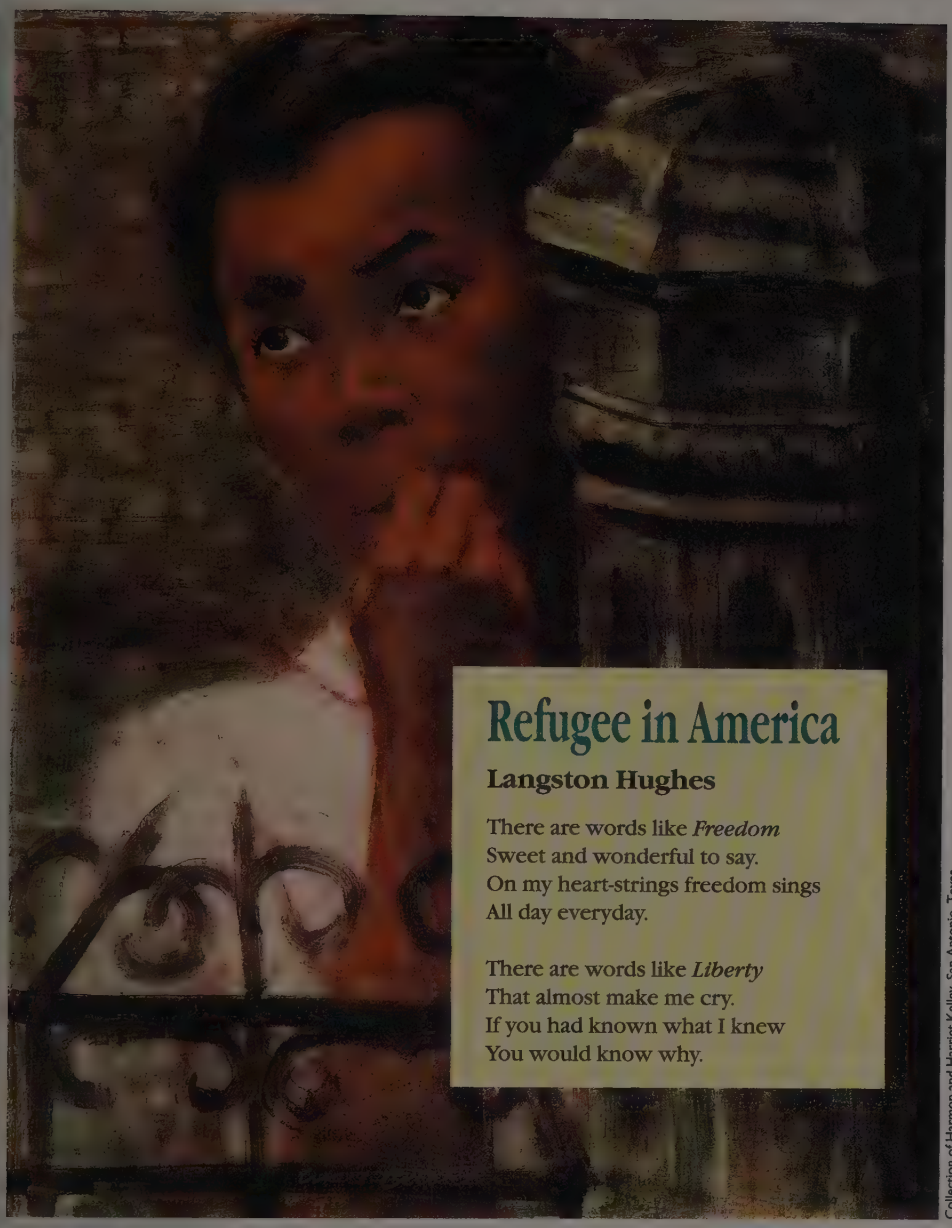
Preteaching Vocabulary

Words to Own

After students read the definitions of the Words to Own on pp. 678 and 679, use the following activity.

Answer true or false.

1. A **prodigious** task does not require much effort. [False]
2. A **creed** involves beliefs. [True]
3. Someone who is **exalted** is not admired much. [False]
4. An **oasis** is a dreaded sight to a desert traveler. [False]
5. **Discords** can be resolved through negotiation. [True]



Refugee in America

Langston Hughes

There are words like *Freedom*
Sweet and wonderful to say.
On my heart-strings freedom sings
All day everyday.

There are words like *Liberty*
That almost make me cry.
If you had known what I knew
You would know why.

Collection of Harmon and Harriet Kelley, San Antonio, Texas.

By the Gate (1953) by Ernest Crichlow. Oil on board.

Summary

This lyric poem contrasts feelings about the synonyms *freedom* and *liberty*. The implied contrast is between hope ("freedom") and reality ("liberty"): This "refugee" is free in the sense that he is not a slave, but the extent of his liberty is curtailed by racial prejudice.

Resources

Listening

Audio CD Library

An eloquent recording of the poem is included in the *Audio CD Library:*

- Disc 15, Track 2

RESPONDING TO THE ART

Ernest Crichlow (1914–), a painter, illustrator, and graphic artist, has said, "Most of my paintings deal with the children I know best, Negro children, in whose faces and bodies I try to show their hopes and aspirations."

Activity. Ask students to speculate about what the gate in the painting might represent.

Resources: Print and Media

Reading

- *Reading Skills and Strategies*
 Selection Skill Lesson, p. 89
- *Graphic Organizers for Active Reading*, p. 47
- *Words to Own*, p. 27
- *Audio CD Library*
 Disc 15, Tracks 2, 3, 4

Writing and Language

- *Daily Oral Grammar*
 Transparency 40
- *Grammar and Language Links*
 Worksheet, p. 61
- *Language Workshop CD-ROM*

Viewing and Representing

- *Viewing and Representing*
 Fine Art Transparency 20
 Fine Art Worksheet, p. 80
- *Visual Connections*
 Videocassette B, Segment 9

Assessment

- *Formal Assessment*, p. 132
- *Portfolio Management System*, p. 185
- *Test Generator (One-Stop Planner CD-ROM)*

Internet

- go.hrw.com (keyword: LE0 8-8)

Summary

King's famous 1963 speech uses language eloquently. This excerpt begins with King's premise that the American dream is based on the idea that all people are created equal, as stated in the Declaration of Independence. He concludes that if America is to be a great nation, the dream of equality must become a reality for everyone.

A Elements of Literature

Refrain

? What phrase does King use at the beginning of each of these paragraphs? What is the effect of this refrain? ["I have a dream"; the repetition emphasizes King's plea for change and his belief that it will happen one day.]

B Elements of Literature

Allusion

? As students are told on p. 676, King alludes to the Biblical Book of Isaiah here. An ancient Hebrew prophet, Isaiah awaited the coming of the Messiah, who would save Jerusalem. In the passage that King alludes to, Isaiah compares the coming of the Messiah to the coming of a hero for whom the people smooth the road to ease his journey. What is King suggesting by alluding in August 1963 to Isaiah? [Possible response: King dreams that people will work together to bring forth the miracle of brotherhood.]

Resources

Viewing and Representing

Fine Art Transparency

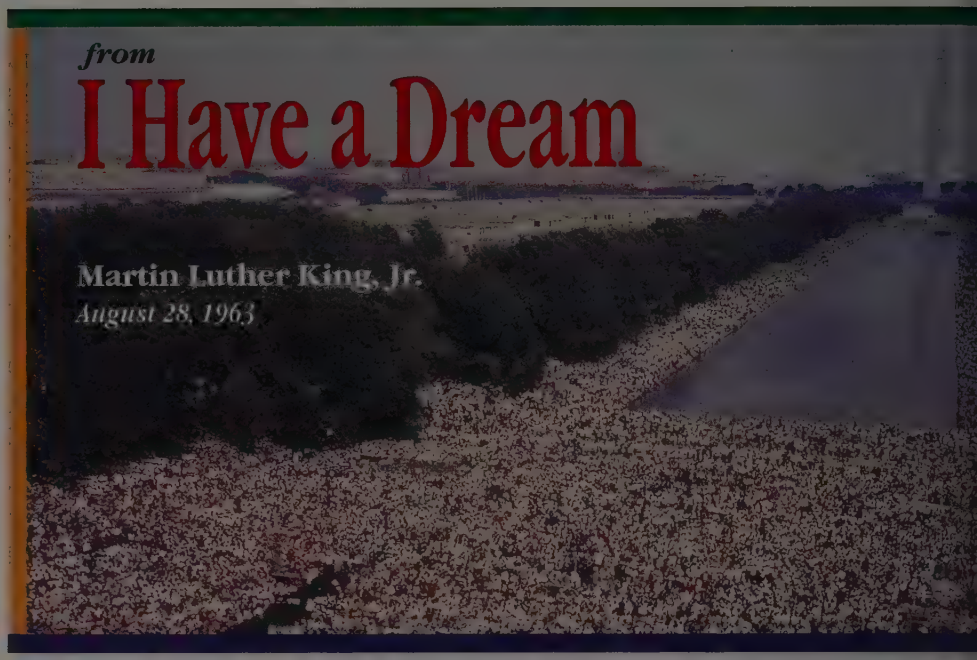
Consider showing the Maya Lin Civil Rights Memorial while students also view the photo of people gathering in front of the Lincoln Memorial on p. 678.

- Fine Art Transparency 20
- Worksheet, p. 80

from

I Have a Dream

Martin Luther King, Jr.
August 28, 1963



Marchers gather in front of the Lincoln Memorial.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American Dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the South. With this faith we

WORDS TO OWN

creed (krēd) *n.*: statement of belief or principles.
oasis (ō·ā′sis) *n.*: place in a desert with plants and a supply of water; place or thing offering relief.
exalted (eg·zôlt′id) *v.*: raised; lifted up.

Reaching All Students

Struggling Readers

Comparing and Contrasting Texts was introduced on p. 676. For a lesson directly tied to this selection that teaches students to compare and contrast texts by using a strategy called Sketch to Stretch, see the *Reading Skills and Strategies* binder:

- Selection Skill Lesson, p. 89

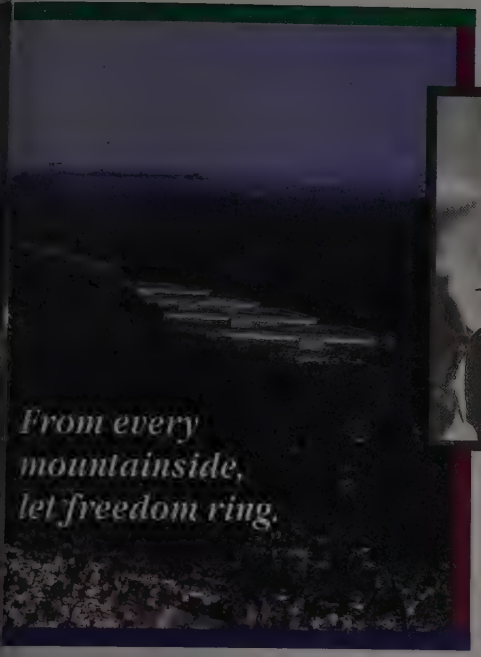
English Language Learners

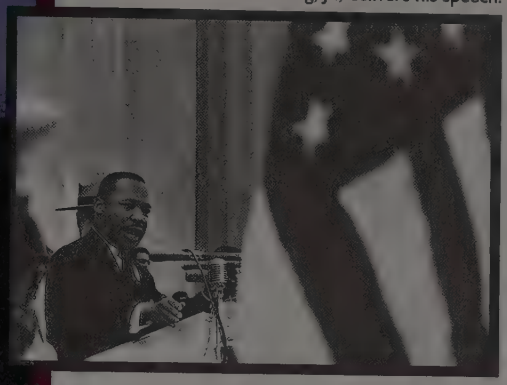
Students may need help with some of King's metaphors: Mississippi is not literally a "desert"; his listeners do not literally need "to hew out of the mountain . . . a stone"; and so on. For strategies for engaging English language learners with the literature, see

- *Lesson Plans, Including Strategies for English-Language Learners*

Advanced Learners

Ask students to locate and read the nine paragraphs that precede the culmination of King's speech, reprinted here. Ask them to report to the class on the metaphors King uses in those earlier paragraphs: the Emancipation Proclamation as daybreak; the Negro as an exile in his own land; coming to Washington to cash a check, a promissory note; and others.





Martin Luther King, Jr., delivers his speech.

will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."

And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous peaks of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God almighty, we are free at last!"

WORDS TO OWN

discords (dis'kôrdz') *n.*: conflicts; disagreements.
prodigious (prō·dij'əs) *adj.*: huge; amazing.

C Reading Skills and Strategies
Identifying Main Idea

? What is King's main hope? [freedom and equality for all people in America]

D Appreciating Language
Sentence Type

Point out that the refrain is an imperative sentence. This sentence type emphasizes King's message.

E Reading Skills and Strategies
Comparing and Contrasting Texts

Using this paragraph, tell how the speech is similar to and different from Hughes's poem. [Possible response: They are similar because both acknowledge the current state of racial inequality. They are different because King describes his hopeful vision of changing that inequality, while Hughes paints a more mournful and despairing picture.]

Resources

Viewing and Representing
Videocassette B, Segment 9

Use "A Man with a Dream: Dr. Martin Luther King, Jr." with this selection.

Listening
Audio CD Library

The dramatic speech is included in the *Audio CD Library*:

- Disc 15, Track 3

Selection Assessment
Formal Assessment

- Selection Test, p. 132

Test Generator

- Selection Test

Using Students' Strengths

Verbal Learners

Assign specific segments of the speech to pairs of students, and instruct them to identify the exact lines in other texts that King alludes to. Provide students with copies of the Declaration of Independence, the Book of Isaiah, and the lyrics to the song "America" ("My Country 'Tis of Thee") by Reverend Samuel Francis Smith. When students are ready to present their findings to the class, one partner should read the original and the other should echo it with the corresponding passage from King's speech.

Listening to Music

"We Shall Overcome" (Traditional) performed by Mahalia Jackson

The anthem of the civil rights movement in the 1950s and 1960s, this song is based on an early twentieth-century hymn and was used politically for the first time during a tobacco workers' strike in 1945. It had been rediscovered by Pete Seeger and has since been recorded by many other singers. Ask students why the collection is named for this song.

Browsing in the Files

About the Writers. Langston Hughes was the most widely read and influential African American poet of his time. The vibrant area of Manhattan known as Harlem was the source of much of his writing, particularly in the 1920s and 1930s. At that time, Harlem experienced its legendary "Renaissance," flourishing as the center of African American culture in music, dance, fashion, and art. Much of Hughes's inspiration came from the rhythms of the blues and jazz.

The year after King delivered his famous speech in Washington, D.C., Congress passed the Civil Rights Act of 1964, prohibiting racial discrimination in public places and calling for equal opportunity in employment and education. King's speech is often credited as being directly responsible for the passing of this law. On April 4, 1968, while in Tennessee to support a group of workers, King was shot and killed. In 1983, Congress designated the third Monday in January as a national holiday dedicated to Dr. King.

Meet the Writers

"Poems Are Like Rainbows"

Born in Joplin, Missouri, **Langston Hughes** (1902–1967) began writing poetry in his early teens. As a young man he traveled around the world and held many jobs. One day in 1925, he discovered that the famous poet Vachel Lindsay was staying at the Washington, D. C. hotel where Hughes was working as a busboy. Hughes left some of his poems beside Lindsay's dinner plate. That night, Lindsay read them aloud at a poetry reading, announcing that he had discovered a great new poet.

In his autobiography *The Big Sea* (1940), Hughes describes his writing process:

> "There are seldom many changes in my poems, once they're down. Generally, the first two or three lines come to me from something I'm thinking about, or looking at, or doing, and the rest of the poem (if there is to be a poem) flows from those first few lines, usually right away. If there is a chance to put the poem down then, I write it down. If not, I try to remember it until I get to a pencil and paper; for poems are like rainbows: They escape you quickly."





"Nonviolence Is the Answer"

Martin Luther King, Jr. (1929–1968), grew up in Atlanta, Georgia. He started college at the age of fifteen. After he graduated, he went on to Crozer Theological Seminary in Pennsylvania to become a Baptist minister, like his father and grandfather. King continued his studies in Boston, where he received his PhD. He then returned to the South to take a position as pastor of a church in Montgomery, Alabama. King was shocked by the intense racism and the strict segregation he saw in Montgomery. He helped organize the Montgomery bus boycott and went on to become a national leader in the civil rights movement, facing violence and risking arrest to spread his message of nonviolent resistance. In 1964, four years before he was assassinated, he accepted the Nobel Peace Prize with these words:

> "Nonviolence is the answer to the crucial political and moral questions of our time; the need for man to overcome oppression and violence without resorting to oppression and violence."

Assessing Learning

Check Test: True-False

1. The title of Hughes's poem suggests that the speaker feels like a stranger in his own country. [True]
2. Hughes's poem is about someone who has just come to America as a refugee. [False]
3. King says that all people in the United States have freedom and equality. [False]
4. Hughes's poem alludes to King's speech. [False]
5. The only refrain in King's speech is "I have a dream." [False]

Standardized Test Preparation

For practice in proofreading and editing, see

- *Daily Oral Grammar,* Transparency 40

Connections AN ORAL HISTORY

from The Power of Nonviolence

John Lewis, *interviewed by Joan Morrison and Robert K. Morrison*

Lewis went on to college, where he attended workshops and studied the philosophy of nonviolence.

When I was a boy, I would go downtown to the little town of Troy, and I'd see the signs saying "White" and "Colored" on the water fountains. There'd be a beautiful, shining water fountain in one corner of the store marked "White," and in another corner was just a little spigot marked "Colored." I saw the signs saying "White Men," "Colored Men," and "White Women," "Colored Women." And at the theater we had to go upstairs to go to a movie. You bought your ticket at the same window that the white people did, but they could sit downstairs, and you had to go upstairs.



Lunch counter segregation protest

I wondered about that, because it was not in keeping with my religious faith, which taught me that we were all the same in the eyes of God. And I had been taught that all men are created equal.

It really hit me when I was fifteen years old, when I heard about Martin Luther King, Jr., and the Montgomery bus boycott. Black people were walking the streets for more than a year rather than riding segregated buses. To me it was like a great sense of hope, a light. Many of the teachers at the high school that I attended were from Montgomery, and they would tell us about what was happening there. That, more than any other event, was the turning point for me, I think. It gave me a way out. . . .

In February 1960, we planned the first mass lunch counter sit-in. About five hundred students, black and white, from various colleges showed up and participated in a nonviolent workshop the night before the sit-in. Some of them came from as far away as Pomona College in California and Beloit College in Wisconsin.

We made a list of what we called the "Rules of the Sit-in"—the do's and don't's—and we mimeographed it on an old machine and passed it out to all the students. I wish I had a copy of this list today. I remember it said things like, "Sit up straight. Don't talk back. Don't laugh. Don't strike back." And at the end it said, "Remember the teachings of Jesus, Gandhi, Thoreau, and Martin Luther King, Jr."


Lunch counter sit-in

Then the next day it began. We wanted to make a good impression. The young men put on their coats and ties, and the young ladies their heels and stockings. We selected seven stores to go into, primarily the chain stores—Woolworth's, Kresge's, and the Walgreen drugstore—



Connections

In this oral history, John Lewis first discusses his memories of growing up in the segregated South. Later, he tells us, as a college student, he studied the philosophy of nonviolence. In 1960, he helped plan a lunch-counter sit-in in Nashville that went on peacefully for a month and then ended in the beating and arrest of the protesters. Eventually these protests were successful, and Nashville became the first major city in the South to desegregate its lunch counters.

Resources

Listening

Audio CD Library

A reading of this oral history is included in the *Audio CD Library:*

- Disc 15, Track 4

A Reading Skills and Strategies

Identifying Cause and Effect

? What helped Lewis to understand the civil rights struggle? [learning about Dr. King and the Montgomery bus boycott]

B Cultural Connection

Civil disobedience was practiced by the American philosopher and writer Henry David Thoreau (1817–1862) and by the Indian leader Mohandas K. Gandhi (1869–1948). It is a nonviolent way of opposing the law. For example, Thoreau quietly went to jail when he refused to pay a poll tax. Gandhi led Indians in nonviolent refusals to attend government (namely, British) schools and to pay taxes. In establishing the rules of behavior for sit-ins, the participants modeled their passive resistance and disciplined behavior on these practitioners of nonviolence.

Skill Link

Decoding: Words with Silent Letters

Write the following words from the selection on the chalkboard. Have students read the words aloud and identify the silent letters in each word.

campaigning	*unknown*
bombed	*rights*
psyche	*guilt*

Point out that some of the silent letters are part of regular spellings for vowel sounds: *ow* for /o/ in *unknown* and *igh* for /i/ in *rights*. Identify the other silent letter combinations in the words, and ask students to suggest more examples of each combination.

- ***gn*** *(gnaw, sign, reign)*
- ***kn*** *(know, knee, knit)*
- ***mb*** *(limb, thumb, plumber)*
- ***ps*** *(pseudonym, psalm, psychiatry)*
- ***gu*** *(guard, guarantee, guide)*

Activity

Write the following words on the chalkboard. Have volunteers read a word aloud and then call on a classmate to tell if the word contains silent letters and, if it does, to identify them.

1. psalm	[p]	6. jamboree	[e]
2. disguise	[u]	7. gnarled	[g]
3. recognition		8. signal	
4. languor	[u]	9. tomb	[b]
5. weakness	[a]	10. knock	[k]

A Reading Skills and Strategies

Making Predictions

? What immediate response do you think these young people will encounter? [Possible response: Their sit-in may generate anger and frustration among whites, maybe violence.]

B Reading Skills and Strategies

Identifying Cause and Effect

? Why do you think the sit-ins were "beginning to bother the business community"? [Possible responses: The business community may have been losing money because white people were reluctant to go shopping during the sit-ins. Businesspeople may have feared that the sit-ins would expand to other local stores.]

C Elements of Literature

Motivation

? Why would the protesters prefer to go to jail rather than pay a fifty-dollar fine? [Possible responses: to attract more attention; to further inconvenience the authorities; to put their beliefs into action, as did Thoreau and Gandhi.]

D Historical Connections

Many incidents advanced the civil rights movement in the 1950s and 1960s. One early landmark was the 1954 *Brown v. Board of Education of Topeka* ruling, in which the Supreme Court declared public school segregation illegal. A related landmark was the integration of Central High School in Little Rock, Arkansas, in 1957, when President Eisenhower sent in federal troops to ensure peaceful integration.

Speaking and Listening: Distinguishing Fact and Opinion

John Lewis states facts and opinions in his interview. Remind students that a fact can be proved true and that an opinion cannot be supported with evidence. Ask students to explain what facts John Lewis cites to demonstrate social injustice. Then, ask them to suggest places where they can **verify** these facts (for example, a history book). Finally, ask students to find one or two opinions that Lewis expresses at the end of the interview.



Empty bus during the Montgomery bus boycott.

and we had these well-dressed young people with their books going to the lunch counters. They would sit down in a very orderly, peaceful, nonviolent fashion and wait to be served. They would be reading a book or doing their homework or whatever while they were waiting.

I was a spokesperson for one of these groups. I would ask to be served, and we would be told that we wouldn't be served. The lunch counter would be closed, and they would put up a sign saying "Closed—not serving." Sometimes they would lock the door, leave us in there, and turn out all the lights, and we would continue to sit.

After we had been doing this for a month, it was beginning to bother the business community and other people in Nashville. We heard that the city had decided to allow the police officials to stand by and allow the hoodlum element to come in and attack us—and that the police would arrest us—to try to stop the sit-ins. We had a meeting after we heard that, to decide did we still want to go down on this particular day. And we said yes.

I was with the group that went into the Woolworth's there. The lunch counter was upstairs—just a long row of stools in front of a counter. My group went up to sit there, and after we had been there for half an hour or so, a group of young white men came in and began pulling people off the lunch-counter stools, putting lighted cigarettes out in our hair or faces or down our backs, pouring ketchup and hot sauce all over us, pushing us down to the floor and beating us. Then the police came in and started arresting *us.* They didn't arrest a single person that beat us, but they arrested all of us and charged us with disorderly conduct.

That was the first mass arrest of students in the South for participating in a sit-in. Over one hundred of us were arrested that day. We were sentenced, all of us, to a fifty-dollar fine or thirty days in jail, and since we wouldn't pay the fine, we were put in jail. . . .

Lewis and his fellow students were jailed, but they continued their protests when they were released. In April 1960, the mayor of Nashville agreed that the lunch counters should be desegregated.

And so Nashville became the first major city in the South to desegregate its downtown lunch counters and restaurants. That was the power of nonviolence. . . .

I think one thing the movement did for all of us in the South, black and white alike, was to have a cleansing effect on our psyche. I think it brought up a great deal of the dirt and a great deal of the guilt from under the rug to the top, so that we could deal with it, so that we could see it in the light. And I think that in a real sense, we are a different people. We are better people. It freed even those of us who didn't participate—black people, white people alike—to be a little more human.

Civil rights activists march in Selma, Alabama.



Connecting Across Texts

Connecting with "Refugee in America" and "I Have a Dream"

Ask students to think about all three selections and to identify points of similarity and difference. Help them to see that Hughes expresses the problem of racial injustice in personal, emotional, poetic terms; he does not express hope for improvement. King uses eloquent oratory and the style of a gifted preacher to address the problem in national terms; he hopes that his speech and the actions of those he inspires will lead to productive change. Lewis describes in factual, concrete terms the actions taken by a group of young people who were inspired by King's earlier action; the success of Lewis's actions leads him to feel that at least some of the desired change has occurred and that the nation is much better for it.

Making Meanings

First Thoughts

[respond]



1. Go back to the Quickwrite and the cluster map you made before you read the speech and the poem. Using a different-colored pen, add to the map any new feelings or ideas you have about the word. Then, look at your classmates' maps again, and do the same with theirs.

Reading Check

Which of the following sentences best expresses the **main idea** of King's speech? Why?

a. Freedom must ring from every mountaintop.

b. People should love one another.

c. Freedom and equality should be given to all Americans.

Shaping Interpretations

[analyze]

2. In your own words, describe some of the specifics of Martin Luther King, Jr.'s dream for America.

[interpret]

3. In his speech, King **alludes,** or refers, to the Declaration of Independence and to the patriotic hymn "My Country, 'Tis of Thee." Why would King want to remind his audience of these texts?

[recognize]

4. Find several examples of **refrain** (repeated words or sentences) in King's speech. What important ideas are being emphasized?

nfer/compare/ contrast]



5. Describe in a sentence or two what you think the **theme,** or message, of "Refugee in America" is. How is it similar to King's message? How is it different?

[respond]

6. The speaker of "Refugee in America" has different reactions to two words that mean nearly the same thing. Do you see any differences in meaning between the words *freedom* and *liberty*? Explain.

[infer]

7. What is a refugee? (Look up the word in a dictionary if you're not sure of its meaning.) How can someone be a refugee in his or her own country?

Connecting with the Text

[connect]

8. Choose either Hughes's poem or King's speech, and describe how it makes you feel about being an American. In what ways is its message still relevant today?

Extending the Theme

[evaluate]

9. Do you agree with Lewis (see ***Connections*** on pages 681–682) that Americans are a different and better people since the days of the civil rights movement? How do you know? Use evidence from the text and current events to support your opinion.

Reading Check

The best expression of King's main idea is item c because it most clearly summarizes King's ideal of universal justice.

Making Meanings

First Thoughts

1. Students will probably add ideas related to civil rights and racial equality.

Shaping Interpretations

2. King's vision includes equality, justice, and freedom for people of all races. For example, he wants the sons of former slaves and slaveowners to work together with respect.
3. King may want to remind people that while the United States was founded on the concept of liberty and equality for all, not everyone enjoys these rights.
4. Students may cite the use of the title phrase and of "Let freedom ring." The refrains stress a hopeful vision for the nation's future.
5. Possible responses: Freedom is very precious, especially when someone has suffered for it or has been denied it. It is similar to King's message in that it emphasizes the pain of inequality experienced by some Americans; it is different in that it does not offer a vision of change, as does King's speech.
6. Students may report that while *freedom* and *liberty* are often used synonymously some dictionaries note that *liberty* carries with it the connotation of past or potential restrictions. *Freedom* appears to be the broader term. (We would say "civil liberties" and "freedom of speech.")
7. A refugee is a person fleeing, especially to another country, for safety. People may seek asylum from injustice in their native country, or they might feel that they are constantly fleeing from other people's beliefs or actions.

Connecting with the Text

8. Possible responses: Hopeful, proud, passionate, determined, concerned. Americans should appreciate the freedoms that have been won but must not ignore the need to continue to fight injustice.

Extending the Theme

9. Answers will vary. Those who agree may cite advances by African Americans and other minorities; those who disagree may cite recent examples of racial hatred.

Grading Timesaver

Rubrics for each Choices assignment appear on p. 185 in the *Portfolio Management System.*

CHOICES: Building Your Portfolio



1. **Writer's Notebook** Remind students to save their work. They may use it as prewriting for the Writer's Workshop on pp. 696–700.
2. **Role-Play** Encourage students to use their imagination, but to still retain the essence of these men's thoughts. Suggest that they read more of each writer's work for background.
3. **Creative Writing** Remind students that in writing diary entries they may use informal language. Suggest that students either research interviews with people who were there or read news reports of the march on Washington.
4. **Art** You might suggest that students add captions to explain the main ideas behind the art. Consider displaying the works under the heading "American Struggles and Dreams."
5. **Speaking and Listening/Writing** Before they meet with their subjects, students should have a few questions in mind. Encourage students to experiment with different formats in writing up their interviews. Compare and contrast final products, and encourage students to note what seems to work best in each format.

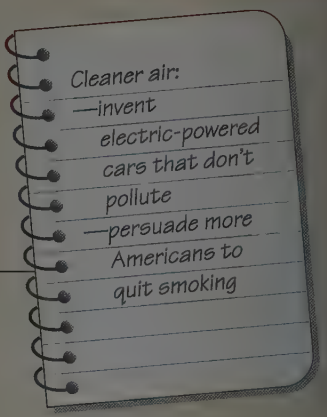
CHOICES: Building Your Portfolio

Writer's Notebook

1. Collecting Ideas for a Problem Solution



What would it take to make your dream for America a reality? Think of an improvement that you would like to see, and jot down your ideas on what could be done to make it happen. (Be specific.)



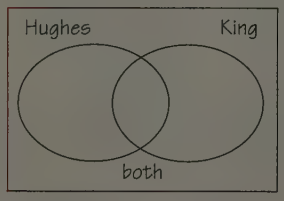
Role-Play

2. Meeting of the Minds



Imagine a meeting taking place today between Langston Hughes and Martin Luther King, Jr. With a partner, role-play that meeting. What would they agree about? What would they disagree about? What might they say to each other about the state of affairs in the United States in their own times or today?

Before you start, try making a Venn diagram like the one below to **compare** the views expressed in "Refugee in America" and "I Have a Dream."



Creative Writing

3. You Are There, Too

Imagine that you are one of the thousands of marchers assembled in front of the Lincoln Memorial on that August afternoon in 1963. Write a **letter** or **diary entry** describing your reactions to the final speech of the day, by Martin Luther King, Jr. (If possible, first listen to a recording or watch a film of King delivering his speech.)

Art

4. A Vision of America

Create a work of art inspired by King's speech or Hughes's poem. You could make, for example, a mosaic, a collage, or a tapestry. Remember that you can use words in any of these art forms. Think of some way you can display your work in your community.

Speaking and Listening/Writing

5. Oral History

Working with a partner, interview an older person about his or her experiences and memories of the civil rights era. You can write up your oral history using only your subject's words, as the interviewers did in "The Power of Nonviolence" (see ***Connections*** on pages 681–682). If you prefer, you can use a question-and-answer format.



LANGUAGE LINK MINI-LESSON

Style: Avoiding Wordiness



Language Handbook HELP

See Improving Sentence Style, pages 791-792.

I believe that it is worth expressing to my listening audience on the present occasion the fact that in spite of the situation involving difficulties and feelings of frustration we are experiencing at the present time, I continue to maintain that there is a condition that I believe that we can achieve at a point in the future.

"I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream."

Try It Out

Count the words in a short piece you've written. Then, try to cut ten unnecessary words. (You may need to change some words, too.) Ask a friend to read the two versions and tell you which he or she prefers.

If Martin Luther King, Jr. had begun with the first of the sentences above instead of the second, would "I Have a Dream" be remembered today as a great speech—or at all? Using more words than you need doesn't make your writing better; it just gets in the way of your message.

When you revise your writing, weed out words that aren't needed to express your meaning. Whenever possible, replace groups of words with single words.



Technology HELP

See Language Workshop CD-ROM. *Key word entry: wordiness.*

Wordy	Better
due to the fact that	because
despite the fact that	although
with great suddenness	suddenly
in an angry way	angrily
this book is a long one	this book is long
my brother, who is a great athlete	my brother, a great athlete
she is a person who	she

VOCABULARY HOW TO OWN A WORD

WORD BANK

creed
oasis
exalted
discords
prodigious

Analogies

Complete each sentence below with the word that fits best from the Word Bank. Use each word only once. (You may want to review the explanation of analogies on page 76.)

1. *Suffering* is to *relief* as *desert* is to _____.
2. _____ is to *tiny* as *bright* is to *dim*.
3. *Arguments* is to _____ as *agreements* is to *harmonies*.
4. *Dream* is to *vision* as _____ is to *belief*.
5. *Raised* is to *sunken* as _____ is to *lowered*.

LANGUAGE LINK

Assign students specific goals to eliminate wordiness in a piece of their writing. For example, have them eliminate three adverbs by using stronger, more specific verbs. Have students cut their number of words by ten percent.

Try It Out

Ask students to put their corrections on a transparency to show others how to improve their own writing.

VOCABULARY

Answers:

1. oasis
2. Prodigious
3. discords
4. creed
5. exalted

Resources

Language

- Grammar and Language Links, p. 61

Vocabulary

- Words to Own, p. 27

Language Link Quick Check

Simplify and shorten the following sentences.

1. Dr. King usually tried most of the time to find common ground that reasonable people who were members of all races could accept and believe in. [Dr. King tried to find common ground that reasonable people of all races could accept.]
2. The theme "liberty for all" is a common theme often used for patriotic speeches delivered on national holidays before crowds of people. ["Liberty for all" is a common theme for patriotic holiday speeches.]
3. When officials did not respond to and ignored pleas to change policies that were unjust, civil rights workers tried to seek out the possibility of finding alternative strategies that would have a significant financial impact on the white business community. [When officials ignored pleas to change unjust policies, civil rights workers sought strategies to affect the white business community financially.]
4. Dr. King's speech shows that he was very skilled as an orator, and he was a man who could be eloquent and move his audiences to take actions that were necessary. [Dr. King's speech shows that he was a skilled orator who could move his audiences to necessary action.]

OBJECTIVES
1. Read and enjoy the oral histories
2. Connect the selection to the collection theme

No Questions Asked

The literature in No Questions Asked gives students the chance to read a selection for enjoyment and enrichment as they further explore the collection theme. Annotated questions in the margins of the Teacher's Edition should be considered optional. No follow-up questions will appear after the selection.

Two teenage immigrants—one from India, one from China—recount their parents' struggles to fulfill the American dream for their children. Both teenagers express mixed feelings about leaving their native cultures.

Resources

Listening

Audio CD Library

A recording of the selection is included in the *Audio CD Library:*

- Disk 15, Track 5

Critical Thinking

Speculating

? What do you think would be most difficult about moving to another country? [Possible answers: learning a new language and new customs; missing friends at home; feeling like an outsider; worrying about the future.]



COMING TO

from New Kids on the Block: Oral Histories of Immigrant Teens

Janet Bode

AMITABH, AGE 15, FROM INDIA

It is really bad for us in the beginning. We were five in a two-room apartment. Every day my parents would get up and go out to look for jobs. They knew they had to start all the way at the bottom, that people here didn't count any experience from India. But my father had been a biologist. My mother was a chemistry professor at a university. In India they were both making good money.

Now, though, they would come home every evening and they wouldn't have found anything. They would be very, very sad. They didn't know the bus systems or the subway systems here. They'd get lost. They'd get to some place and it would be too late. The job would be gone. They'd go to another place and the answer would be no. One day, my parents said

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Reaching All Students

Struggling Readers

These accounts in the students' own words should be accessible to most readers. Before they read, ask students why families from other countries come to America and what struggles they may encounter. Talk about which family members are likely to find the relocation process the most difficult: the parents, older relatives, the older children, the younger children.

English Language Learners

Invite volunteers to share their experiences of coming to America. Encourage them to talk about how life in their native country was different from life in the United States. Ask them to offer a few pointers for a student of their age who is about to move to America.

I think Americans must be the same as us inside.

AMERICA

"This is a dead end. We can't find jobs. We don't have any more money. Nothing. We're going to have to jump into the river." I want to think that they were not being serious, but I still would feel so sad for them and so sad for us.

I couldn't always understand why we had come here. Why would they leave the country where they had been born, where their children had been born? Bhavnagar was a modernized city on the northwest side of India. It had a lot of factories, apartment houses, and private homes. Our home was three stories high, and we lived together with my uncle, my aunt, and my grandparents. My grandparents had another house in a small city called Mehsana. Every summer and during other vacations, we'd go there.

The weather was very warm. In the winters it would get cool enough to wear sweaters, but

B Reading Skills and Strategies

Drawing Conclusions

? How do you think Amitabh felt at first about his family's moving to America? Why do you say so? [He probably worried that the move was a mistake since their lives became difficult. His parents left good jobs to scramble for menial work, left familiar surroundings for a confusing new land, and gave up a comfortable income for an uncertain future.]

A Critical Thinking
Drawing Conclusions
? What seems to have made Amitabh happy in India? [Possible answer: He was comfortable because he understood how the system worked and what was acceptable; he knew who he was and what his future held.]

that was it. No snow. It also used to rain quite a bit. There was a dry and a rainy season, with monsoons[1] that occurred every year at a certain time. We had a good life there.

I know that people think that in India everybody is poor, that everything is backward. It's not that backward, and it's probably improved since I've been here. We had electricity and running water and traffic jams. I went to a good school. They taught the same subjects as over here, like art, general science, and math, and also some of the different languages of India. I think there are fifteen or sixteen languages. At home we spoke Gujarati, and I learned how to speak Hindi, too.

I knew the food. I loved cooked okra, the vegetable, and pouri, the bread. I had a favorite kind of curry. I knew my future. I knew that when I got married, I would bring my wife to live with my parents. The bride's family would provide a dowry, money and silverware and things like that.

A



Bombay, India.

My parents said, though, that we would move to America because us kids would have more opportunities for the future. This was a long time planning. I don't even remember the first time they told me. At first it went so slow. I did not know anything about America. Once, a friend of mine who was Christian took me to this place to get American hot dogs. At that time I had no idea what they were. I took a bite and I spit it out. It tasted disgusting!

But then sometimes I would get interested in coming here. I heard there were big buildings and fast cars. My older brother told me, "Over there in the United States you never see the sun. It's always snowing. When the sun does shine, it's a holiday." I thought, Like WOW! About a month before we left, my parents said, "We're moving to America." That's how they told me. And I said, "Yes." I told my friends in school, and they said, "Yeah, sure, sure." I said, "Really. Watch."



1. **monsoons** (män·so͞onz′): seasonal winds that bring heavy rains to India and other countries in southern Asia for several months of the year.

After the first few months my parents found jobs, but the work was very tough on them. My father worked as a messenger, more a job for a boy than a man. He delivered letters and carried packages all over the city. Again, he would get lost the way he had when he was looking for work. He lasted about three or four months doing that until he found another job, and another job. All small jobs. Then he met an Indian man who owned a laboratory who hired him. Now he's sort of back in the area of biology, where he used to work.

My mother started working at a store. She had to fold clothes, mostly. Then she got a bet-



(Left) Indian neighborhood in Chicago.

ter job watching patients at a senior citizens' home. Eventually, she became the dietitian there. And now it's OK for me, too. Kids don't look at me strangely the way they did in the beginning. I had my first hamburger and said, "Forget it!" I threw it out. Eventually, though, I got used to it. Now I eat anything. I eat hot dogs, hamburgers, chicken, and french fries. I love pizza. In India I remember that once we had a fair and they had pizza, a small triangle, for eight rupees, about twenty-five cents. "It was better than the hot dog," I thought then.

Now we live in the suburbs in a big house with four bedrooms. I have my own bedroom, with military posters all over the place. My middle brother and I have a computer. We have more than six hundred games for it. He wants to work in computers. My older brother is in college, the University of Maryland. He wants to be a surgeon.

B

I'm in the tenth grade. ROTC is my favorite class. I'm planning to go into the military right after I finish high school. It should help me out a lot because ROTC trains us for the military. Since when I was in India, my ambition was to make the military a career. I remember every time my father would take us to a shop, I'd want to buy military-colored clothes. Just yesterday I was looking at some photographs taken at my aunt and uncle's wedding in India. There I was, just a kid, in a military uniform. I don't know why I'm into it so much.

I'm more Americanized than my parents. I still speak Gujarati at home, but now there's English mixed in a lot. I'm trying to get out of my accent as much as possible. And now I have what I guess you could call an American mouth: I have braces. I'd never seen braces in India. I hate wearing them!!! Just like American kids.

B Struggling Readers

Finding Sequence of Events

? **What steps does Amitabh's family go through in adjusting to their new life?** [At first, the father takes menial jobs, but eventually, through the help of another Indian, he gets a laboratory job that suits his experience. The mother moves from folding clothes to becoming a dietitian, a position at least somewhat related to her career in chemistry education. Amitabh goes from hating his first hamburger to accepting a new diet. The family moves from a two-room city apartment to a four-bedroom home in the suburbs. The three brothers each have goals for the future. The family has done well in America.]

Assessing Learning

Observation Assessment

Use the following criteria to assess group discussions of literature.

Key: A = Always S = Sometimes
R = Rarely N = Never

Criteria	Date	Rating
Values others' perspectives		
Uses others' ideas to increase interpretive possibilities		
Asks questions		
Seeks help of others to clarify meaning		
Can disagree without disrupting dialogue		

A Critical Thinking

Speculating

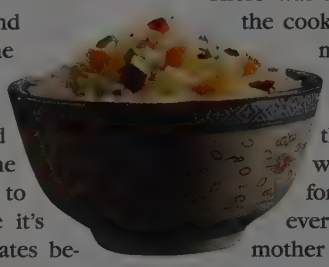
? Why would Xiaojun believe that every American owned a slave? [Possible answer: To a young person in a Chinese village, rumors and misinformation about the United States probably seemed true. Her school seems not to have provided factual information about American history or society.]

B Reading Skills and Strategies

Drawing Conclusions

? What does this description of carrying water on a yoke, or stick placed over the shoulders, suggest about Xiaojun's life in rural China? [People live close to the land and very simply, without modern conveniences.]

XIAOJUN/"DEBBIE," AGE 13, FROM CHINA



We had a relative, a second uncle, who lived in the United States. He sent us a tape. We all sat in the living room, put it on a tape recorder, and listened. He said we should come to the United States. He told us to bring "lots of clothes because it's really cold, but no cups or plates because they have them. And bring a blanket."

A I didn't know any history of America, except someone had told me that everybody had a slave. I thought, great! I'd come here and get my very own slave. I would not have to carry water anymore!

I'm my parents' oldest daughter. I have a younger brother and a younger sister. We lived in a small village in a house made of brick. It had a big room in the middle, and all the way in the back we could go up a ladder to the two bedrooms. We shared the house with my uncle and his family, ten of us all together. Sometimes my parents and my uncle and aunt would talk about their early life. My father and mother came from the city. He was an architect and built houses. I don't know why they all moved to the country. They didn't talk about that.

B We had no running water in the house, but we were lucky because we lived near the river. Every morning at 5:00 A.M. I would go and—pant, pant—get water. I used a big stick and carried the water in buckets balanced on it. The water we used for cooking and for bathing.

We slept on hard wooden beds with no mattresses. There was no telephone, no television, no VCR. There was no "I want my MTV." The most we could get was a radio. We had electricity in the house but used it only when my parents said we could. Usually we used candles.

There was a little houselike building with the cooking fire inside. We didn't have much wood, just sticks, so instead we used the stalks from the wheat. First we put them in the sun to dry or we boiled them with other things like carrots for feed for the pigs. We used every part of everything. Mostly my mother and I did the cooking. That was one of the duties of the oldest daughter. We ate mostly rice and vegetables, sometimes my favorite, bok choy. Only at New Year's would we have chicken and soup.

I had other chores. I had to clean the bathroom. Well, that is, it was a sort of bathroom. It was a bucket behind the bed or outside. (In big, big, big houses in the village, they have, like, latrines.) I had to change my brother's diapers. I had to help him take a bath and wash his hair. I had to take care of him and my sister after school. Sometimes I really got mad at them and yelled at them. In China the oldest starts cooking at five; you change diapers at six.

My mother—she was the oldest daughter in her family, too—had to feed the chickens, collect the eggs, and clean the coop. She and I helped tend the village's pigs. We had a garden; everybody did. And everybody worked on the village farm. Together we grew wheat and rice and other stuff; I forget what.

The weather and the crops were very important. If the weather got bad, oh, oh, we were in trouble. We worried and worried. When it was harvest time, we had to cut this and cut that. The adults were so busy they couldn't even stop to make lunch for the littlest kids.

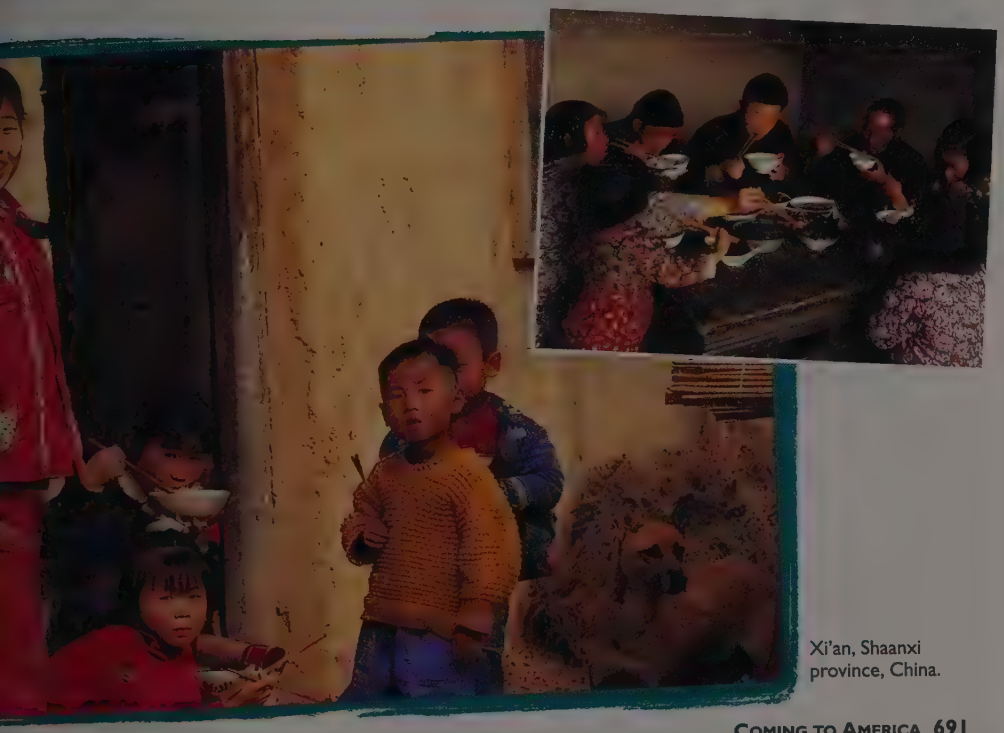
We helped our families and we went to school. In China our parents were turning us over to the teachers to educate. They could use

the same punishment as our parents. That meant the teachers were strict. If we were late, we had to stand outside the door for one hour. If the teachers didn't think we were paying attention, they took a stick and beat us. Or they took a ruler and smacked our hand until it turned red and black and blue. They pulled our ears like they were stretching them. When we talked, monitors wrote our name on the blackboard, or they made us sit without a chair, on an invisible chair. It was really painful when we didn't do good at school, and this was just elementary school!

After school, I would visit and play with my girlfriends. There weren't any games, no toys, no swings. We didn't have bicycles; only my father did. But we did have lots of homework, even for little kids. At my house we would all sit around the table and my mother would help us.

There was a nice thing about school, though. That's where the one TV was. Whole families would go together to watch television, like you might go to the movies together here.

If you want to move from China, it is very difficult. A lot of people sneak out. My father sneaked out using the ID card of my second uncle. First you take a plane. When those people ask you where you are going, you don't say America. You say Thailand, or something like that. Then you go to one place, change planes, and fly to either Mexico or Canada. If you go to Mexico, you have to climb through the mountains at the border, show the fake ID, and say you are just traveling. If you go to Canada, you just drive across. They don't check you a lot. If you're caught, you're in big trouble. They can even put you behind bars.



Xi'an, Shaanxi province, China.

Reading Skills and Strategies

Comparing/Contrasting

How is Xiaojun's school in China different from your own? Do you think she will be happy or unhappy in America? [Possible response: The harsh, old-fashioned methods used at her school are very different from approaches in American schooling. She may welcome the freer life in America, if she does not find adjusting too difficult.]

Using Students' Strengths

Visual Learners

Encourage students to cut out pictures of present-day India and China from magazines and other sources. They can also include maps showing the route that Amitabh's and Xiaojun's families might have taken to America.

Verbal Learners

Ask students to collaborate on compiling a glossary of words and expressions in one dialect of Chinese or in Hindi along with their English translations. The glossary can take the form of an audiotape or booklet. Students should concentrate on the words and expressions that a visitor to China or India would find useful to know. Possible sources for their research include foreign language dictionaries, community members, the Internet, and students and teachers at a local college.

A Reading Skills and Strategies

Distinguishing Fact and Opinion

Help students notice that these paragraphs are composed almost entirely of facts. Ask them to find any opinions. [Xiaojun says her parents work too much and too hard.] Discuss what opinion Xiaojun would be able to support with all these facts. Present the following two opinions as possibilities, and ask students whether each seems valid: "My life is different, but not that much better, in America"; "I think the change may not be worth all that we went through."



Middle school on a farm commune near Suzhou, Jiangsu province, China.



Chinese American student in New Jersey.

After my father got here, he began to work and to send money home. My mom used some of it to get fake ID cards for us. Then one day she was piercing my ears and using ginger and oil to help them heal. "Your father wrote a letter," she said. "He's earned enough money and he got an apartment for us."

It was real different in New York. It looked almost nothing like China. No foreigners ever came to my village. I had never seen a black person before. I'd never seen any Americans. My mother told me, "People kidnap and kill each other. You have to watch the window and the door all the time to make sure nobody comes in." I could hardly sleep.

The first night my parents prayed for good luck. They took strings and then put matches to them. And they prayed that I go to school and do well. I was very scared to go. The teacher said, "What's her name?" and my mom told him Xiaojun, my Chinese name. He said, "Does she have an English name? No? Well, what about Debbie?"

"Okay," said my mother and that's how I got my name.

Coming to America has changed my life. Now my parents work too much and too hard and I never see them. But we do have a TV, a radio, a microwave, and a washing machine. I still have things to do, like sweep and mop the floor, do the dishes, mop the table, clean the mirrors, wash the fans when they're dirty, wash the clothes in the washing machine, and take care of my brother. For this I get five dollars a week allowance.

I get up around 7:00 A.M. I leave for school between 7:30 and 8:00. School is over at 3:00. I have to go straight home every day after class. I can't go out at night. They know where I am right this minute. Once I'm home, I study for four hours. Before I eat dinner, my father gives me a little lecture. He says, "Work hard so when you grow up, it will be easier to get a

Making the Connections

Connecting to the Theme: "We Shall Overcome: American Struggles and Dreams"

Ask students to compare the difficulties faced by Amitabh and Xiaojun in adjusting to life in America with those faced by earlier immigrants or by people struggling with injustice and inequality in America today. What attitude do the teenage immigrants express toward life in America: Are they hopeful or pessimistic about their chances? What do these stories about journeys to America add to the collection's exploration of the American dream?

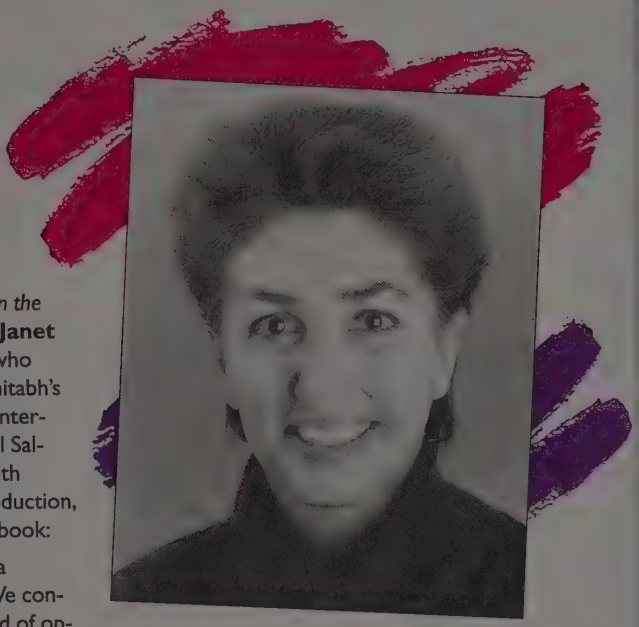
good job and make money. If you don't get a good education and a scholarship, you might have to beg for money. You don't want that."

I think of being a doctor, help people get healthier and make their lives easier. I also think about being a model, like Christie Brinkley, or maybe an actress or a lawyer or a cop or a singer. My parents say, "Be a secretary." They tell me, too, "Stay involved with our Chinese community," and I do. But, of course, I'm not an ABC, an American-born Chinese. The ABCs sometimes curse at us and call me and my friends FOBs, "fresh off the boat." I don't like that. I turn my eyes away.

I cry at night sometimes. My father says, "What are you doing?"

I say, "Nothing. Nothing." I get real confused. In China my father went with me to the school to watch movies on television. We had time together. I used to tell him my problems. Now there is no time. Here I can watch TV anytime and I don't have to get the water or take care of the pigs. I guess I like it better in America.

B



Meet the Writer

"We Are a Nation of Immigrants"

"Coming to America" is from *New Kids on the Block: Oral Histories of Immigrant Teens* by **Janet Bode** (1943–2000), a nonfiction writer who lived in New York City. In addition to Amitabh's and Xiaojun's stories, the book includes interviews with teenagers from Afghanistan, El Salvador, Cuba, the Philippines, Mexico, South Korea, Greece, and Vietnam. In her introduction, Bode explains what led her to write her book:

"We are a nation of immigrants with a national makeup that's forever shifting. We continue to be the American Dream, the land of opportunity. In the mid-1800s, when my German ancestors set sail for America, they were taking the same gamble that brings people here today. Then, nearly all immigrants were from northern and western Europe. Now only five percent come from that part of the world.

Then, if you wanted to come here, you came. But today immigration is more difficult. Over the last hundred-plus years, laws have been passed and extended and changed and amended. Now, once again, Congress is debating the issue of who should be allowed in and who should be left out. And to this day, some of our residents—some of the children and grandchildren of yesterday's immigrants—want to close the borders to our future arrivals. Once inside, some people develop a kind of collective amnesia, forgetting their own immigrant roots. We forget that our country's power and beauty stem from the very fact that we are a collection of different cultures."

B Critical Thinking

Making Judgments

? **Is Xiaojun's life better in the United States than in China?** [Possible responses: Yes, she does not have to do the physical hard labor she had to do in China and will have more advantages later on; she says she likes it better in America. No, she doesn't spend time with her parents because of their work schedule.]

Browsing in the Files

About the Author. Janet Bode had questions about today's immigrants: Where did they come from and why? How were they both different from and similar to Americans born in the United States? After obtaining statistics from the U.S. Immigration and Naturalization Service, she talked to teenage immigrants from all over the world and told their stories. She hoped her writing might help those young residents born outside the United States to feel less alone.

Connecting Across Texts

Connecting with "I Have a Dream"

After students read "America" on the next page, draw attention to a prominent allusion in the song, Diamond's modification of words from "America"—"My country 'tis of thee (today),/Sweet land of liberty (today),/Of thee I sing (today),/Of thee I sing today." Remind students of Martin Luther King, Jr.'s quoting of the same anthem in "I Have a Dream." Discuss why this particular song appealed to these two men.

Discuss the different emphasis each man achieves. [The simple lines of the song "America" are adaptable to different purposes. Diamond emphasizes his celebration of America in his use of "Of thee I sing"; King's refrain "Let freedom ring" emphasizes the call for freedom to spread across the land to places where some people are not yet free to pursue completely the American dream.]

Connections

This song is about the desire of people all over the world to come to America to pursue the dream of freedom.

A Elements of Literature

Symbol

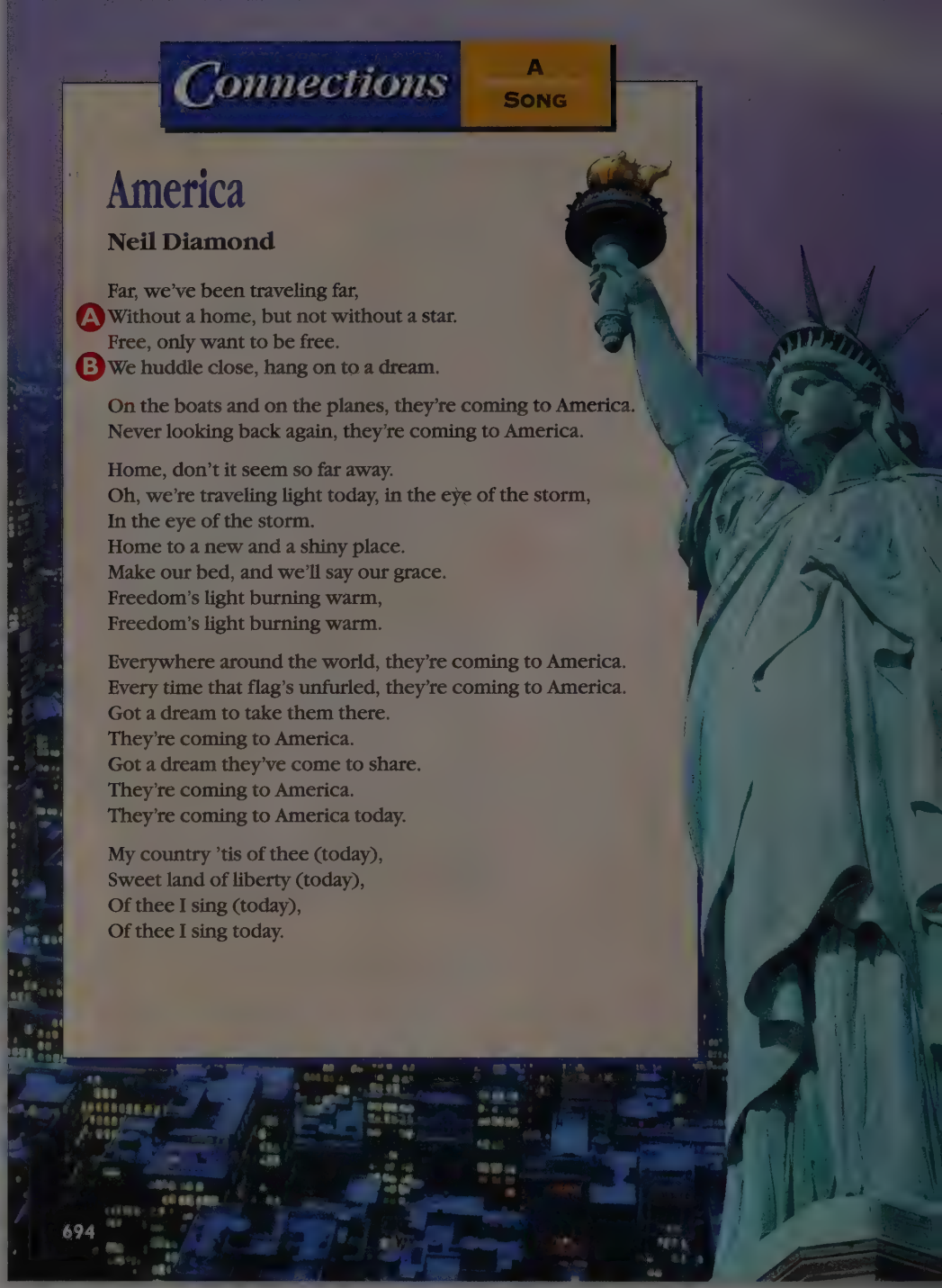
? What might the star represent?

[Possible answer: Stars are often guiding signs to sailors and other travelers. Here the star may represent the hopes and dreams that guide the immigrants or America itself.]

B Elements of Literature

Allusion

Explain that the poem, by Emma Lazarus, engraved on the Statue of Liberty reads "Give me your tired, your poor, / Your huddled masses yearning to breathe free. . . ." The statue holds a torch. The use of the word *huddle* and the reference to the light of freedom (l. 12) may remind the listener of the Statue of Liberty, a symbol of freedom and the first U.S. landmark that many immigrants see.



Connections A SONG

America

Neil Diamond

Far, we've been traveling far,
A Without a home, but not without a star.
Free, only want to be free.
B We huddle close, hang on to a dream.

On the boats and on the planes, they're coming to America.
Never looking back again, they're coming to America.

Home, don't it seem so far away.
Oh, we're traveling light today, in the eye of the storm,
In the eye of the storm.
Home to a new and a shiny place.
Make our bed, and we'll say our grace.
Freedom's light burning warm,
Freedom's light burning warm.

Everywhere around the world, they're coming to America.
Every time that flag's unfurled, they're coming to America.
Got a dream to take them there.
They're coming to America.
Got a dream they've come to share.
They're coming to America.
They're coming to America today.

My country 'tis of thee (today),
Sweet land of liberty (today),
Of thee I sing (today),
Of thee I sing today.

694

Listening to Music

"America" by Neil Diamond, performed by Neil Diamond

Born in Brooklyn, New York, in 1941, Neil Diamond began writing songs while in high school. Instead of graduating from college, he went to work writing songs in the Brill Building, a New York institution where scores of popular hits have been penned. Among songs Diamond wrote for other singers are "Sunday and Me," sung by Jay and the Americans, and "I'm a Believer," sung by the Monkees. In 1966, Diamond began recording his own songs; four years later, he had his first number-one hit with "Cracklin' Rosie," which was followed by many other popular songs.

Activity

Let students read the lyrics to the song before you play it, and ask what emotions and images the lyrics bring to mind. Elicit that the hopeful lyrics are about immigration. Then, play the song, and ask students to describe how Diamond's delivery emphasizes or changes the effect of the words.

READ ON

Battle Cries



In 1861, the Union and Confederate armies met in their first great battle, at Manassas Junction, Virginia, near the stream known as Bull Run. In Paul Fleischman's novel *Bull Run* (HarperCollins), sixteen participants—Northern and Southern, male and female, black and white—tell of their dreams of glory and the grim reality of war.



Punishment Without Crime

In 1942, seven-year-old Jeanne Wakatsuki and her family were sent to the Manzanar internment camp. Jeanne Wakatsuki Houston and James D. Houston's *Farewell to Manzanar* is the true story of a native-born American who grew up behind barbed wire in her own country. (This title is available in the HRW Library.)

Oh, Freedom



What was it like to walk through angry, violent mobs to integrate an all-white school? to be arrested for refusing to give up a seat at the front of a bus? to fight for freedom when other people your age were going to sports practice or attending their first dance? In *Freedom's Children* (G. P. Putnam's Sons), Ellen Levine presents thirty oral histories by African Americans who were involved as children or teenagers in the civil rights movement of the 1950s and 1960s.

Other Picks

- Dee Brown, adapted by Amy Ehrlich, *Wounded Knee: An Indian History of the American West* (Henry Holt). This is Brown's classic history *Bury My Heart at Wounded Knee* adapted for young adult readers.
- Ossie Davis, *Just Like Martin* (Puffin). Fourteen-year-old Isaac wants to be just like his hero, Martin Luther King, Jr. Then, his church is bombed and two of his classmates are killed, and he must decide whether nonviolence is really the answer.

READ ON

Portfolio Assessment Options

The following projects can help you assess your students' reading accomplishments outside class. Videotapes or audiotapes of completed projects may be included in students' portfolios.

- **Write Previews** For six of the oral histories in *Freedom's Children,* ask students to create a short report, describing the speaker, identifying the setting, explaining what each speaker was trying to accomplish, describing what he or she actually did, and evaluating whether the speaker's actions accomplished the goal. Students should indicate which oral history in the collection is their personal favorite, and why.
- **Write Dialogues** Ask students to imagine conversations between pairs of characters in *Bull Run.* Encourage them to match characters for maximum drama or contrast. Students might prepare their dialogues by improvising the conversations with a partner.
- **Create a Mural** For *Farewell to Manzanar,* ask students to work together to create a mural portraying the people, places, and events of this memoir. Have students label their mural with appropriate quotations from the book.
- **Host a Television Book Review** Pair students who have read the same book to plan and carry out a television book-review program. Students should brainstorm criteria for recommending the book to others and should give the book a final rating based on the criteria.
- **Translate a Scene to the Screen** Encourage students to rewrite important scenes from their books as movie scripts. Remind students that scripts emphasize dialogue and action. In other words, passages of description in a book are relegated to what the camera can show.

MAIN OBJECTIVE
Write a problem solution

PROCESS OBJECTIVES
1. Use appropriate prewriting techniques to generate ideas, explore and narrow topics, identify one topic, and choose an audience
2. Create a first draft
3. Use evaluation criteria as a basis for determining revision strategies
4. Revise the first draft, incorporating suggestions generated by self- or peer evaluation
5. Proofread and correct errors
6. Create a final draft
7. Choose an appropriate method of publication
8. Reflect on progress as a writer

Planning

- **Block Schedule**
 Block Scheduling Lesson Plans with Pacing Guide
- **One-Stop Planner**
 CD-ROM with Test Generator

BUILDING YOUR PORTFOLIO

Writer's Workshop



Technology HELP

See Writer's Workshop 1 CD-ROM. *Assignment: Problem Solution.*

ASSIGNMENT

Write an essay describing a problem and offering one or more solutions.

AIM

To persuade.

AUDIENCE

People who are affected by the problem, who are responsible for the problem, or who can act on your proposal.

Abraham Lincoln's Gettysburg Address appears on page 623.

PERSUASIVE WRITING

PROBLEM SOLUTION

In your **problem solution,** you'll define a problem and propose a solution for it. Your goal is to persuade your reader that the problem exists and is serious and that your proposed solution is a sensible, realistic one that should be put into practice.

Professional Model

In these notes, written several years before the Civil War, President Lincoln presents a persuasive argument against slavery.

If A can prove, however conclusively, that he may, of right, enslave B—why may not B snatch the same argument, and prove equally that he may enslave A?

You say A is white, and B is black. It is color, then, the lighter having the right to enslave the darker? Take care. By this rule you are to be slave to the first man you meet with a fairer skin than your own.

You do not mean color exactly? You mean the whites are intellectually the superior of the blacks and, therefore, have the right to enslave them? Take care again. By this rule, you are to be slave to the first man you meet with an intellect superior to your own.

But, say you, it is a question of interest; and, if you can make it your interest, you have the right to enslave another. Very well. And if he can make it his interest, he has the right to enslave you.

—Abraham Lincoln, 1854

Prewriting

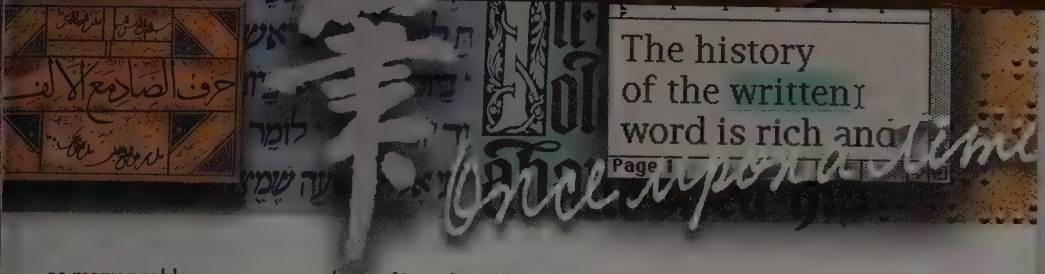
1. Generating Ideas

The first step in writing a problem solution is finding a problem that you want to solve. Working with a group of classmates, list

Resources: Print and Media

Writing and Language
- *Portfolio Management System*
 Prewriting, p. 187
 Peer Editing, p. 188
 Assessment Rubric, p. 189
- *Workshop Resources*
 Revision Strategy Teaching Notes, p. 37
 Revision Strategy Transparencies 19, 20
- *Writer's Workshop 1 CD-ROM*
 Problem Solution

Assessment
- *Standardized Test Preparation,* p. 116



as many problems as you can think of in a chart like the one below.

If you completed any of the Writer's Notebook assignments in this collection, begin by filling in the topics of those entries. (Even if you aren't interested in pursuing any of them further, another member of your group may get an idea from your topics.)



A problem is shown in each category as an example.

School	Local	National	World
student council doesn't accomplish much	unhealthy levels of lead in town's water supply	increase in teenage smokers	hunger

2. Exploring and Narrowing Topics

Look at your group's chart, and circle the three topics that interest you most. Make sure that the three topics are *not* all from the same column.

Next, write the three topics at the top of a chart like the one below, and fill it in with facts and opinions. (If you completed several of the Writer's Notebook assignments and you want to use one of the topics of those entries, you can skip this step and the next step.)

	Problem #1	Problem #2	Problem #3
Why it's a problem			
What and whom it affects			
Possible solutions			

Introducing the Writer's Workshop

- Read aloud the Professional Model on p. 696 as the students follow along. Tell students to pay attention to the logic in Lincoln's arguments against slavery.
- Ask students to summarize Lincoln's approach and his arguments after reading the model.
- Discuss with students what makes a good problem solution:
 1. a significant problem, about which the writer cares
 2. a strong sense of the audience and of likely responses to the writer's arguments
 3. intelligent solutions, logically and persuasively presented
- Be sure that students understand the purpose of their writing: to present a problem, convince the audience of its seriousness, and offer solutions likely to persuade the audience to take action.

Remind students to choose a subject that they will not mind sharing with others.

Teaching the Writer's Workshop

Prewriting

Have students use the prewriting techniques suggested on pp. 696–699 (or any others that may be helpful to them) to come up with ideas.

Reaching All Students

Struggling Writers

When students get to the chart at the bottom of p. 697, encourage struggling writers to map their thoughts, using symbols, pictures, and colors to illustrate ideas. For example, they may mark a beginning point where the problem is stated with a large arrow. Pictures with one-word or highlighted labels can represent main arguments.

English Language Learners

Encourage students to generate an outline or first draft in their first language. Students not accustomed to English language writing styles may need help in organizing their supporting information. Ask them to rank their supporting items in order of importance. Allow them to get input from English-fluent students.

Advanced Learners

After students have absorbed the comments about audience (p. 698), suggest that they think about creating two problem solutions—at least through the prewriting stage. The problem should remain the same, but the solution should be addressed to two different audiences.

Targeting Your Audience

If students have trouble generating opposing arguments that their audience might present, have them try role-playing in small groups. Each student should present a problem and proposed solutions and should listen to impromptu responses from group members who take the role of the opposition.

Drafting

- If you have not yet taught the Student Model, do so before students begin writing their own drafts.
- Encourage students to use facts, examples, valid opinions, and appeals to logic as they write.
- Remind students to double space when they write their drafts. They should also leave extra space in the right margin, for comments and editing marks.

Strategies for Elaboration

Often the best way to convince an audience of something is to get them to picture it.

- Jot down examples of scenarios (story situations) involving the problem or your suggested solution.
- Choose one and include it in your problem-solution essay. You might begin "Imagine that . . ." or "Suppose that. . . ."

3. Choosing a Topic

Look over the chart you just made, and choose one of the three topics. You might consider these questions:

- Do any of these problems suggest a solution that seems workable and practical?
- Do I care more (or know more or have a stronger desire to learn) about one of them than about the others?

4. Targeting Your Audience

Whom do you want to persuade? Before you begin writing, make sure you've identified the audience for your problem solution. Your primary audience may be one or more of these groups:

- people affected by the problem (These people may work with you to solve the problem.)
- people responsible for causing the problem (These people may change their ways when they read your essay.)
- people who can act on your proposed solutions (These are the people you need to persuade that your solution is workable.)

Your tone, word choice, and approach should be adapted to your audience. What do they know about your topic? What are their concerns about it? What arguments would they find persuasive?

5. Organizing and Elaborating

The structure and organization of your paper can be very simple:

- Discuss the problem.
- Present your solution or solutions.
- Conclude by asking your readers to take a specific action.

Depending on your topic and approach, you could include some or all of the elements listed below.

a. Problem

- clear statement of the problem
- evidence that the problem exists (such as anecdotes and statistics)
- discussion of what caused the problem and why it continues to exist
- prediction of what will happen if the problem is not solved

Using Students' Strengths

Visual Learners

Encourage students to visualize their problem solution as a public-service advertisement that they can then convert to a written essay. They might imagine concrete, specific images of the problem, a voice-over articulating relevant arguments, and scenes showing proposed solutions.

Logical/Mathematical Learners

Suggest that these students volunteer to act as sounding boards for other students' essays. The logical/mathematical learners should critique the logic of the others' arguments and the effectiveness of their appeals. But remind the critics to point out not only defects but also strengths in the drafts they hear.

b. Solution

- clear statement of your proposed solution
- discussion of its practicality in terms of money, time, and difficulty
- description of the benefits of the solution
- acknowledgment of possible objections along with responses to them

Drafting

Consider opening your first draft with a letter-style salutation—for example, *To the members of the Orange County School Board* or *Dear Senator Castaneira*—as a way to remind yourself of your audience.

Student Model

Dear Councilman Duane:

More and more minors are smoking. When teens smoke, many problems arise. Something needs to be done to prove to minors that smoking is a bad thing. I am writing this letter to you in hopes that you will take steps to end this big problem. *States problem.*

Many problems develop when teenagers smoke. When teens smoke, laws are broken. Merchants break laws by intentionally selling cigarettes to minors. Teenage smokers damage their bodies permanently by smoking. Cigarettes cause addictions; even when teens want to quit, they often find they can't. Smoking can even affect a teenager's schooling. When a teenager needs a cigarette badly, he or she may ditch school to get one. *Provides three reasons why it is a serious problem.*

To help stop this problem, the city council could start a campaign against teenage smoking. You could make sure that schools with the sixth grade and older have a required class *States proposed solution.*

(continued on next page)

Strategies for Elaboration

As you think about your solution, ask yourself these questions:

- How will it work? Give specific details: Who is involved? What will happen?
- Why is this solution better than other possible solutions? Give facts, examples, statistics.
- How much will it cost, and who will pay for it?

■ ***Evaluation Criteria***

A good problem solution

1. *identifies the problem to be solved*
2. *offers convincing evidence that the problem exists and that it is serious*
3. *takes into account the point of view of the audience being addressed*
4. *acknowledges opposing opinions and addresses contradictory evidence*
5. *proposes one or more solutions to the problem*
6. *makes a convincing argument for the solution or solutions*

Using the Model

As class members read the Student Model, be sure they understand the side notes. You can extend the discussion by having students focus on questions like these:

- ? How does the student writer capture your interest and make you want to read further? How can you make your audience care about your subject right from the start?
- ? What arguments does Hannah Fleury use to convince her audience of the seriousness of the problem?
- ? What specific solutions does she suggest, and how effective do you think they are likely to be?
- ? How do you think her targeted audience is likely to respond to her letter?
- ? What other techniques does Hannah Fleury use that you might try in your paper?

Choosing Reference Materials and Resources for Writing, Revising, and Editing

As students write, revise, and edit their problem-solution essays, they should consult specific reference materials. For example, in writing their essays, they might want to look in a book of synonyms, such as *Roget's International Thesaurus* or *Webster's New Dictionary of Synonyms*, if they are looking for just the right words to describe their problem. In revising, if they want to discuss historical figures who have offered an opinion on their problem, they may decide to consult a biographical reference like *Merriam-Webster's Biographical Dictionary*. And in editing, they might turn to *Bartlett's Familiar Quotations* for a quotation to pep up the beginning or end of their essays.

Evaluating and Revising
Have students use the Evaluation Criteria provided on p. 699 to review their drafts and decide on needed revisions.

Proofreading
Have students proofread their own papers first and then exchange with a partner. For this assignment, remind students to be particularly careful to avoid double negatives, clichés, and wordiness in their writing.

If time permits, encourage students to put aside the final copy for at least a day before proofreading it for the last time.

Publishing
Students may want to illustrate their essays with drawings or photographs that capture the problems. Encourage students to share their products with their families and with local newspapers, businesses, and government officials, where appropriate.

Reflecting
Students can prepare a brief reflection on the process of writing a problem solution. They might complete one of the starters below:

- My favorite part of this paper is . . . because . . .
- The main discovery I made about my subject while writing this paper was . . .

Resources
Peer Editing Forms and Rubrics
- *Portfolio Management System*, p. 188

Revision Strategy Transparencies
- *Workshop Resources*, p. 37

Grading Timesaver
Rubrics for this Writer's Workshop assignment appear on p. 189 of the *Portfolio Management System.*

Sentence Workshop HELP

Parallel structure: page 701.

Language/Grammar Link HELP

Good *or* well? Bad *or* badly? *page 635. Avoiding double negatives: page 655. Using words from other languages: page 668. Avoiding clichés: page 675. Avoiding wordiness: page 685.*

Communications Handbook HELP

See Proofreaders' Marks.

Publishing Tips
- Mail your essay to the audience you've addressed.
- Present your essay as a speech to your intended audience.
- Send your essay as a letter to the editor of your school or local newspaper.

Student Model (continued)

about the hazards of smoking, especially before the legal age. You could sponsor contests in each school for the best "Don't Smoke" posters, poems, essays, and stories. You could put the winners' posters and writing up around New York City. An educational campaign aimed at young teenagers would definitely help solve the problem of smoking by minors. *Provides specific details.*

Some teenagers think, "It's my body; I can do what I want with it." Most smoking teenagers haven't fully matured emotionally. That means that what they believe now can change drastically in the following three to ten years of their lives. Therefore, as adults they may seriously regret decisions they made as teenagers. *Answers objections.*

Thank you for listening to my thoughts on this matter. I appreciate it and hope that you can do something to end the dilemma. Teenagers need to stop smoking, and you, as a person in power, can help them understand that it isn't all right to smoke. *Concludes with restatement of main idea.*

—Hannah Fleury
St. Luke's School
New York City, New York

Evaluating and Revising
Exchange papers with a classmate, and read your partner's first draft. Then, on a separate sheet of paper, try to write at least two objections to the writer's proposed solution or to present at least two pieces of evidence casting doubt on the existence of the problem. Even if you don't really disagree with what your partner has written, you'll be helping him or her by pointing out objections other readers might have.

Exchange papers again, and read your partner's comments. In your second draft, make any changes you feel are necessary.

Assessing Learning
Standardized Test Preparation
For practice with standardized test prompts and formats, see
- *Standardized Test Preparation*, p. 116

BUILDING YOUR PORTFOLIO

Sentence Workshop

Parallel Structure

Sentence elements that have the same function should have the same form. This use of grammatically equal structures to express equal ideas is called **parallel structure.**

NOT PARALLEL Participating in the civil rights movement required patience, courage, and having faith. [two nouns and a phrase]

PARALLEL Participating in the civil rights movement required patience, courage, and faith. [three nouns]

NOT PARALLEL King hoped to see an end to segregation and that he would live in a society free from racial prejudice. [a phrase and a clause]

PARALLEL King hoped to see an end to segregation and to live in a society free from racial prejudice. [two phrases]

Speakers often use parallel structure to create rhythm and emphasize certain ideas. Abraham Lincoln does this in the Gettysburg Address: "government of the people, by the people, for the people" (page 623). You can also find many examples of parallel structure in Martin Luther King, Jr.'s "I Have a Dream" (page 678), such as these lines taken from the Bible:

> ". . . every valley shall be exalted,
> and every hill and mountain shall be made low . . ."
>
> ". . . the rough places will be made plain,
> and the crooked places will be made straight . . ."

Writer's Workshop Follow-up: Proofreading

One place to look for parallel structure is in sentences where you have joined elements with *and, but,* or *or.* Remember the rule: same function, same form.

Try It Out

Revise each of the following sentences by expressing parallel ideas in the same grammatical form. (Each sentence can be rewritten correctly in more than one way.)

1. In 1955, Rosa Parks became famous for her refusal to give up her seat on a bus and being arrested.
2. Nine months before Parks was arrested and the beginning of the bus boycott, a Montgomery teenager was arrested for the same reason.
3. Fifteen-year-old Claudette Colvin said she shouldn't have to get up because it was her constitutional right as well as in moral terms.
4. Claudette Colvin deserves a place in history books for her determination and because she was brave.

OBJECTIVES

1. Understand and recognize parallel structure
2. Revise sentences lacking parallelism by using grammatically similar structures to express related ideas

Resources

Workshop Resources

- Worksheet, p. 55

Try It Out

Possible Answers

More than one solution is possible for some sentences. Sample answers are provided.

1. In 1955, Rosa Parks became famous for refusing to give up her seat on a bus and being arrested.
2. Nine months before Parks was arrested and before the bus boycott began, a Montgomery teenager was arrested for the same reason.
3. Fifteen-year-old Claudette Colvin said it was her constitutional as well as her moral right to remain seated.
4. Claudette Colvin deserves a place in history books for her determination and bravery.

Assessing Learning

Quick Check: Parallel Structures

Revise the following sentences, which lack parallel structures. Answers may vary. Sample answers are provided.

1. **Abraham Lincoln was born in a log cabin, led the country during the Civil War, and the Emancipation Proclamation was issued by him.** [Abraham Lincoln was born in a log cabin, led the country during the Civil War, and issued the Emancipation Proclamation.]
2. **The Grand Council Fire wrote a letter to the mayor of Chicago pointing out the unfair depiction of American Indians and to suggest some ways to create a more balanced view.** [The Grand Council Fire wrote a letter to the mayor of Chicago pointing out the unfair depiction of American Indians and suggesting some ways to create a more balanced view.]
3. **The Gonzalez family found many uses for the encyclopedias: as furniture, as art supplies, as an umbrella, and, finally, to be treasured because they were filled with fascinating information.** [The Gonzalez family found many uses for the encyclopedias: as furniture, as art supplies, as an umbrella, and, finally, as a treasure filled with fascinating information.]
4. **Dr. King is famous for speaking and his leadership.** [Dr. King is famous for his speeches and his leadership.]

OBJECTIVES
1. Use the Internet to locate information
2. Evaluate a site's reliability
3. Learn to read electronic text

Teaching the Lesson

Ask volunteers to describe their experiences with using the Internet to obtain information on a topic. Discuss the wide variety of kinds of information available on the Internet, and emphasize that Internet services need to be evaluated carefully for reliability.

Using the Strategies

Suggested Answers

1. http://www.census.gov
2. The information is probably very reliable because the URL contains the abbreviation gov which means it is a government site.
3. The information is updated every five minutes. This particular view of the site was last updated on February 16, 1999 at 10:19 EST. [probably A.M.]
4. "People—Census 2000"

Reading for Life

Searching the Internet: Reading Electronic Texts for Information

Situation

After reading about U.S. immigration, you might be curious about U.S. population figures. Here are strategies you can use to search the Internet for information.

Strategies

Search the Internet.

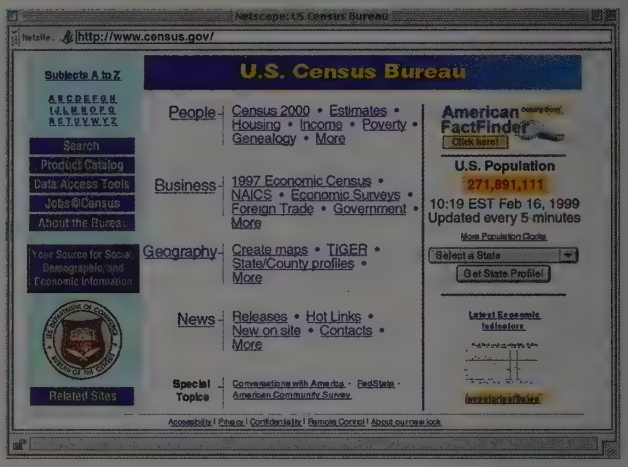
- Use one or more **search engines**.
- Decide what your **keywords** will be. (The page at the right was found by using the keywords "U.S. Immigration.")
- Check out the sites that seem most likely to have the facts you want.

Evaluate the sites.

- Evaluate a site's authority and reliability. Your first clue will be the site's URL (Uniform Resource Locator), or address, which on a Web site begins with http://www. At the end of the URL, look for abbreviations like these: *gov* (government), *edu* (education), *com* (commercial), *org* (organization). *Gov* and *edu* sites provide the most accurate, reliable data. In contrast, an individual's home page may not be reliable.
- Check for timeliness. Is the source recent? When was it last revised?
- Does the information seem objective? Does its author want to persuade you of a particular point of view?

Reading an electronic text.

- Many electronic texts contain "hot spots," called hyperlinks, which you can click on to get additional information. Hyperlinks often appear in colored type and are underlined.



Using the Strategies

Refer to the sample above.

1. What is the site's URL?
2. How reliable is this information? How do you know?
3. How frequently is the U.S. population total updated on this site?
4. Which hyperlink (underlined entry) would you click on to find information about the 2000 census?

Extending the Strategies

With your teacher's approval, use the Internet to research a topic that interests you. Keep a log telling how you searched.

Reaching All Students

Struggling Readers

Students who have difficulty navigating the Web or who are unfamiliar with computers might be paired up with partners who have more experience. Give students a list of key words, including the terms "U.S. education," "Major League baseball," and "world literature." Have them find three sites for each of the above topics and use the strategies described above to determine which is the most reliable.

Advanced Learners

Students might design their own Web sites. Divide the class into small groups and allow each group to come up with their own idea for a home page. Assign students with Internet experience to lead the groups. These students should be in charge of creating an outline for the site. Be sure that students include a URL, hyperlinks, and a list of key words for their sites.



Learning for Life

Using Community Resources to Solve Problems

Problem

The resources in our communities—whether they're people, books, or another source of information—can give us facts and ideas about community problems and show us how similar problems have been handled. How can we use these resources to solve problems?

Project

Find and use problem-solving resources in your school or community.

Preparation

With your classmates, think of an unresolved problem affecting your school, your community, the United States, or the world.

- You may want to go back to the charts you created for the Writer's Workshop to get ideas. If you didn't make them before, you can turn back to pages 696–697 and follow the directions.
- Another way to identify problems is to look at headlines and photographs in recent newspapers and magazines.

Procedure

Choose one of the suggested problems to investigate as a class. You can take a vote to decide.

Presentation

On your own or with a group of classmates, conduct one of the following activities. Then, share your results with your class.

1. Interviewing an Expert

Find someone in your school or community who knows a lot about either your specific problem or the general subject.

Present your problem to the expert you've chosen, and ask him or her for suggestions. Try to state the problem as clearly as possible and provide as much information as you can.

2. Conducting a Survey

Conduct a survey to get the opinions of a large section of your school or community. Ask yourself these questions:

- Will the survey call for spoken or written responses? (If you're asking for spoken responses, you'll need to record them.)
- How many questions will you ask? Will they be open-ended or multiple-choice?

The more questions you ask and the more open-ended they are, the more information you'll get from your survey. If your survey involves too much work, however, few people will be willing to participate.

3. Researching Precedents

A precedent is an act or decision that can be used as a guide for later acts or decisions. Ask your teacher, librarian, or media specialist to help you find out how problems similar to the one you're investigating have been handled in the past. What measures were taken? Did they work? Why or why not?

Processing

With your class, discuss the results of the investigations.

- What new solutions were proposed?
- Which solutions were the most popular?
- What did you learn from the investigations?

With your classmates, make a list of solutions. Then, vote for the one that seems the best.

OBJECTIVES

1. Study and practice techniques for finding and using resources to solve problems
2. Work in a group to investigate community resources regarding a particular problem
3. Choose and complete a project (interviewing an expert, conducting a survey, researching precedents)

Resources

Viewing and Representing

HRW Multimedia Presentation Maker

Students may wish to use the *Multimedia Presentation Maker* to videotape their interview or record responses to their survey.

Grading Timesaver

Rubrics for this Learning for Life project appear on p. 190 of the *Portfolio Management System.*

Developing Workplace Competencies

Preparation	Procedure	Presentation
• Identifying problems • Using resources • Working on a team • Acquiring data • Making decisions	• Interpreting information • Designing a system • Communicating ideas and information • Evaluating data	• Interpreting information • Exhibiting self-esteem • Demonstrating individual responsibility • Thinking creatively

RESOURCE CENTER

HANDBOOK OF LITERARY TERMS 705

COMMUNICATIONS HANDBOOK 719

Putting Together a Multimedia Presentation 719
- What Is a Multimedia Presentation? 719
- Scanning, Clipping, and Creating 720
- Making an Interactive Program on the Computer 720
- Word Processing 721

Research Strategies 722
- Using a Media Center or Library 722
- Using the Internet 722
- Evaluating Web Sources 724
- Listing Sources and Taking Notes 725

Reading Strategies 727
- Using Word Parts 727
- Summarizing, Paraphrasing, and Outlining 728

Study Skills 729
- Using a Dictionary 729
- Using a Thesaurus 730
- Reading Maps, Charts, and Graphs 731

Strategies for Taking Tests 732

Writing for Life 735
- Writing Business Letters 735
- Filling Out Forms 736

Proofreaders' Marks 736

LANGUAGE HANDBOOK 737

The Parts of Speech 737

Agreement 748

Using Verbs 754

Using Pronouns 762

Using Modifiers 766

Phrases 769

Clauses 774

Sentences 779

Complements 783

Kinds of Sentences 786

Writing Effective Sentences 789

Capital Letters 792

Punctuation 797, 804, 808

Spelling 811

Glossary of Usage 816

GLOSSARY 821

HANDBOOK OF LITERARY TERMS

You will find more information about the entries in this Handbook on the pages cited at the end of the entries. To learn more about *Alliteration,* for example, turn to pages 290, 293, and 545 in this book.

Cross-references at the end of the entries refer to other entries in the Handbook that contain closely related information. For instance, at the end of *Autobiography* is a cross-reference to *Biography.*

ALLITERATION **The repetition of consonant sounds in words that are close together.** Alliteration occurs mostly in poetry, though prose writers use it from time to time. Although alliteration usually occurs at the beginning of words, it can also occur within or at the end of words. In the following stanza, notice the repeated *s, m,* and *b* sounds.

> The sun was shining on the sea,
> Shining with all his might:
> He did his very best to make
> The billows smooth and bright—
> And this was odd, because it was
> The middle of the night.
>
> —Lewis Carroll, from "The Walrus and the Carpenter"

The repetition of vowel sounds in words that are close together is called **assonance.**

See pages 290, 293, 545.

ALLUSION **A reference to a statement, a person, a place, or an event from literature, the arts, history, religion, mythology, politics, sports, or science.** Allusions enrich the reading experience. Writers expect readers to recognize allusions and to think about the literary work and the allusions contained in it almost at the same time. Both "I Have a Dream" (page 678) and "America" (page 694) allude to the song "My Country, 'Tis of Thee." A reader who is not familiar with that song will miss some of the works' intended meaning.

See pages 676, 683.

ANALOGY **A comparison made between two things to show how they are alike.** Writers often make analogies to show how something unfamiliar is like something well known or widely experienced. Analogies are often used by scientific writers to explain difficult concepts.

See also *Metaphor, Simile.*

ANECDOTE **A brief story told to illustrate a point.** Anecdotes are frequently found in biographies and autobiographies. In "The Dogs Could Teach Me" (page 277), for example, Gary Paulsen uses two anecdotes about his huskies to illustrate their intelligence.

ASSONANCE See *Alliteration.*

ATMOSPHERE **The overall mood or feeling of a work of literature.** A work's atmosphere, or **mood,** can often be described in one or two adjectives, such as *scary, happy, sad,* or *nostalgic.* A writer produces atmosphere by creating images and using sounds that convey a particular feeling. "The Tell-Tale Heart" (page 202) is noted for its eerie atmosphere.

See pages 209, 210, 512, 520.

AUTHOR **The writer of a literary work or document.** Toni Cade Bambara is the author of "Raymond's Run" (page 3); Abraham Lincoln is the author of "The Gettysburg Address" (page 623).

AUTOBIOGRAPHY **A person's account of his or her own life or of part of it.** "Camp Harmony" (page 645) is an example of autobiographical writing.

See pages 19, 82–86, 288, 644, 653, 657.
See also *Biography.*

BALLAD **A song or songlike poem that tells a story.** Ballads usually tell stories of tragedy or

adventure, using simple language and a great deal of repetition. They generally have regular rhythm and rhyme patterns that make them easy to memorize. "The Cremation of Sam McGee" (page 513) is a ballad.

See page 520.
See also *Narrative Poem.*

BIOGRAPHY **An account of a person's life or of part of it, written or told by another person.** The excerpt from *Harriet Tubman* (page 557) is part of a longer biography.

See page 657.

CHARACTER **A person or an animal in a story, a play, or another literary work.** Characters can be classified according to the changes they undergo. A **static character** does not change much in the course of a work. Johnny in "The Ransom of Red Chief" (page 482) is a static character. In contrast, a **dynamic character** changes as a result of a story's events. Squeaky in "Raymond's Run" (page 3) is a dynamic character.

A character's **motivation** is any force (such as love or fear or jealousy) that drives the character to behave in a particular way.

See pages 92, 103, 106–107, 119, 131, 254–258.
See also *Characterization, Motivation.*

CHARACTERIZATION **The way a writer reveals the personality of a character.** A writer may simply tell readers that a character is amusing or evil or dull or brave. This method is called **direct characterization.** Most often, though, writers use **indirect characterization,** revealing personality in one or more of the following ways:

1. through the words of the character
2. through description of the character's looks and clothing
3. through description of the character's thoughts and feelings
4. through comments made about the character by other characters in the story
5. through the character's behavior

When a writer uses indirect characterization, we must use our own judgment and the evidence the writer gives to infer the character's **traits.**

See pages 106–107.

CHRONOLOGICAL ORDER **The arrangement of events in the order in which they occurred.** Most stories are told in chronological order. Sometimes, however, a writer interrupts the chronological order to depict a past or future event. *The Diary of Anne Frank* (page 347), for example, begins in 1945, when Mr. Frank arrives at the hiding place. The main story, however, takes place from 1942 to 1944.

See pages 84, 214, 223, 331, 528.
See also *Flashback.*

CLIMAX **The point in a story that creates the greatest suspense or interest.** At the climax something happens that reveals how the conflict will turn out.

See pages 212, 340, 412.
See also *Drama, Plot, Short Story.*

COMEDY **In general, a story that ends happily for its main characters.** The hero or heroine usually overcomes a series of obstacles to get what he or she wants. (In contrast, the main character in a **tragedy** comes to an unhappy end.) The word *comedy* is not always a synonym for *humor.* Some comedies are humorous; others are not.

See also *Tragedy.*

CONFLICT **A struggle between opposing characters or opposing forces.** In an **external conflict** a character struggles with an outside force, which may be another character, society as a whole,

or a natural force. In contrast, an **internal conflict** takes place within a character's own mind. It is a struggle between opposing needs, desires, or emotions.

See pages 2, 12, 15, 74, 89, 212, 340, 412, 552.
See also *Plot.*

CONNOTATION **A meaning, association, or emotion suggested by a word, in addition to its dictionary definition, or denotation.** Words that have similar denotations may have different connotations. For example, suppose you wanted to describe someone who rarely changes plans in the face of opposition. You could use either *determined* or *pigheaded* to describe the person. The two words have similar denotations, but *determined* has positive connotations and *pigheaded* has negative connotations.

See pages 151, 438.
See also *Diction, Style, Tone.*

DENOTATION See *Connotation.*

DESCRIPTION **Writing intended to re-create a person, a place, a thing, an event, or an experience.** Description uses images that appeal to the senses of sight, smell, taste, hearing, or touch. It is often used to create a mood or emotion. Writers use description in all forms of fiction, nonfiction, and poetry. This description of the effect of extreme cold on a dog and its owner may make you feel cold, too:

> The frozen moisture of its breathing had settled on its fur in a fine powder of frost, and especially were its jowls, muzzle, and eyelashes whitened by its crystaled breath. The man's red beard and moustache were likewise frosted, but more solidly, the deposit taking the form of ice and increasing with every warm, moist breath he exhaled. Also, the man was chewing tobacco, and the muzzle of ice held his lips so rigidly that he was unable to clear his chin when he expelled the juice. The result was that a crystal beard of the color and solidity of amber was increasing its length on his chin. If he fell down, it would shatter itself, like glass, into brittle fragments.
>
> —Jack London, from "To Build a Fire"

See pages 84, 104, 132, 286, 436, 526–530.
See also *Imagery.*

DIALECT **A way of speaking that is characteristic of a certain geographical area or a certain group of people.** A dialect may have a distinct vocabulary, pronunciation system, and grammar. In a sense, we all speak dialects. One dialect usually becomes dominant in a country or culture, however, and is accepted as the standard way of speaking and writing. In the United States, for example, the formal language is known as **standard English.** (It's the kind of English taught in schools, used in national newspapers and magazines, and spoken by newscasters on television.)

Writers often reproduce regional dialects or speech to bring a character to life and to give a story color. For example, in "Brer Possum's Dilemma" (page 453), Brer Possum says, "I best git on outa here, 'cause ol' Brer Snake is mean and evil and lowdown, and if I git to stayin' around 'im, he jist might git to bitin' me." In standard English, the same sentence might read, "I should leave because Brother Snake is mean, evil, and despicable, and if I stay near him, he might bite me." As you can see, the dialect version is much more entertaining and lifelike.

See pages 452, 458.

DIALOGUE **Conversation between two or more characters.** Most stage dramas consist entirely of dialogue together with stage directions. The dialogue in a drama must move the plot along and reveal character. Dialogue is also an important element in most stories and novels, as well as in some poems and nonfiction. By using dialogue, a writer can show what a character is like.

In the written form of a play, dialogue appears without quotation marks. In prose or poetry, however, dialogue is usually enclosed in quotation marks.

A **monologue,** or **soliloquy,** is a part of a drama in which one character who is alone on stage speaks aloud his or her thoughts and feelings.

See page 76, 104.
See also *Drama.*

DICTION **A writer's or speaker's choice of words.** People use different types of words, depending on the audience they are addressing, the subject they are discussing, and the effect they are trying to produce. For example, slang words that would be suitable for a humorous piece like "The Ransom of Red Chief" (page 482) would not be appropriate for a serious essay like "A Tragedy Revealed: A Heroine's Last Days" (page 419). Diction is an essential element of a writer's style and has a major effect on the tone of a piece of writing.

See also *Connotation, Style, Tone.*

DRAMA **A work of literature meant to be performed for an audience by actors.** (A drama, or **play,** can also be enjoyed in its written form.) The actors work from the **playwright's** script, which includes dialogue and stage directions. The script of a drama written for the screen is called a **screenplay** (if it's for TV, it's a **teleplay**), and it also includes camera directions.

The action of a drama is usually driven by a character who wants something and takes steps to get it. The main stages of a drama are often described as **exposition, complications, climax,** and **resolution.** Most dramas are divided into **acts** and **scenes.**

See pages 340–341.

ESSAY **A short piece of nonfiction prose that examines a single subject.** Most essays can be categorized as either personal or formal.

The **personal essay** generally reveals a great deal about the writer's personality and tastes. Its tone is often conversational, sometimes even humorous, and there may be no attempt to be objective. In fact, in a personal essay the focus is the writer's feelings and response to an experience. Personal essays are also called **informal** or **familiar** essays.

The **formal essay** is usually serious, objective, and impersonal in tone. Its purpose is to inform readers about a topic or to persuade them to accept the writer's views. The statements in a formal essay should be supported by facts and logic.

See pages 656–657.
See also *Objective Writing.*

EXAGGERATION **Overstating something, usually for the purpose of creating a comic effect.** *He's so thin that if he turned sideways, he'd disappear* is an example of exaggeration. Much of the humor in "They Have Yarns" (page 496) comes from exaggeration.

See pages 480, 496, 499, 512, 520.
See also *Understatement.*

EXPOSITION **The kind of writing that explains or gives information.** You'll find exposition in newspaper and magazine articles, encyclopedias and dictionaries, and textbooks and other nonfiction books. In fact, what you're reading right now is exposition.

In fiction and drama, **exposition** refers to the part of a plot that gives information about the characters and their problems or conflicts.

See pages 254–258, 330–334, 612–616.
See also *Drama, Plot, Short Story.*

FABLE **A brief story told in prose or poetry that contains a moral, a practical lesson about how to get along in life.** The characters of most fables are animals that speak and behave like people. "Brer Possum's Dilemma" (page 453) is a traditional African American fable. Some of the most popular fables are those attributed to Aesop, who was supposedly a storyteller of ancient Greece. Often, as in the following fable by Aesop, the moral is stated at the end.

The Goose That Laid the Golden Eggs

A man and his wife had the good fortune to possess a goose which laid a golden egg every day. Lucky though they were, they soon began to think they were not getting rich fast enough, and, imagining the bird must be made of gold inside, they decided to kill it in order to secure the whole store of precious metal at once. But when they cut it open, they found it was just like any other goose. Thus, they neither got rich all at once, as they had hoped, nor enjoyed any longer the daily addition to their wealth.

Much wants more and loses all.

FICTION **A prose account that is made up rather than true.** The term *fiction* usually refers to **novels** and **short stories**. Fiction is often based on a writer's experiences or on historical events, but a writer may add or alter characters, events, and other details to create a desired effect. "The Inn of Lost Time" (page 227) is entirely made up. "The Medicine Bag" (page 120), on the other hand, is based to some extent on the writer's experiences.

See also *Historical Fiction, Nonfiction.*

FIGURE OF SPEECH **A word or phrase that describes one thing in terms of another and is not meant to be understood as literally true.** Figures of speech always involve some sort of imaginative comparison between seemingly unlike things.

The most common figures of speech are the **simile** (*The sun was shining like a new penny*), the **metaphor** (*The sun was a huge, unblinking eye*), and **personification** (*The sun smiled down on the bathers*).

See pages 28, 38, 41–42, 573, 580, 585.
See also *Metaphor, Personification, Simile.*

FLASHBACK **Interruption in the present action of a plot to show events that happened at an earlier time.** A flashback breaks the normal forward movement of a narrative. Although flashbacks often appear in the middle of a work, they can also be placed at the beginning. They usually give background information the audience needs in order to understand the present action. The first scene of *The Diary of Anne Frank* (page 347) takes place about one year after the main action of the play. Almost the entire play, then, is a flashback to an earlier time. Flashbacks are common in stories, novels, and movies and sometimes appear in stage plays and poems as well.

See pages 84, 343, 372.

FOLK TALE **A story that has no known author and was originally passed on from one generation to another by word of mouth.** Unlike myths, which are about gods and heroes, folk tales are usually about ordinary people—or animals that act like people, as in "Brer Rabbit and Brer Lion" (page 466). Folk tales tend to travel, and you'll often find the same **motifs**—elements such as characters, images, or story lines—in the tales of different cultures. Cinderella, for example, appears as Aschenputtel in Germany, Yeh-Shen in China, Cam in Vietnam, and Little Burnt Face among the Algonquin people of North America.

See pages 460–461.
See also *Fable, Legend, Myth, Tall Tale.*

FORESHADOWING **The use of clues or hints to suggest events that will occur later in the plot.** Foreshadowing is used to build suspense or anxiety in the reader or viewer. A gun found in a bureau drawer in Act One of a drama may foreshadow violence later in the play. In the early part of "The Landlady" (page 171), details that hint at mystery and danger suggest what later happens to the main character, Billy.

See pages 74, 170, 181, 209, 213, 493.
See also *Suspense.*

FREE VERSE **Poetry without a regular meter or rhyme scheme.** Poets writing in free verse try to

capture the natural rhythms of ordinary conversation—or, as in this free-verse poem, a very unusual conversation:

Love in the Middle of the Air

CATCH ME!
I love you, I trust you,
I love you
CATCH ME!
catch my left foot, my right
foot, my hand!
here I am hanging by my teeth
300 feet up in the air and
CATCH ME!
here I come, flying without wings,
no parachute, doing a double triple
super flip-flop somersault
RIGHT UP HERE WITHOUT A
SAFETY NET AND
CATCH ME!
you caught me!
I love you!

now it's *your* turn

—Lenore Kandel, from "Circus"

Poets writing in free verse may use **internal rhyme, repetition, alliteration, onomatopoeia,** and other sound effects. They also frequently use vivid imagery and striking metaphors and similes. "Legacy II" (page 109) and "Grandpa" (page 148) are other examples of poems written in free verse.

See page 544.
See also *Meter, Poetry, Rhyme.*

HISTORICAL FICTION **A novel, story, or play set during a real historical era.** Historical events (such as battles that really happened) and historically accurate details give us an idea of what life was like during a particular period and in a specific setting. "The Deserter" (page 587) is an example of historical fiction. Its main characters are fictional, but it also includes historical characters, such as Abraham Lincoln.

See also *Fiction.*

IDIOM **An expression peculiar to a particular language that means something different from the literal meaning of the words.** *Hold your tongue* (Don't speak) and *Bury your head in the sand* (Ignore a difficult situation) are idioms of American English.

See pages 115, 118.

IMAGERY **Language that appeals to the senses.** Most images are visual—that is, they create pictures in the reader's mind by appealing to the sense of sight. In "Mrs. Flowers" (page 20), Maya Angelou uses words to paint a picture of a smile: "A slow widening of her thin black lips to show even, small white teeth, then the slow effortless closing."

Images can also appeal to the senses of hearing, touch, taste, and smell, or even to several senses at once.

See pages 19, 26, 84, 134, 136.
See also *Description.*

INVERSION **The reversal of the normal word order of a sentence.** For example, a writer might change *Her hair was long* to *Long was her hair*, inverting the sentence to emphasize the word *long* or to fit a poem's rhyme scheme (*Long was her hair — she had plenty to spare*).

IRONY **A contrast between expectation and reality.** Irony can create powerful effects, ranging from humor to strong emotion. The following terms refer to three common types of irony.

1. **Verbal irony** involves a contrast between what is said or written and what is really meant. If you were to call a baseball player who has just struck out "slugger," you would be using verbal irony.
2. **Situational irony** occurs when what happens is very different from what we expected would happen. The situation that develops in "The Ransom of Red Chief" (page 482) is ironic—you would not expect a kidnapping victim to gain control over his kidnappers.
3. **Dramatic irony** occurs when the audience or the reader knows something a character

does not know. *The Diary of Anne Frank* (page 347) is filled with dramatic irony. We know about the tragic fate of the people in the Secret Annex, but they do not. Note the irony in the following words spoken by Mr. Frank to Mr. Van Daan. "Didn't you hear what Miep said? The invasion has come! We're going to be liberated! This is a time to celebrate!" (Act Two, Scene 3)

See pages 309, 341, 480, 481, 493, 494, 570.

LEGEND **A story of extraordinary deeds that is handed down from one generation to the next.** Legends are based to some extent on fact. For example, George Washington did exist, but he did not chop down his father's cherry tree when he was a boy.

See pages 460–461.
See also *Fable, Folk Tale, Myth, Tall Tale.*

LIMERICK **A very short humorous or nonsensical poem.** A limerick has five lines, a definite rhythm, and an *aabba* **rhyme scheme.** It tells a brief story. President Woodrow Wilson is said to have written this limerick:

I sat next to the Duchess at tea;
It was just as I feared it would be;
Her rumblings abdominal
Were truly phenomenal,
And everyone thought it was me!

See also *Poetry, Rhyme.*

LYRIC POEM **A poem that expresses the feelings or thoughts of a speaker rather than telling a story.** Lyric poems can express a wide range of emotions, from deep admiration (as in "The Courage That My Mother Had," page 108) to amusement (as in "Point of View," page 288). Lyric poems are usually short and imply, rather than directly state, a single strong emotion.

See also *Narrative Poem.*

METAMORPHOSIS **A miraculous change from one shape or form to another one.** In myths and other stories, the change is usually from human or god to animal, from animal to human, or from human to plant. Greek and Roman myths contain many examples of metamorphosis. The myth of Narcissus, for example, tells how the vain youth Narcissus pines away for love of his own reflection and is finally changed into a flower.

METAPHOR **An imaginative comparison between two unlike things in which one thing is said to be another thing.** The metaphor is an important type of figure of speech. Metaphors are used in all forms of writing and are common in ordinary speech. When you say someone has a heart of stone, you do not mean that the person's heart is made of rock. You mean that the person is cold and uncaring.

Metaphors differ from **similes,** which use words such as *like, as, than,* and *resembles* to make comparisons. William Wordsworth's famous comparison "I wandered lonely as a cloud" is a simile because it uses *as*. If Wordsworth had written "I was a lonely, wandering cloud," he would have been using a metaphor.

Sometimes a writer hints at a connection instead of stating it directly. T. S. Eliot uses an **implied**



"I'm running a loose ship."

Drawing by Victoria Roberts; © 1992 The New Yorker Magazine, Inc.

metaphor in one of his poems when he describes fog as rubbing its back on windows, making a sudden leap, and curling around a house to fall asleep. By using words that we associate with a cat's behavior, Eliot implies a comparison without stating "The fog is a cat."

An **extended metaphor** is a metaphor that is extended, or developed, over several lines of writing or even throughout an entire work. "O Captain! My Captain!" (page 626) contains an extended metaphor in which the United States is compared to a ship and President Abraham Lincoln is compared to the captain of the ship.

See pages 41, 626.
See also *Figure of Speech, Simile.*

METER **A pattern of stressed and unstressed syllables in poetry.** It is common practice to show this pattern in writing by using two symbols. The symbol ′ indicates a stressed syllable. The symbol ˘ indicates an unstressed syllable. Indicating the metrical pattern of a poem in this way is called **scanning** the poem. The following lines by William Shakespeare have been scanned in part. (The lines make up the speech of the mischief-maker Puck, or Robin Goodfellow, at the end of the comedy *A Midsummer Night's Dream*. *Reprehend* means "criticize"; *serpent's tongue* means "hissing"; *Give me your hands* means "Clap.")

′ ˘ ′ ˘ ′ ˘ ′ ˘
If we shadows have offended,
′ ˘ ′ ˘ ′ ˘ ′
Think but this, and all is mended,
′ ˘ ′ ˘ ′ ˘ ′
That you have but slumbered here
′ ˘ ′ ˘ ′ ˘ ′
While these visions did appear,
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend.
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearned luck
Now to scape the serpent's tongue,
We will make amends ere long,
Else the Puck a liar call.
So, good night unto you all.

Give me your hands, if we be friends,
And Robin shall restore amends.

—William Shakespeare,
from *A Midsummer Night's Dream*

See page 544.
See also *Poetry, Rhythm.*

MOOD See *Atmosphere.*

MOTIF See *Folk Tale.*

MOTIVATION **The reasons a character behaves in a certain way.** Among the many reasons for a person's behavior are feelings, experiences, and commands by others. It is often difficult to pinpoint a character's motivation.

See pages 546, 552.
See also *Character.*

MYTH **A story that explains something about the world and typically involves gods or other supernatural forces.** Myths reflect the traditions and beliefs of the culture that produced them. Almost every culture has **creation myths,** (like "Coyote Steals the Sun and Moon" on page 463), stories that explain how the world came to exist or how human beings were created. Other myths explain different aspects of life and the natural world. One of the ancient Greek myths, for instance, tells how Prometheus gave humans the gift of fire. Most myths are very old and were handed down orally before being put in written form. The exact origin of most myths is not known.

See pages 460, 470.
See also *Fable, Folk Tale, Legend, Tall Tale.*

NARRATION **The kind of writing that tells a story.** Narration is the main tool of writers of fiction. It is also used in any piece of nonfiction that relates a series of events in the order in which they happened (for example, in historical writing and science articles).

See pages 82–86.
See also *Exposition, Fiction, Nonfiction.*

NARRATIVE POEM **A poem that tells a story.** "Paul Revere's Ride" (page 537) and "Casey at the Bat" (page 606) are narrative poems.

See pages 601, 605.
See also *Lyric Poem.*

NONFICTION **Prose writing that deals with real people, things, events, and places.** Popular forms of nonfiction are the autobiography, the biography, and the essay. Other examples of nonfiction are newspaper stories, magazine articles, historical writing, science reports, and even diaries and letters.

See pages 656–657.
See also *Autobiography, Biography, Essay, Fiction.*

NOVEL **A long fictional story whose length is usually somewhere between one hundred and five hundred book pages.** A novel uses all the elements of storytelling—plot, character, setting, theme, and point of view. It usually has more characters, settings, and themes and a more complex plot than a short story.

See also *Plot, Short Story.*

OBJECTIVE WRITING **Writing that presents facts without revealing the writer's feelings and opinions.** Most news reports in newspapers are objective writing.

See page 657.
See also *Essay, Subjective Writing.*

ONOMATOPOEIA **The use of words whose sounds imitate or suggest their meaning.** *Buzz, rustle, boom, ticktock, tweet,* and *bark* are all onomatopoeic words. In the following lines the poet suggests the sound of sleigh bells in the cold night air by using onomatopoeia.

> Hear the sledges with the bells—
> Silver bells!
> What a world of merriment their melody
> foretells!
> How they tinkle, tinkle, tinkle,
> In the icy air of night!
> While the stars that oversprinkle
> All the Heavens, seem to twinkle
> With a crystalline delight.
>
> —Edgar Allan Poe,
> from "The Bells"

See page 545.

PERSONIFICATION **A figure of speech in which an object or animal is spoken of as if it had human feelings, thoughts, or attitudes.** This poet writes about the moon as if it were a woman wearing silver shoes ("shoon"):

> Slowly, silently, now the moon
> Walks the night in her silver shoon;
> This way, and that, she peers and sees
> Silver fruit upon silver trees.
>
> —Walter de la Mare, from "Silver"

See pages 42, 214, 223.
See also *Figure of Speech.*

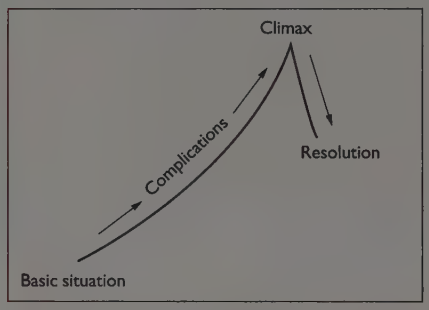
PERSUASION **A kind of writing intended to convince a reader to think or act in a certain way.** Examples of persuasive writing are found in newspaper editorials, in speeches, and in many essays and articles. The techniques of persuasion are widely used in advertising. Persuasion can use language that appeals to the emotions, or it can use logic to appeal to reason. When persuasive writing appeals to reason and not to the emotions, it is called **argument.** The Gettysburg Address (page 623) and "The First Americans" (page 631) are examples of persuasive writing.

See pages 104, 114, 150, 160–164, 286, 325, 437, 440–441, 654, 696–700.

PLAYWRIGHT **The author of a play, or drama.** Playwrights Frances Goodrich and Albert Hackett wrote *The Diary of Anne Frank* (page 347), which they based on Anne Frank's diary and life story.

See also *Author, Drama.*

PLOT **The series of related events that make up a story.** Plot is what happens in a short story, novel, play, or narrative poem. Most plots are built from these basic elements: An **introduction,** or **exposition,** tells us who the characters are and usually what their conflict is. **Complications** arise when the characters take steps to resolve the conflict. Eventually the plot reaches a **climax,** the most exciting moment in the story, when the outcome is decided one way or another. The final part of the story is the **resolution,** in which the conflict is resolved and the story is brought to a close.



Not all works of fiction or drama have a traditional plot structure. Modern writers often experiment with plot. At times they eliminate some or almost all of the parts of a traditional plot in order to focus on other elements, such as character, point of view, or mood.

See pages 212, 472, 478.
See also *Climax, Drama, Exposition.*

POETRY **A kind of rhythmic, compressed language that uses figures of speech and imagery designed to appeal to our emotions and imagination.** Poetry is usually arranged in lines. It often has a regular pattern of rhythm and may have a regular rhyme scheme. **Free verse** is poetry that has no regular pattern of rhythm or rhyme, though it is generally arranged in lines. The major forms of poetry are the **lyric,** the **narrative,** the **epic,** and the **ballad.**

See also *Ballad, Figure of Speech, Free Verse, Imagery, Lyric Poem, Meter, Narrative Poem, Refrain, Rhyme, Rhythm, Speaker.*

POINT OF VIEW **The vantage point from which a story is told.** The most common points of view are the omniscient, the third-person limited, and the first person.

1. In the **omniscient** (all-knowing) **point of view,** the narrator knows everything about the characters and their problems. This all-knowing narrator can tell us about the past, the present, and the future of the characters. The narrator can also tell us what the characters are thinking and what is happening in several places at the same time. But the narrator does not take part in the story's action. Rather, the narrator stands above the action like a god. The omniscient is a familiar point of view; we have heard it in fairy tales since we were very young. "Coyote Steals the Sun and Moon" (page 463) is told from the omniscient point of view.
2. In the **third-person limited point of view,** the narrator focuses on the thoughts and feelings of only one character. From this point of view, we observe the action through the eyes of only one of the characters in the story. "The Treasure of Lemon Brown" (page 93) is told from the third-person limited point of view.
3. In the **first-person point of view,** one of the characters, using the personal pronoun *I,* tells the story. We become familiar with the narrator, but we can know only what this person knows and observe only what this person observes. All of our information about the story comes from this narrator, who may be unreliable. "The Moustache" (page 139) is told from the first-person point of view.

See pages 75, 224, 275, 285, 286, 288–289.

PROSE **Any writing that is not poetry.** Essays, short stories, novels, newspaper articles, and letters are all written in prose. Unlike poetry, prose is usually composed in paragraphs.

See also *Poetry.*

PROTAGONIST **The main character in a work of literature.** The protagonist is involved in the work's central conflict. If there is another character opposing the protagonist, that character is called the **antagonist.** In "Brer Possum's Dilemma" (page 453) Brer Possum is the protagonist and Brer Snake is the antagonist.

See also *Character.*

PUN **A play on the multiple meanings of a word or on two words that sound alike but have different meanings.** Most often puns are used for humor; they turn up in jokes all the time. *Where does an elephant put suitcases? Answer: In its trunk.* This pun is called a **homographic pun;** it is a play on a word (*trunk*) that has two meanings ("the proboscis of an elephant" and "a compartment in an automobile"). *Is Swiss cheese good for you? Answer: Yes, it is holesome.* This pun is called a **homophonic pun;** it is a play on words that sound alike but are spelled differently and have different meanings (*hole* and *whole*).

REFRAIN **A repeated sound, word, phrase, line, or group of lines.** Refrains are usually associated with songs and poems but are also used in speeches and other forms of literature. Refrains are most often used to build rhythm, but they may also provide emphasis or commentary, create suspense, or help hold a work together. Refrains may be repeated with small variations in a work to fit a particular context or to create a special effect. The phrase "coming to America" serves as a refrain in the song "America" (page 694).

See pages 622, 627, 683.

RHYME **The repetition of accented vowel sounds and all sounds following them in words that are close together in a poem.** *Mean* and *screen* are rhymes, as are *crumble* and *tumble.* The many purposes of rhyme in poetry include building rhythm, lending a songlike quality, emphasizing ideas, organizing poems (for instance, into stanzas or couplets), providing humor or pleasure for the reader, and aiding memory.

End rhymes are rhymes at the ends of lines. In the following poem, *ought* and *thought* form end rhymes, as do *afternoon* and *soon.*

Condition

I have to speak—I must—I should
—I ought . . .
I'd tell you how I love you if I thought
The world would end tomorrow afternoon.
But short of that . . . well, it might be
too soon.

—Vikram Seth

Internal rhymes are rhymes within lines. The following line has an internal rhyme (*turning/burning*):

Back into the chamber turning, all my soul
within me burning

—Edgar Allan Poe, from "The Raven"

Rhyming sounds need not be spelled the same way: *Gear/here,* for instance, is a rhyme. Rhymes can involve more than one syllable or more than one word; *poet/know it* is an example. Rhymes involving sounds that are similar but not exactly the same are called **approximate rhymes** (or **near rhymes** or **slant rhymes**). *Leave/live* is an example of an approximate rhyme. Poets writing in English often use this kind of rhyme because they believe it sounds less artificial and more like real speech than exact rhymes do. Also, it is difficult to come up with fresh, original exact rhymes. Poets interested in how a poem looks on the printed page sometimes use **eye rhymes,** or **visual rhymes**—"rhymes" involving words that are spelled similarly but pronounced differently. *Tough/cough* is an eye rhyme. (*Tough/rough* is a "real" rhyme.)

The pattern of end rhymes in a poem is called a **rhyme scheme.** To indicate the rhyme scheme of a poem, use a separate letter of the alphabet for each end rhyme. For example, the rhyme scheme of "A Time to Talk" (page 17) is *abcadbceed.*

See pages 16, 18, 114, 520, 544–545.
See also *Free Verse, Poetry.*

RHYTHM **A musical quality produced by the repetition of stressed and unstressed syllables or by the repetition of certain other sound patterns.** Rhythm occurs in all forms of language, both written and spoken, but is particularly important in poetry.

The most obvious kind of rhythm is the regular repetition of stressed and unstressed syllables found in some poetry. In the following lines, which describe a cavalry charge, the rhythm echoes the galloping of the attackers' horses.

> The Assyrian came down like the wolf on the fold,
> And his cohorts were gleaming in purple and gold;
> And the sheen of their spears was like stars on the sea,
> When the blue wave rolls nightly on deep Galilee.
>
> —George Gordon, Lord Byron, from "The Destruction of Sennacherib"

Writers also create rhythm by repeating words and phrases or even by repeating whole lines and sentences. The following passage by Walt Whitman is written in free verse and does not have a regular pattern of rhythm or rhyme. Yet the lines are rhythmical because of Whitman's use of repetition.

> I hear the sound I love, the sound of the human voice,
> I hear all sounds running together, combined, fused, or following,
> Sounds of the city and sounds out of the city, sounds of the day and night,
> Talkative young ones to those that like them, the loud laugh of work-people at their meals . . .
>
> —Walt Whitman, from "Song of Myself"

See pages 108, 111, 114, 536, 542, 544–545, 628.
See also *Meter.*

SATIRE **Writing that ridicules something, often in order to bring about change.** Satire may poke fun at a person, a group of people, an attitude, a social institution, even all of humanity. Writers use satire to convince us of a point of view or to persuade us to follow a course of action.

SETTING **The time and place of a story, play, or narrative poem.** Most often the setting is described early in the story. For example, the story "Too Soon a Woman" (page 547) begins, "We left the home place behind, mile by slow mile, heading for the mountains, across the prairie where the wind blew forever." Setting often contributes to a work's emotional effect. It may also play an important role in the plot, especially in stories involving a conflict between a character and nature.

See pages 84, 520, 529.

SHORT STORY **A short fictional prose narrative.** The first short stories were written in the nineteenth century. Early short-story writers include Sir Walter Scott and Edgar Allan Poe. A short story's plot usually consists of these basic elements: the **introduction (basic situation** or **exposition), complications, climax,** and **resolution.** Short stories are more limited than novels. They usually have only one or two major characters and one important setting.

See pages 15, 212–213.
See also *Fiction, Novel, Plot.*

SIMILE **A comparison between two unlike things, using a word such as *like, as, than,* or *resembles.*** *Her face was as round as a pumpkin* and *This steak is tougher than an old shoe* are similes.

See page 41.
See also *Figure of Speech, Metaphor.*

SPEAKER **The voice talking to us in a poem.** The speaker is sometimes, but not always, the poet. It is best to think of the voice in the poem as belonging to a character the poet has created. The character may be a child, a woman, a man, an animal, or even an object.

STANZA **A group of consecutive lines in a poem that form a single unit.** A stanza in a poem is something like a paragraph in prose: It often expresses a unit of thought. A stanza may consist of any number of lines; it may even consist of a single line. The word *stanza* is an Italian word for "stopping place" or "place to rest." In some poems, each stanza has the same rhyme scheme.

STEREOTYPE **A fixed idea about the members of a particular group of people that does not allow for any individuality.** Stereotypes are often based on misconceptions about racial, social, religious, gender, or ethnic groups. Some common stereotypes are the ideas that all football players are stupid, that all New Yorkers are rude, and that all politicians are dishonest.

See pages 630, 634.

STYLE **The way a writer uses language.** Style results from **diction** (word choice), sentence structure, and tone. One writer may use many figures of speech, for example; another writer may prefer straightforward language with few figures of speech.

See pages 573, 578.
See also *Diction, Tone.*

SUBJECTIVE WRITING **Writing in which the feelings and opinions of the writer are revealed.** Editorials, personal essays, and autobiographies are examples of subjective writing.

See page 657.
See also *Objective Writing.*

SUSPENSE **The uncertainty or anxiety that a reader feels about what will happen next in a story, novel, or drama.** In "The Monkey's Paw" (page 186), the sergeant's tale of the fakir's spell hooks our curiosity early in the play. When Mr. White makes his first wish on the paw, the suspense is heightened. The suspense reaches a peak soon after the second wish, and we read on eagerly to find out who—or what—is knocking on the door.

See pages 185, 198, 212–213.
See also *Plot.*

SYMBOL **A person, a place, a thing, or an event that has meaning in itself and stands for something beyond itself as well.** Some symbols are so well-known that we sometimes forget they are symbols. The bald eagle, for example, is a symbol of the United States; the Star of David is a symbol of Judaism; and the cross is a symbol of Christianity. In literature, symbols are often personal and surprising. In "The Secret Heart" (page 112), for example, a father's hands cupped around a lit match symbolize the man's love for his son.

See pages 42, 112, 114.

TALL TALE **An exaggerated, far-fetched story that is obviously untrue but is told as though it should be believed.** Almost all tall tales, like "Davy Is Born" (page 521), are humorous.

See pages 460, 480, 496, 499, 509.
See also *Exaggeration, Folk Tale.*

THEME **The general idea or insight about life that a work of literature reveals.** A theme is not the same as a subject. The subject of a work can usually be expressed in a word or two: *love, childhood, death.* A theme is an idea or message that the writer wishes to convey *about* that subject. For example, one theme of "The Wise Old Woman" (page 152) might be stated as: *The elderly should be treated as valuable members of society.*

A work's themes (there may be more than one) are usually not stated directly. Most often the reader has to think about all the elements of the work and use them to make an **inference,** or educated guess, about what the themes are.

See pages 264, 272, 273, 669, 674.



"If you were to boil your book down to a few words, what would be its message?"

Drawing by Koren; © 1986 The New Yorker Magazine, Inc.

TONE **The attitude a writer takes toward his or her subject, characters, and audience.** For example, a writer's tone might be humorous, as in "Ode to a Toad" (page 292), or passionate and sincere, as in "I Have a Dream" (page 678). When people speak, their tone of voice gives added meaning to what they say. Writers use written language to create effects similar to those that people create with their voices.

See pages 658, 667.
See also *Connotation, Diction, Style.*

TRAGEDY **A play, novel, or other narrative in which the main character comes to an unhappy end.** A tragedy depicts serious and important events. Its hero achieves wisdom or self-knowledge but suffers a great deal—perhaps even dies. A tragic hero is usually dignified and courageous and often high ranking. The hero's downfall may be caused by a **tragic flaw** (a serious character weakness) or by external forces beyond his or her control. *The Diary of Anne Frank* and Shakespeare's *Hamlet* are tragedies.

See page 413.
See also *Drama, Comedy.*

UNDERSTATEMENT **A statement that says less than what is meant.** Understatement is the opposite of exaggeration. It is usually used for comic effect. If you were to say that the Grand Canyon is a nice little hole in the ground, you would be using understatement.

See page 480.
See also *Exaggeration.*

PUTTING TOGETHER A MULTIMEDIA PRESENTATION

What Is a Multimedia Presentation?

When people talk about **media,** they mean both print and nonprint ways of communicating. Newspapers, magazines, advertisements, TV, radio, photographs, music videos, movies, and the World Wide Web are just a few of the many media.

The computer industry uses the word **multimedia** to refer to a combination of two or more of the following media:

- **text:** words and numbers
- **sound:** music; speeches; readings of stories, poems, and plays; sound effects, such as thunder
- **graphics:** drawings, paintings, photographs, charts, maps, cartoons, posters, patterns, color
- **film or video:** sections clipped from movies or from videos made with a camcorder
- **animation:** movement of objects and figures on screen
- **interactivity:** constant exchange of information between the computer and the user

People find new ways of working with media all the time. Don't worry if you don't have the latest equipment or software. You can learn a lot by working on both low-tech and high-tech multimedia projects. Follow these steps:

1. **Get together with others in a group.** When several students combine their talents and skills, they can often come up with a better product than a student working alone. You can learn a lot about yourself and other people by working with others. Besides, it's often more fun than working by yourself.
2. **Decide what you want to do.** Keep in mind
 - group members' interests and strengths
 - your equipment, tools, software, and hardware
3. **Design the project.** Use a word processing program to make a plan and a schedule. Keep a record of who is supposed to do what and of when each job has to be done.

High Tech

For a **high-tech presentation** including sound, you'll need a computer with a sound card and speakers. Find out if your school has the software you'll need to

- create and edit graphics, video, and sound
- combine all the media you want to include
- make your presentation interactive

Low Tech

Equipment for a **low-tech presentation** might include the following items:

- audio recorders
- musical instruments
- a copy machine
- an overhead projector
- cameras
- camcorders
- a VCR

Check It Twice

Be sure to proofread whatever you print or publish. It's not enough to create a fun and original presentation. Misspellings and grammatical errors, whether on paper or on screen, make a poor impression. If your group is putting something on the Internet for the whole world to see, make sure it's something you can be proud of!

4. **Create the content.** If you're doing skits based on American Indian myths, write a script, make costumes, and find props. If you're doing a computer multimedia presentation, create or find the text, graphics, and sounds you'll need. Check multimedia "galleries" (or graphics archives) of fine art on-line and on CD-ROMs to see if you can find American Indian works of art. You may be able to find a clip from a performance of Indian chanting or drumming to use as background music.
5. **Put it all together.** If you're doing a reading of American folk tales with background music, for example, you may need to hold several rehearsals. Try reading the folk tales in different sequences to see which you like best. Ask another group of students to give you feedback before you perform in front of the class. If your group would rather not perform live, you could videotape your work. With the right computer equipment, you can add some graphics and text to your video or use special software to make an interactive program.

Scanning, Clipping, and Creating

If you have access to a scanner, you can scan photos, artwork, and maps as well as handwritten and printed material from books, newspapers, and magazines. A scanner stores images in a digital format so that they can be used on a computer.

You can also find lots of material on the Internet and on CD-ROM disks. Multimedia programs give you access to graphics, video, and sound "galleries" from all over the world. If the program allows you to use as much material as you want, clip whatever you need.

It may be impossible for you to create certain kinds of material, such as pictures or video clips of historical events. Still, try to create your own text, graphics, sound, and video whenever you can. You can get CD-ROMs of actors reading stories, but why not do your own readings? You can find and download text about Langston Hughes, for example, but you'll learn more about his writing if you read two or three articles about him and write your own text.

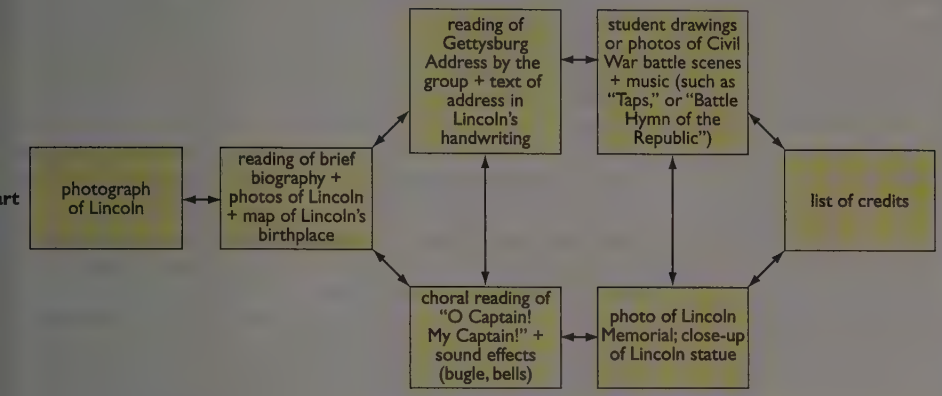
Making an Interactive Program on the Computer

Multimedia or authoring software programs show you how to create interactive links. You can set up your presentation in either of these ways:

- The user moves from one screen to the next along a path you've laid out.
- The user has choices about how to move through the program.

To plan your presentation, try making a **flowchart,** a map showing what's on each screen. Draw a rectangle for each screen and arrows showing the paths the user can, or will, follow. The following example will give you an idea of how your flowchart might look.

Presenting Abraham Lincoln. Suppose your teacher has assigned the class to do a project on an American figure. Your group decides to do a computer multimedia presentation on Abraham Lincoln. The group chooses to include the information laid out in this flowchart, which shows the paths a user might follow.



Word Processing

Use word processing programs to

- create schedules and assignment sheets for your project
- type original text, scripts, and programs
- correct errors and revise your writing

There's no substitute for peer editing. Spelling checkers and grammar checkers pick up only certain kinds of errors. Give everyone in the group a chance to edit your writing. Leave room for comments and questions by triple-spacing drafts, and make a copy for each group member. Have everyone put comments on his or her own copy or on screen. Make sure all the group members are in agreement before you create the final text.

Word processing programs offer many formatting options. You can choose from a number of type styles and sizes to create different effects. For example, you may want to use large type for headlines. If you have a drawing program, you can even design your own letters. Word processing programs also let you change the margins for parts of your text. For example, you may want to leave extra space around an important section. You can also use lines, boxes, and bullets, or dots, to separate items and make them easier to read.

Giving Credit Where It's Due

It's important to give credit to anyone who contributed in any way to your presentation. Even if the owner of the material gave it to you, you should credit the person who created it. Avoid **plagiarizing** (plā′jə·rīz′iŋ), or passing off others' work as your own.

You may want to create a separate page or screen of credits at the end of your presentation. See pages 725–726 for information on writing credits.

The Reference Section

Every library has materials you can use only in the library. Some examples are listed below. (Some reference works are available in both print and electronic form.)

Encyclopedias
Collier's Encyclopedia
The World Book Encyclopedia

General Biographical References
Current Biography Yearbook
The International Who's Who
Webster's New Biographical Dictionary

Special Biographical References
American Men & Women of Science
Biographical Dictionary of American Sports
Mexican American Biographies

Atlases
Atlas of World Cultures
National Geographic Atlas of the World

Almanacs
Information Please Almanac
The World Almanac and Book of Facts

Books of Quotations
Bartlett's *Familiar Quotations*

Books of Synonyms
Roget's International Thesaurus
Webster's New Dictionary of Synonyms

Using a Media Center or Library

To find a book, audiotape, film, or video in the library, start by looking in the **catalog.** Most libraries use an **on-line,** or computer, **catalog.**

On-line catalogs vary from library to library. With some you begin searching for resources by **title, author,** or **subject.** With others you simply enter **keywords** for the subject you're researching. With either system, you enter information into the computer and a new screen will show you a list of materials or subject headings relating to your request. When you find an item you want, write down the title, author, and **call number,** the code of numbers and letters that shows you where to find the item on the library's shelves.

Some libraries still use card catalogs. A **card catalog** is a collection of index cards arranged in alphabetical order by title and author. Nonfiction is also cataloged by subject.

Electronic Databases. **Electronic databases** are collections of information you can access by computer. You can use these databases to find such resources as encyclopedias, almanacs, and museum art collections.

There are two kinds of electronic databases. **On-line databases** are accessed at a computer terminal connected to a modem. The modem allows the computer to communicate with other computers over telephone lines. **Portable databases** are available on magnetic tape, diskette, or CD-ROM.

A **CD-ROM** (compact disc-read only memory) is played on a computer equipped with a CD-ROM player. If you were to look up *Maya Angelou* on a CD-ROM guide to literature, for example, you could see and hear her reading passages from her books and also read critical analyses of her work.

Periodicals. Most libraries have a collection of magazines and newspapers. To find up-to-date magazine or newspaper articles on a topic, use a computerized index, such as *InfoTrac* or *EBSCO.* Some of these indices provide a summary of each article. Others provide the entire text, which you can read on screen or print out. The *Readers' Guide to Periodical Literature* is a print index of articles that have appeared in hundreds of magazines.

Using the Internet

The **Internet** is a huge network of computers. Libraries, news services, government agencies, researchers, and organizations communicate and share information on the Net. The Net also lets you chat on-line with students around the world. For help in using the Internet to do research or to communicate with someone by computer, explore the following options.

The World Wide Web

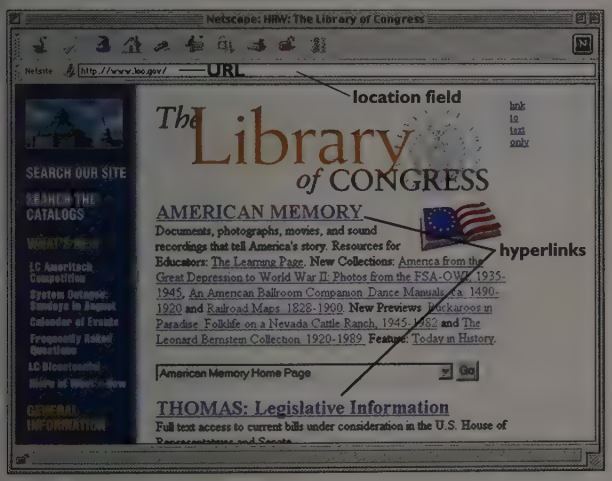
The easiest way to do research on the Internet is on the World Wide Web. On the Web, information is stored in colorful, easy-to-access files called **Web pages.** Web pages usually have text, graphics, photographs, sound, and even video clips.

Using a Web Browser. You look at Web pages with a **Web browser,** a program for accessing information on the Web. Every page on the Web has its own address, called a **URL,** or Uniform Resource Locator. If you know the address of a Web page you want to go to, just enter it in the location field on your browser.

Hundreds of millions of Web pages are connected by **hyperlinks,** which let you jump from one page to another. These links usually appear as underlined or colored words or images, or both, on your computer screen. With hundreds of millions of linked Web pages, how can you find the information you want?

Using a Web Directory. If you're just beginning to look for a research topic, click on a **Web directory,** a list of topics and subtopics created by experts to help users find Web sites. Think of the directory as a giant index. Start by choosing a broad category, such as Literature. Then, work your way down through the subtopics, perhaps from Poetry to Poets. Under Poets, choose a Web page that looks interesting, perhaps one on Robert Frost.

Using a Search Engine. If you already have a topic and need information about it, try using a **search engine,** a software tool that finds information on the Web. To use a search engine, just go to an on-line search form and enter a **search term,** or keyword. The search engine will return a list of Web pages containing your search term. The list will also show you



You've Got Mail!

E-mail is an electronic message sent over a computer network. On the Internet you can use e-mail to reach institutions, businesses, and individuals. When you e-mail places like museums, you may be able to ask **experts** about a topic you're researching. You can also use e-mail to chat with students around the country and around the world.

Internet forums, or newsgroups, let you discuss and debate lots of subjects with other computer users. You can write and send a question to a forum and get an answer from someone who may (or may not) know something about your topic.

Techno Tip

- If you get too few hits, use a more general word or phrase as your search term.
- If you get too many hits, use a more specific word or phrase as your search term.

the first few lines of each page. A search term such as *Frost* may produce thousands of results, or **hits,** including weather data on frost. If you're doing a search on the poet Robert Frost, most of these thousands of hits will be of no use. To find useful material, you have to narrow your search.

Refining a Keyword Search. To focus your research, use **search operators,** such as the words AND or NOT, to create a string of keywords. If you're looking for material on Robert Frost and his life in Vermont, for example, you might enter the following:

```
Frost AND Vermont NOT weather
```

The more focused search term yields pages that contain both *Frost* and *Vermont* and nothing about weather. The chart on the left explains how several search operators work.

COMMON SEARCH OPERATORS AND WHAT THEY DO

AND	Demands that both terms appear on the page; narrows search
+	Demands that both terms appear on the page; narrows search
OR	Yields pages that contain either term; widens search
NOT	Excludes a word from consideration; narrows search
–	Excludes a word from consideration; narrows search
NEAR	Demands that two words be close together; narrows search
ADJ	Demands that two words be close together; narrows search
" "	Demands an exact phrase; narrows search

Evaluating Web Sources

Since anyone—you, for example—can publish a Web page, it's important to evaluate your sources. Use these criteria to evaluate a source.

Authority. Who is the author? What is his or her knowledge or experience? Trust respected sources, such as the Smithsonian Institution, not a person's newsletter or home page.

Accuracy. How trustworthy is the information? Does the author give his or her sources? Check information from one site against information from at least two other sites or print sources.

Objectivity. What is the author's **perspective,** or point of view? Find out whether the information provider has a bias or hidden purpose.

Techno Tip

To evaluate a Web source, look at the top-level domain in the URL. Here is a sample URL with the top-level domain—a government agency—labeled.

top-level domain

http://www.loc.gov

COMMON TOP-LEVEL DOMAINS AND WHAT THEY STAND FOR

.edu	Educational institution. Site may publish scholarly work or the work of elementary or high school students.
.gov	Government body. Information should be reliable.
.org	Usually a nonprofit organization. If the organization promotes culture (as a museum does), information is generally reliable; if it advocates a cause, information may be biased.
.com	Commercial enterprise. Information should be evaluated carefully.
.net	Organization offering Internet services.

Currency. Is the information up-to-date? For a print source, check the copyright date. For a Web source, look for the date on which the page was created or revised. (This date appears at the bottom of the site's home page.)

Coverage. How well does the source cover the topic? Could you find better information in a book? Compare the source with several others.

Listing Sources and Taking Notes

When you write a research paper, you must **document,** or identify, your sources so that readers will know where you found your material. You must avoid **plagiarism,** or presenting another writer's words or ideas as if they were your own.

Listing Sources

List each source, and give it a number. (You'll use these source numbers later, when you take notes.) Here's where to find the publication information (such as the name of the publisher and the copyright date) you'll need for different types of sources:

- **Print sources.** Look at the title and copyright pages of the book or periodical.
- **On-line sources.** Look at the beginning or end of the document or in a separate electronic file. For a Web page, look for a link containing the word *About.*
- **Portable electronic databases.** Look at the start-up screen, the packaging, or the disc itself.

There are several ways to list sources. The chart on page 726 shows the style created by the Modern Language Association.

Sample Source Card

3

Reuben, Paul P. "Chapter 4: Early Nineteenth Century—Emily Dickinson."
PAL: Perspectives in American Literature—A Research and Reference Guide.
<http://www.csustan.edu/english/reuben/pal/chap4/dickinson.html>.

Taking Notes

Here are some tips for taking notes.

- Put notes from different sources on separate index cards or sheets of paper or in separate computer files.
- At the top of each card, sheet of paper, or file, write a label that briefly gives the subject of the note.
- At the bottom, write the numbers of the pages on which you found the information.
- Use short phrases, and make lists of details and ideas. You don't have to write full sentences.
- Use your own words unless you find material you want to quote. If you quote an author's exact words, put quotation marks around them.

The sample note card at the right shows how to take notes.

Sample Note Card

3

Dickinson's definition of poetry
In letter to Thomas W. Higginson, editor *Atlantic Monthly:*
"If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry."

on-line source

Penmanship: Writing Legibly
Remind students to keep note cards legible by printing instead of using cursive writing.

Preparing a List of Sources

Use your source cards to make a **works cited** list at the end of your report. List your sources in alphabetical order, following the MLA guidelines for citing sources (see the chart below). Note the sample that follows.

Works Cited

Johnson, Thomas H., ed. Complete Poems of Emily Dickinson. Boston: Little, Brown, 1960.

Knapp, Bettina Liebowitz. Emily Dickinson. New York: Continuum, 1989.

Reuben, Paul P. "Chapter 4: Early Nineteenth Century—Emily Dickinson." PAL: Perspectives in American Literature—A Research and Reference Guide. 15 Dec. 1999. <http://www.csustan.edu/english/reuben/pal/chap4/dickinson.html>.

The chart below shows citations of print, audiovisual, and electronic sources.

MLA GUIDELINES FOR CITING SOURCES	
Books	Give the author, title, city of publication, publisher, and copyright year. Knapp, Bettina Liebowitz. Emily Dickinson. New York: Continuum Publishing Co., 1989.
Magazine and newspaper articles	Give the author, title of article, name of the magazine or newspaper, date, and page numbers. Markiewicz, B.S. "Poets and Friends." American History Nov./Dec. 1995: 42–47.
Encyclopedia articles	Give the author (if named), title of the article, name of the encyclopedia, and edition (year). "Dickinson, Emily." Collier's Encyclopedia. 1996 ed.
Interviews	Give the expert's name, the words *Personal interview* or *Telephone interview,* and the date. Randy Souther. Telephone interview. 2 Dec. 1999.
Films, videotapes, and audiotapes	Give the title, producer or director, medium, distributor, and year of release. Emily Dickinson. Directed by Veronica Young. Annenberg/CPB project, 1988.
CD-ROMs	In many cases, not all the information is available. Fill in what you can. Give the author, title of document or article; database title; publication medium (use the term CD-ROM); city of publication; publisher; date. "Dickinson, Emily." Microsoft Encarta 97 Encyclopedia Deluxe Edition. CD-ROM. Redmond, Washington: Microsoft Corporation, 1993–1996.
On-Line Sources	In many cases, not all the information is available. Fill in what you can. Give the author, title of document or article; title of complete work or database; name of editor; publication date or date last revised; name of sponsoring organization; date you accessed the site; the full URL in angle brackets. Reuben, Paul P. "Chapter 4: Early Nineteenth Century—Emily Dickinson." PAL: Perspectives in American Literature—A Research and Reference Guide. 15 Dec. 1999 <http://www.csustan.edu/english/reuben/pal/chap4/dickinson. html>.

READING STRATEGIES

Using Word Parts

Many English words can be divided into parts. If you know the meanings of various word parts, you can often determine the meanings of words.

A word part added to the beginning of a word or root is called a **prefix.** A word part added to the end of a word or root is called a **suffix.** Prefixes and suffixes can't stand alone. They must be added to words or other word parts. A **base word** can stand alone. Other word parts may be added to it to make new words.

Prefix	Base Word	Suffix	New Word
dis–	appear	–ance	disappearance
un–	manage	–able	unmanageable

Roots, like prefixes and suffixes, usually can't stand alone. Roots can combine with one or more word parts to form words.

Word Root	Meaning	Examples
–dem–, –demo–	people	democracy, epidemic
–dict–	to speak	diction, dictate
–geo–	earth	geography, geology
–luc–, –lum–	light	lucid, illuminate
–micro–	small	microscope, microbe
–ped–	foot	pedal, pedestrian
–vert–, –vers–	turn	revert, reversible

COMMONLY USED PREFIXES

Prefix	Meaning	Examples of Prefix + Base Words
anti–	against, opposing	antiwar, antiwrinkle
extra–	beyond, outside	extraordinary, extracurricular
in–	not	incomplete, invisible
inter–	between, among	interstate, interweave
mal–	bad, wrongly	malfunction, malnourished
semi–	half, partly	semiannual, semifinal
trans–	across, beyond	transport, transcontinental

Understanding Influences of Other Languages on the Spelling of English

In addition to knowing the meaning of these prefixes, students should understand that their spelling can also often offer clues to meaning and that they should learn to look for **spelling-meaning relationships.** For example, *in–*, a prefix that comes from Latin, means "not." This prefix takes other forms or spellings depending on the consonant that it precedes. However, its meaning remains the same. Explain to students that *in–* becomes *il–* before *l (illogical, illegal), im–* before *m* and *p (immortal, impure),* and *ir–* before *r (irregular, irrational).* In each case, regardless of spelling, the meaning is "not." Ask students to check a dictionary for several more words that have assimilated the prefix *in–* into the base word (*illegible, illiterate, immature, improper, irreverence, irreversible*).

Organizing Information

Remind students to use outlining, paraphrasing, and summarizing, as means of organizing and assimilating information. Outlining can help them clarify the relationship between ideas. Paraphrasing can help them break down and organize complicated ideas. Summarizing allows them to condense information and make decisions about what is important.

COMMONLY USED SUFFIXES		
Suffix	**Meaning**	**Examples of Base Words + Suffix**
–dom	state, condition	boredom, freedom
–ful	full of, characterized by	dreadful, thankful
–hood	condition, quality	childhood, motherhood
–ment	result, action	employment, investment
–ness	quality, state	happiness, carelessness
–ship	condition, state	friendship, leadership
–y	full of, characterized by, tending to	scratchy, sleepy

Summarizing, Paraphrasing, and Outlining

When you finish reading a text, check your understanding by writing a **summary,** a short restatement of the important ideas and details in a work. There are many ways to summarize; use the one that works best for the type of text you've read. For a short story, use a **story map** like the one shown at the left.

For a poem, try writing a **paraphrase.** In a paraphrase you express every idea, line by line, in your own words. Here is a paraphrase of Emily Dickinson's "I'm Nobody":

STORY MAP
Basic situation:
Setting:
Main character:
His or her problem:
Main events or complications:
Climax:
Resolution:

Poem	Paraphrase
I'm Nobody! I'm Nobody! Who are you? Are you Nobody too? Then there's a pair of us! Don't tell! they'd banish us, you know! How dreary to be Somebody! How public—like a Frog— To tell your name the livelong June To an admiring Bog!	The speaker says, "I'm Nobody? Who are you" in the first line. The speaker hopes the listener (reader?) is also nobody so the speaker will have an ally. If so, they must keep their secret. It's dreary to be somebody, to be famous. Then you must deal with the public and try to keep their admiration.

For a work of nonfiction, make an **outline** showing the **main ideas** and **supporting details:**

I. Main idea
 A. Supporting detail
 1. Supporting detail
 a. Supporting detail

STUDY SKILLS

Using a Dictionary

You can use a print or electronic dictionary to find the precise meanings and usage of words. The elements of a typical entry are explained below.

1. **Entry word.** The entry word shows how a word is spelled and how it is divided into syllables. It may also show capitalization and alternative spellings.
2. **Pronunciation.** Phonetic symbols and **diacritical marks** (symbols added to letters) show how to pronounce the entry word. A key to these symbols usually appears on every other page.
3. **Part-of-speech label.** This label shows how the entry word is used in a sentence. Some words may function as more than one part of speech. For words like these, a part-of-speech label is provided before each set of definitions.
4. **Other forms.** The spellings of plural forms of nouns, the principal parts of verbs, and the comparative and superlative forms of adjectives and adverbs are shown.
5. **Word origin.** A word's **derivation,** or **etymology** (et'ə·mäl'ə·jē), is its history. It tells how the word or its parts entered the English language. In the example shown at right, "OFr< L *largus*" means that *large* comes from Old French, and that the Old French term derives from the Latin word *largus*.

Sample Dictionary Entry

large (lärj) ***adj.*** **larg'|er, larg'est** [OFr < L *largus:* see LARD] **1** [Archaic] liberal; generous **2** big; great; specif., *a*) taking up much space; bulky *b*) enclosing much space; spacious ([a *large* office]) *c*) of great extent or amount [a *large* sum] **3** big as compared with others of its kind; of more than usual or average size, extent, or amount **4** comprehensive; far-reaching [to have *large* views on a subject] **5** pompous or exaggerated [*large* talk] **6** operating on a big scale [a *large* manufacturer] **7** (*Naut.*) favorable; specif., quartering: said of a wind —***adv.*** **1** in a large way; so as to be large [to write *large*] **2** *Naut.* with a favoring wind, specif. one on the quarter —***n.*** liberty: now only in the phrase AT LARGE (see phrase below) —**at large 1** free; not confined; not in jail **2** fully; in complete detail **3** in general; taken altogether ☆**4** representing an entire state or other district rather than only one of its subdivisions [a congressman at *large*]— **large'ness** ***n.***

SYN.—**large, big,** and **great** are often interchangeable in meaning of more than usual size, extent, etc. [a *large, big,* or *great* oak], but in strict discrimination, **large** is used with reference to dimensions or quantity [a *large* studio, amount, etc.], **big,** to bulk, weight, or extent [a *big* baby, *big* business], and **great,** to size or extent that is impressive, imposing, surprising, etc. [a *great* river, success, etc.] —***ANT.*** **small, little**

©1994 *Webster's New World Dictionary of American English,* Third College Edition.

6. **Examples.** Phrases or sentences that show how the word is used.
7. **Definitions.** If a word has more than one meaning, the meanings are numbered or lettered.
8. **Special-usage labels.** These labels identify special meanings or special uses of the word.
9. **Related word forms.** These are other forms of the entry word, usually created by the addition of suffixes.
10. **Synonyms and antonyms.** Synonyms (words similar in meaning) and antonyms (words opposite in meaning) may appear at the end of an entry.

Using a Thesaurus

A **thesaurus** is a collection of synonyms. You use a thesaurus when you're looking for a word that expresses a specific meaning. There are two kinds of thesauruses.

One kind, developed by Peter Mark Roget, **groups words according to meaning.** Here's how to use it:

- In the index, look up the word that conveys your general meaning. Under the entry for **establish,** for example, you might find *begin, create, fix, make sure, originate,* and *prove.* Each of these subentries is followed by a number.
- Choose the subentry whose meaning is closest to what you have in mind. In this case, suppose you choose *begin.*
- In the body of the text, find the number that follows the subentry *begin* in the index. Then, look under this number to find synonyms for *establish* that have the meaning "begin."

The second kind of thesaurus **lists words in alphabetical order,** as in a dictionary. See the sample entry below.

Sample Thesaurus Entry

molten, *a.* heated, melted, fused, liquefied, running, fluid, seething; see also HOT 1.—*Ant.* COLD, cool solid.

©1990 *Webster's New World™ Thesaurus*

Reading Maps, Charts, and Graphs

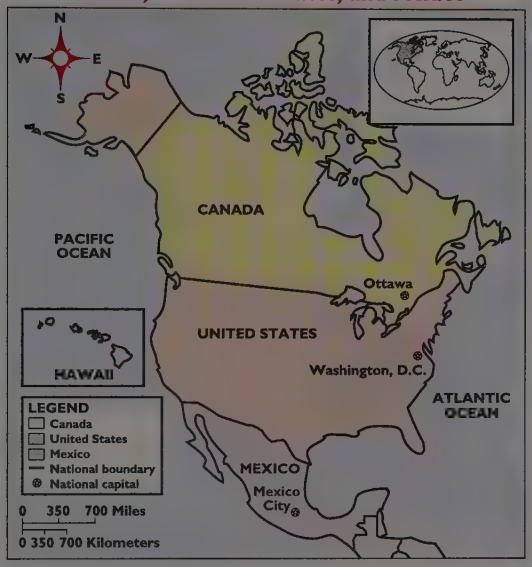
Types of Maps

Physical maps show the natural landscape of an area. In these maps, shading is often used to show physical features such as mountains, hills, and valleys; colors are often used to show **elevation** (height above or below sea level). **Political maps** show political units, such as states and nations. They usually show borders and capitals. The map of Europe during World War II on page 343 is a political map. **Special-purpose maps** are used to present information that is related to geography, such as the route of the Underground Railroad (page 562).

How to Read a Map

1. **Identify the map's focus.** The map's title and labels tell you its focus—its subject and the geographical area it covers.
2. **Study the legend.** The **legend,** or **key,** explains the symbols, lines, colors, and shading used in the map. (The map on this page has a legend.)
3. **Check directions and distances.** Maps often include a **compass rose,** a diagram that shows north, south, east, and west. If you're looking at a map that doesn't have one, assume that north is at the top, west is to the left, and so on. Many maps also include a **scale** to help you relate distances on the map to actual distances. Note the compass rose and scale on the map on this page.
4. **Look at the larger context.** The **absolute location** of any place on earth is given by its **latitude** (the number of degrees north or south of the equator) and **longitude** (the number of degrees east or west of the **prime meridian,** or 0 degrees longitude). Some maps also include **locator maps,** which show the area depicted in relation to a larger area. Notice the locator map in the upper right corner of the map shown here.

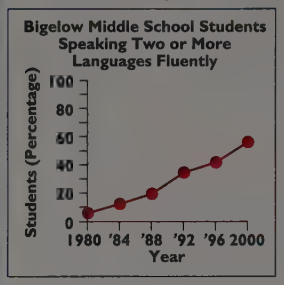
Canada, the United States, and Mexico



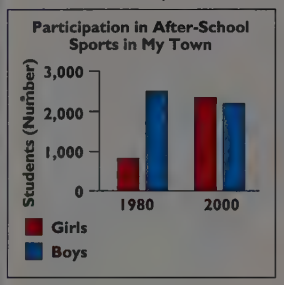
Penmanship: Writing Legibly

If students create their own graphs for reports or presentations, remind them that their visual aids will be more legible if they print instead of using cursive writing.

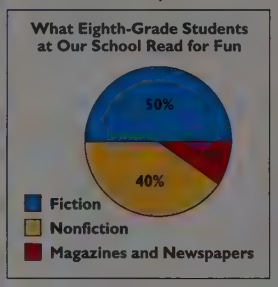
Line Graph



Bar Graph

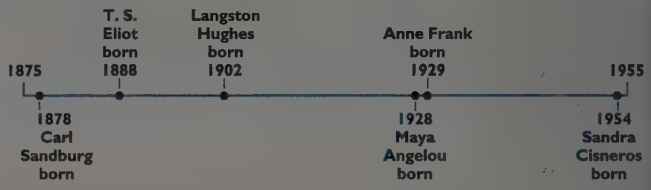


Pie Graph



Types of Charts and Graphs

A **flowchart** shows a **sequence** of events or the steps in a process. Flowcharts are often used to show cause-and-effect relationships. The sequencing chart on page 721 is an example of a flowchart. A **time line** shows events in **chronological order** (the order in which they happen). (See the time line of Anne Frank's life on pages 344–345.)



A **table** presents categorized facts arranged in rows and columns to make them easy to understand and compare. The table on page 762, for example, shows all of the personal pronouns categorized by number (singular or plural) and case (nominative, objective, or possessive).

Line graphs usually show changes in quantity over time. In line graphs, dots showing the quantity at different times are connected to create a line. **Bar graphs** generally compare quantities within categories. **Pie graphs,** or **circle graphs,** show proportions. A pie graph is a circle divided into different-sized sections, like slices of a pie.

How to Read a Chart or a Graph

1. **Read the title.** The title tells you the subject and purpose of the chart or graph.
2. **Read the labels.** The labels tell you what type of information is presented.
3. **Analyze the details.** Read numbers carefully. Note increases or decreases. Look for the direction or order of events and for trends and relationships.

STRATEGIES FOR TAKING TESTS

When you begin a test, **scan** it quickly and count the items. Then, decide how to spend your time. Here are some sample test questions and specific strategies for answering four kinds of test questions.

True/false questions ask you to determine whether a given statement is true or false. For example:

1. T F Anne Frank was born in France but moved to the Netherlands in 1933.

HOW TO ANSWER TRUE/FALSE QUESTIONS

- Read the statement carefully. The whole statement is false if any part of it is false.
- Look for word clues, such as *always* and *never*. A statement is true only if it is always true.

Multiple-choice questions ask you to select a correct answer from several choices. For example:

1. Abolitionism was a movement against

A liquor **C** voting rights for women
B slavery **D** immigration

HOW TO ANSWER MULTIPLE-CHOICE QUESTIONS

- Read the question or statement carefully. Make sure you understand the key question or statement before you look at the choices.
- Look for words such as *not* and *always*, which may help you eliminate some choices.
- Read all the choices before selecting an answer. Eliminate choices that you know are incorrect.
- Think carefully about the remaining choices. Pick the one that makes the most sense.

Matching questions ask you to match the items in one list with the items in another list. For example:

Directions: Match each item in the left-hand column with its definition in the right-hand column.

____ 1. protagonist	**A** story of a person's life
____ 2. biography	**B** conversation between characters
____ 3. diction	**C** hero or main character
____ 4. dialogue	**D** word choice

HOW TO ANSWER MATCHING QUESTIONS

- Read the directions carefully. You may not use all the items in one column, and some items may be used more than once.
- Scan the columns. First, match items you are sure you know. Then, match items you think may be right.
- For the rest of the items, make the best guess you can.

Analogy questions ask you to figure out the relationship between two words and then identify another pair with a similar relationship. For example:

Directions: Select the pair of words that best completes the analogy.

STANZA : POEM : : _____

A metaphor : simile
B chapter : book
C fiction : nonfiction
D words : music

HOW TO ANSWER ANALOGY QUESTIONS

- Figure out the relationship between the words in the first pair. (In the example, a stanza is part of a poem.)
- Express the analogy in a statement or question. (In the example, a stanza is part of a poem. In what other pair is the first item part of the second item?)
- Select the pair of words with the same relationship as the first pair. (A chapter is part of a book.)

Essay questions in a test ask you to think critically about things you have learned and to express your understanding in a paragraph or more.

ESSAY QUESTIONS

Key Verb	Task	Sample Question
analyze	Take something apart to see how it works.	Analyze the character of Squeaky in "Raymond's Run."
compare	Discuss likenesses. (Sometimes *compare* means "compare and contrast.")	Compare the themes in "Legacy II" and "Birdfoot's Grampa."
contrast	Discuss differences.	Contrast a legend about Davy Crockett with a historical account about him.
define	Give specific details that make something unique.	Define the term *meter* as it is used in poetry.
describe	Give a picture in words.	Describe the changes in Laurie's behavior after he begins kindergarten.
discuss	Examine in detail.	Discuss the use of humor in tall tales.
explain	Give reasons for something.	Explain why exaggeration creates humor.
identify	Discuss specific characteristics.	Identify the three types of irony and give an example of each.
list (*also* outline *or* trace)	Give all steps in order or certain details about a subject.	List the four main stages of a drama.
summarize	Briefly review the main points.	Summarize the plot of "The Monkey's Paw."

WRITING FOR LIFE

Writing Business Letters

To request information from someone who is far away or difficult to reach, write a business letter. Follow these guidelines:

1. **Write in formal English.** Avoid slang. The tone of your letter should be polite and respectful.
2. **Be clear.** Explain why you are writing. Include important information, and be as brief as possible.
3. **Make the letter look professional.** Type, print, or write your letter on unlined 8½- × 11-inch paper. Follow the **block form** (shown below).

Sample Business Letter

4597 West Thornhill Avenue
East Greenwich, RI 02818
August 3, 2000

Ms. Amy Kupla, Public Relations Director
Clear Ripple Water Bottling Company
3046 Medina Street
Ann Arbor, MI 48108

Dear Ms. Kupla:

I am researching the quality of the drinking water in my town. I would like to know how your company tests water to find out how clean it is.

Please send me any information that might help me with my research. I have enclosed a self-addressed, stamped envelope for your reply.

Sincerely,

Emily Hanaford

Emily Hanaford

(1) **Heading**
Your street address
Your city, state, and ZIP code
The date you write the letter

(2) **Inside Address**
The name and address of the person you are writing to. Use a title like *Mr.*, *Ms.*, or *Mrs.* or a professional title, such as *Dr.* or *Professor,* before the person's name. Put the person's business title after the name.

(3) **Salutation** (greeting)
End the salutation with a colon.

(4) **Body**
Your message. If the body is more than one paragraph, leave an extra line between paragraphs.

(5) **Closing**
Use *Yours truly* or *Sincerely,* followed by a comma.

(6) **Signature**
Type or print your name, leaving space for your signature. Sign your name in ink below the closing.

Reading to Take Action: Filling Out Forms

Ask students to bring to class a variety of forms. For example, they might bring in subscription forms for magazines and newspapers, job applications, or applications for library cards or for membership in some organization, perhaps a local museum or a scouting group. Have students work in small groups to fill out the forms. Here is an example of a typical form students might bring in:

INFORMATION FORM

NAME _____

NICKNAME _____

PHONE # _____

ADDRESS _____

PARENT OR GUARDIAN _____

Filling Out Forms

When you fill out a form, your purpose is to give clear, complete information. Follow these guidelines whenever you complete forms.

1. Look over the entire form before you begin.
2. Look for and follow special instructions (such as *Type or print* or *Use a pencil*).
3. Read each item carefully.
4. Supply all the information requested. If a question does not apply to you, write *does not apply*, or use a dash or the abbreviation N/A (meaning "not applicable"). Be sure to sign and date the form.
5. When you're finished, make sure nothing is left blank. Also, check for errors and correct them neatly.
6. Mail the form to the correct address or give it to the right person.

PROOFREADERS' MARKS

Symbol	Example	Meaning
≡	New mexico	Capitalize lowercase letter.
/	next Spring	Lowercase capital letter.
^	a book of quotations	Insert.
℘	a good good idea	Delete.
⌢ ⌣	a grape fruit tree	Close up space.
⌇	does it	Change order (of letters or words).
¶	¶ "Who's there?" she asked.	Begin a new paragraph.
⊙	Please don't forget ⊙	Add a period.
⌃,	Maya did you call me?	Add a comma.
⌃: ⌄:	Dear Mrs. Mills:	Add a colon.
⌃;	Columbus, Ohio; Dallas, Texas	Add a semicolon.
ᐯ ᐯ	ᐯ Are you OK? ᐯ he asked.	Add quotation marks.

1 THE PARTS OF SPEECH

THE NOUN

1a. A *noun* is a word used to name a person, a place, a thing, or an idea.

PERSONS	Maya Angelou, Dr. Strauss, children, team, baby sitter
PLACES	desert, neighborhood, outer space, New York City
THINGS	money, wind, animals, *Voyager 2*, Statue of Liberty
IDEAS	courage, love, freedom, equality, self-control

Compound Nouns

A ***compound noun*** is two or more words used together as a single noun. A compound noun may be written as one word, as separate words, or as a hyphenated word.



When you are not sure how to write a compound noun, look in a dictionary.

ONE WORD	seafood, footsteps, videocassette, daydream, Iceland
SEPARATE WORDS	compact disc, police officer, John F. Kennedy, "Flowers for Algernon"
HYPHENATED WORD	self-esteem, great-grandparents, fourteen-year-old, sister-in-law

Collective Nouns

A ***collective noun*** is a word that names a group.

EXAMPLES faculty family herd team crew

Common Nouns and Proper Nouns

A ***common noun*** is a general name for a person, a place, a thing, or an idea. A ***proper noun*** names a particular person, place, thing, or idea. Proper nouns always begin with a capital letter. Common nouns begin with a capital letter in titles and when they begin sentences.

COMMON NOUNS	PROPER NOUNS
poem	"Paul Revere's Ride," "Oranges"
nation	Mexico, United States of America
athlete	Michael Jordan, Zina Garrison-Jackson
river	Rio Grande, Congo River

Resources

- *Language Handbook Worksheets*, pp. 1–9
- *Language Workshop CD-ROM*, Chapter 1: Parts of Speech

Quick Check 1: Answers

1. Billy Weaver—proper; The Bell and Dragon—proper; inn—common; Bath—proper
2. Billy—proper; suit—common; overcoat—common
3. mind—common; briskness—common; characteristic—common; businessmen—common
4. "Big shots"—common; company—common; Billy—proper
5. landlady—common; jack-in-the-box—common

Try It Out: Possible Answers

1. Have you read the fairy tale about Jack, who traded a cow for beans?
2. A huge beanstalk grew from the beans, and Jack climbed it.
3. At the top, he discovered a giant as well as a goose that laid golden eggs.
4. Jack stole the giant's treasures.
5. Jack's mother forgave him for the foolish trade that he had made.

QUICK CHECK 1

Identify each noun in the following sentences. Classify each noun as *common* or *proper*.

EXAMPLE 1. Roald Dahl is the author of "The Landlady."
1. *Roald Dahl—proper; author—common; "The Landlady"—proper*

1. Billy Weaver was going to The Bell and Dragon, an inn that was in Bath.
2. Was Billy wearing his brown suit and a navy-blue overcoat?
3. In his mind, briskness was a characteristic of businessmen.
4. "Big shots" in the company always seemed brisk to Billy.
5. How was the landlady like a jack-in-the-box?

Try It Out

For the following paragraph about "Jack and the Beanstalk," replace the vague nouns with exact, specific nouns.

[1] Have you read the story about the boy who traded an animal for seeds? [2] A huge vine grew from the seeds, and the boy climbed it. [3] At the top, he discovered a large man as well as a bird that laid golden eggs. [4] The boy stole the man's things. [5] The boy's parent forgave him for the foolish trade that he had made.

Using Specific Nouns

Whenever possible, use specific, exact nouns. Using specific nouns will make your writing more accurate and precise, as well as more interesting.

VAGUE People crowded into the building.
PRECISE **Men, women,** and **children** crowded into the **theater.**

VAGUE Following the young person was a small dog.
PRECISE Following the **child** was a **dachshund.**

THE PRONOUN

1b. **A *pronoun* is a word used in place of one or more nouns or pronouns.**

EXAMPLES After Bill fed the dog and cat, Bill let the dog and cat go outside.
After Bill fed the dog and cat, **he** let **them** go outside.

The word that a pronoun stands for is called its ***antecedent.*** Sometimes the antecedent is not stated.

STATED ANTECEDENT Mrs. Flowers opened the **book** and began reading **it.**
UNSTATED ANTECEDENT **Who** wrote the book?

Personal Pronouns

A ***personal pronoun*** refers to the one speaking (*first person*), the one spoken to (*second person*), or the one spoken about (*third person*).

PERSONAL PRONOUNS		
	SINGULAR	**PLURAL**
First Person	I, me, my, mine	we, us, our, ours
Second Person	you, your, yours	you, your, yours
Third Person	he, him, his, she, her, hers, it, its	they, them, their, theirs

EXAMPLES **He** and **his** friends caught several frogs and put **them** in a bag.
Did **you** say that **it** is too cold for **us** to go outside?

Reflexive and Intensive Pronouns

A ***reflexive pronoun*** refers to the subject and directs the action of the verb back to the subject. An ***intensive pronoun*** emphasizes a noun or another pronoun. Reflexive pronouns and intensive pronouns have the same form.

REFLEXIVE AND INTENSIVE PRONOUNS	
First Person	myself, ourselves
Second Person	yourself, yourselves
Third Person	himself, herself, itself, themselves

REFLEXIVE Alfonso asked **himself** why he had taken off the chain.
INTENSIVE Mrs. Flowers made the tea cookies **herself.**

Demonstrative Pronouns

A ***demonstrative pronoun*** (*this, that, these, those*) points out a person, a place, a thing, or an idea.

EXAMPLE **This** is Ernie's bike.

Interrogative Pronouns

An ***interrogative pronoun*** (*what, which, who, whom, whose*) introduces a question.

EXAMPLE **Who** is the author of "Flowers for Algernon"?

Relative Pronouns

A ***relative pronoun*** (*that, what, which, who, whom, whose*) introduces a subordinate clause.

EXAMPLE Mr. White received the two hundred pounds **that** he had wished for.

NOTE The possessive pronouns *my, your, his, her, its, our,* and *their* are sometimes called *possessive adjectives.* Follow your teacher's instructions regarding these possessive forms.

NOTE If you are not sure whether a pronoun is reflexive or intensive, read the sentence aloud, omitting the pronoun. If the meaning stays the same, the pronoun is intensive. If the meaning changes, the pronoun is reflexive.

EXAMPLES Rachel painted the fence **herself.** [Without *herself,* the meaning stays the same. The pronoun is intensive.]
They treated **themselves** to a picnic. [Without *themselves,* the sentence doesn't make sense. The pronoun is reflexive.]

This, that, these, and *those* can also be used as adjectives. See page 741.

For more about subordinate clauses, see pages 775–778.

Quick Check 2: Answers

1. Who—interrogative;
 her—personal;
 what—interrogative;
 them—personal
2. That—demonstrative;
 that—relative;
 they—personal
3. they—personal;
 themselves—intensive;
 anyone—indefinite;
 her—personal
4. which—relative;
 its—personal
5. She—personal;
 him—personal;
 herself—reflexive

NOTE Many indefinite pronouns can also serve as adjectives.

INDEFINITE PRONOUN **Both** of the men regretted kidnapping Johnny.

ADJECTIVE **Both** men regretted kidnapping Johnny.

Indefinite Pronouns

An ***indefinite pronoun*** refers to a person, a place, or a thing that is not specifically named.

Common Indefinite Pronouns

all	both	everybody	none	several
any	each	few	no one	some
anyone	either	many	one	something

EXAMPLES **All** of them wanted to hear the story of Urashima Taro.
The travelers saw **someone.**

QUICK CHECK 2

Identify each of the pronouns in the following sentences as *personal, reflexive, intensive, demonstrative, interrogative, relative,* or *indefinite.*

EXAMPLE 1. That was a very strange person!
1. *That—demonstrative*

1. Who were her previous tenants, and what happened to them?
2. That is the guest book that they signed.
3. Had they themselves or anyone else been suspicious of her?
4. The house, which was brightly lit, had a sign in its window.
5. She brought a pot of tea for him and herself.

THE ADJECTIVE

1c. **An *adjective* is a word used to modify a noun or a pronoun.**

To ***modify*** a word means to describe the word or to make its meaning more definite. An adjective modifies a word by telling *what kind, which one, how much,* or *how many.*

WHAT KIND?	WHICH ONE?	HOW MUCH? or HOW MANY?
tall woman	*this* year	*less* time
steep mountain	*last* answer	*many* mistakes
exciting story	*middle* row	*few* marbles

An adjective may come before or after the word it modifies.

EXAMPLES The **old** soldier told the **curious** couple that they could have **three** wishes.
The map, although **old** and **worn,** was **useful** to him.

Articles

The most frequently used adjectives are *a, an,* and *the*. The adjectives *a* and *an* are called ***indefinite articles.*** They indicate that the noun refers to someone or something in general. *A* is used before a word beginning with a consonant sound. *An* is used before a word beginning with a vowel sound.

EXAMPLE He gave the salesclerk **a** nickel and **an** orange.

The adjective *the* is a ***definite article.*** It indicates that the noun refers to someone or something in particular.

EXAMPLE Smiley went to **the** swamp to find **the** stranger a frog.

Proper Adjectives

A ***proper adjective*** is formed from a proper noun and begins with a capital letter.

PROPER NOUN	PROPER ADJECTIVE
Africa	**African** nations
Shakespeare	**Shakespearean** drama
Rio Grande	**Rio Grande** valley



Some proper nouns, such as *Rio Grande*, do not change spelling when they are used as adjectives.

Demonstrative Adjectives

This, that, these, and *those* can be used both as adjectives and as pronouns. When they modify a noun or a pronoun, these words are called ***demonstrative adjectives***. When used alone, they are called ***demonstrative pronouns.***

DEMONSTRATIVE ADJECTIVE **This** poem was written by Amy Ling.
DEMONSTRATIVE PRONOUN **This** is an example of personification.

For more about demonstrative pronouns, see page 739.

QUICK CHECK 3

In the following sentences, identify each adjective and the word that it modifies. Also, identify any articles, proper adjectives, or demonstrative adjectives.

EXAMPLE 1. Wasn't Christopher Mulholland a Cambridge undergraduate?
1. *a (article)—undergraduate; Cambridge (proper)—undergraduate*

1. The houses were old and run-down but had once been grand.
2. This house looks like a nice, friendly place.
3. The room seems comfortable, with a large sofa and two pets.
4. The London train had been slow, and the weather was chilly.
5. What had happened to that Bristol man?

Quick Check 3: Answers

1. The (article)—houses; old—houses; run-down—houses; grand—houses
2. This (demonstrative)—house; a (article)—place; nice—place; friendly—place
3. The (article)—room; comfortable—room; a (article)—sofa; large—sofa; two—pets
4. The (article)—train; London (proper)—train; slow—train; the (article)—weather; chilly—weather
5. that (demonstrative)—man; Bristol (proper)—man

1d. **A *verb* is a word used to express action or a state of being. The verb says something about the subject of a sentence.**

EXAMPLES Gary Soto **wrote** "Broken Chain."
"Oranges" **is** one of my favorite poems.

Action Verbs

1e. **An *action verb* may express physical action or mental action.**

PHYSICAL ACTION jump, shout, search, carry, run
MENTAL ACTION worry, think, believe, imagine, remember

Transitive and Intransitive Verbs

(1) A *transitive verb* is a verb that expresses an action directed toward a person or thing.

EXAMPLE Alfonso **borrowed** Ernie's bike. [The action of *borrowed* is directed toward *bike*.]

With transitive verbs, the action passes from the doer—the subject—to the receiver of the action. Words that receive the action of a transitive verb are called ***objects.***

EXAMPLE Mr. White made three **wishes.** [*Wishes* is the object of the verb *made*.]

(2) An *intransitive verb* expresses action (or tells something about the subject) without passing the action to a receiver.

EXAMPLE The broken chain **lay** beside the fence. [The action of *lay* is not directed toward a receiver.]

Linking Verbs

1f. **A *linking verb* links, or connects, the subject with a noun, a pronoun, or an adjective in the predicate.**

EXAMPLES The winner of the race **is** Squeaky. [winner = Squeaky]
Gretchen **is** one of her opponents. [Gretchen = one]
Squeaky's brother **looks** happy. [happy brother]

COMMON LINKING VERBS	
Forms of the Verb *Be*	am, are, be, been, being, is, was, were
Other Linking Verbs	appear, become, feel, grow, look, remain, seem, smell, sound, stay, taste, turn

For more about subjects and verbs, see pages 780–782.

NOTE A verb may be transitive in one sentence and intransitive in another.

TRANSITIVE The teacher **read** "A Time to Talk."

INTRANSITIVE The teacher **read** aloud.

For more about objects, see pages 783–784.

Linking verbs (*be, seem, feel,* etc.) never take direct objects. See pages 783–784 for more about linking verbs.

All linking verbs except forms of *be* and *seem* may also be used as action verbs. Whether a verb is used to link words or to express action depends on its meaning in a sentence.

LINKING The tiger **looked** tame.
ACTION The tiger **looked** for something to eat.

Helping Verbs

1g. **A *helping verb (auxiliary verb)* helps the main verb to express an action or a state of being.**

EXAMPLES **should** be
might have won
will have been taken

A ***verb phrase*** consists of a main verb preceded by at least one helping verb.

EXAMPLE Dr. Strauss and Dr. Nemur **are studying** Charlie. [The main verb is *studying*.]

COMMONLY USED HELPING VERBS	
Forms of *Be*	am, are, be, been, being, is, was, were
Forms of *Do*	do, does, did
Forms of *Have*	have, has, had
Other Helping Verbs	can, could, may, might, must, shall, should, will, would

Sometimes the verb phrase is interrupted by other words.

EXAMPLES People **may** someday **communicate** with dolphins.
How much **do** you **know** about the writer Roald Dahl?
The narrator **could** not [*or* **couldn't**] **see** the old man's "vulture eye."

☑ QUICK CHECK 4

Identify each verb in the following sentences as either an *action verb* or a *linking verb*. Identify each action verb as either *transitive* or *intransitive*.

EXAMPLE 1. A cold wind was blowing in Bath.
1. *was blowing—action, intransitive*

1. The glow of a street lamp lit up the window.
2. The landlady did not look strange.
3. Billy looked past the green curtains.
4. She could have been the mother of a friend of his.
5. Have you ever read a story like this one?

Quick Check 4: Answers
1. lit—action, transitive
2. did look—linking
3. looked—action, intransitive
4. could have been—linking
5. Have read—action, transitive

THE ADVERB

1h. An *adverb* is a word used to modify a verb, an adjective, or another adverb.

An adverb tells *where, when, how,* or *to what extent* (*how much* or *how long*).

EXAMPLES **Quite stealthily,** the narrator opens the door. [*Quite* modifies the adverb *stealthily,* telling *to what extent; stealthily* modifies the verb *opens,* telling *how.*]
He is **extremely** cautious. [*Extremely* modifies the adjective *cautious,* telling *to what extent.*]
He buries the body **there.** [*There* modifies the verb *buries,* telling *where.*]
Police officers arrive **soon.** [*Soon* modifies the verb *arrive,* telling *when.*]
The police officers do **not** hear the noise. [*Not* modifies the verb phrase *do hear,* telling *to what extent.*]

Note in the examples above that adverbs may come before, after, or between the words they modify.

NOT! The word *not* is an adverb. When *not* is part of a contraction like *hadn't,* the *–n't* is an adverb.

For more about modifiers, see Part 5: Using Modifiers.

Avoiding the Overuse of *Very*

TIPS FOR WRITERS

The adverb *very* is often overused. In your writing, try to replace *very* with more descriptive adverbs or to revise the sentence so that other words carry more of the descriptive meaning.

EXAMPLE Poe's stories are very suspenseful.

REVISED Poe's stories are **extremely** suspenseful.
or
Poe's suspenseful stories **shock, frighten, and entertain readers.**

Try It Out

For each of the following sentences, replace *very* with a more descriptive adverb, or rewrite the sentence to eliminate *very.*

1. The narrator in "The Tell-Tale Heart" is very deceitful.
2. At night, the old man's room is very dark.
3. This narrator seems very emotional.
4. Notice that Poe's use of italics is very effective.
5. When the heartbeat becomes very loud, the narrator confesses.

QUICK CHECK 5

Identify the adverbs in the following sentences. After each adverb, write the word or phrase that the adverb modifies.

EXAMPLE 1. The landlady seemed almost familiar.
1. *almost—familiar*

1. Suddenly, a woman appeared.
2. She spoke quite pleasantly to the young man.
3. Are eggs terribly expensive?
4. The young man had not taken his hat off.
5. Were other hats or coats there?

Try It Out: Possible Answers

1. The narrator in "The Tell-Tale Heart" is extremely deceitful.
2. At night, the old man's room is completely dark.
3. This narrator seems hysterical.
4. Notice that Poe's use of italics is quite effective.
5. When the heartbeat becomes deafeningly loud, the narrator confesses.

Quick Check 5: Answers

1. Suddenly—appeared
2. quite—pleasantly; pleasantly—spoke
3. terribly—expensive
4. not—had taken; off—had taken
5. there—were

THE PREPOSITION

11. A *preposition* is a word used to show the relationship of a noun or a pronoun to another word in the sentence.

Notice how a change in the preposition changes the relationship between the cat and the house in the following examples.

The dog chased the cat **under** the house.
The dog chased the cat **around** the house.
The dog chased the cat **through** the house.
The dog chased the cat **out of** the house.

Common Prepositions

about	because of	for	of
above	before	from	on
according to	behind	in	out of
across	beneath	in front of	over
after	beside	inside	through
against	between	into	to
around	by	like	under
at	during	near	with

The Prepositional Phrase

A preposition is generally followed by a noun or a pronoun, called the ***object of the preposition.*** All together, the preposition, its object, and any modifiers of the object are called a ***prepositional phrase.***

EXAMPLE The wagon train slowly traveled **across the dusty prairie.**

A preposition may have more than one object.

EXAMPLE Ms. Larson told us to look closely **at the poem's rhyme and rhythm.**

For more about prepositional phrases, see pages 768 and 769–771.

NOTE Be careful not to confuse a prepositional phrase that begins with *to* (*to town*) with a verb form that begins with *to* (*to run*).

QUICK CHECK 6

Identify the prepositional phrase or phrases in each of the following sentences. Then, underline each preposition.

EXAMPLE 1. Edgar Allan Poe died at an early age.
1. *at an early age*

1. Much sadness and pain had come into his life.
2. He was a superb critic of other writers' works.
3. His small text on composition is still a classic.
4. His talent for terror is appreciated by millions of people.
5. His stories are in many textbooks and anthologies.

Quick Check 6: Answers
1. into his life
2. of other writers' works
3. on composition
4. for terror; by millions; of people
5. in many textbooks and anthologies

THE CONJUNCTION

1j. **A *conjunction* is a word used to join words or groups of words.**

(1) *Coordinating conjunctions* connect words or groups of words used in the same way.

Coordinating Conjunctions

and but or nor for so yet

EXAMPLES Gretchen **or** Squeaky [two nouns]
small **but** comfortable [two adjectives]
down the track **and** across the finish line [two prepositional phrases]
The stars seem motionless, **but** actually they are moving rapidly through space. [two independent clauses]

(2) *Correlative conjunctions* are pairs of conjunctions that connect words or groups of words used in the same way.

Correlative Conjunctions

both . . . and
not only . . . but also
either . . . or
whether . . . or
neither . . . nor

EXAMPLES **Neither** Alfonso **nor** Sandra has a bike to ride. [two nouns]
Either leave a message on my answering machine, **or** call me after 7:00 P.M. tomorrow. [two independent clauses]

THE INTERJECTION

1k. **An *interjection* is a word used to express emotion. It has no grammatical relation to other words in the sentence. Usually an interjection is followed by an exclamation point. Sometimes an interjection is set off by a comma.**

Common Interjections

aha aw hey oh ouch whew
alas gosh hooray oops well wow

EXAMPLES **Wow!** What an exciting race that was!
Well, he did his best.

QUICK CHECK 7

Identify each *conjunction* and *interjection* in the following sentences.

EXAMPLE 1. Wow! Poe's rhythms are regular yet breathless.
1. *Wow—interjection; yet—conjunction*

1. Notice the rich vocabulary and sentence structure in these stories by Edgar Allan Poe.
2. Oh, don't miss hearing a narration of "The Tell-Tale Heart."
3. Neither unfamiliar words nor long descriptive phrases should discourage you.
4. Skim them, but feel the speaker's emotions.
5. Let the sound and feeling of the poem fill you, and, pow, you will understand Poe.

DETERMINING PARTS OF SPEECH

The part of speech of a word is determined by the way that the word is used in a sentence. Many words can be used as more than one part of speech.

EXAMPLES **Each** costs a dime. [pronoun]
Each chocolate costs a dime. [adjective]

He made a **wish.** [noun]
For what did he **wish**? [verb]

Mr. White makes his third wish, **for** he is afraid of what he may find behind the door. [conjunction]
Mrs. Flowers had made the tea cookies **for** her. [preposition]

The **well** has gone dry. [noun]
Well, he seems to like Sandra. [interjection]
He doesn't look **well** to me. [adjective]
She writes **well.** [adverb]

QUICK CHECK 8

Identify the part of speech of the italicized word in each sentence.

EXAMPLE 1. Each *beat* of the heart filled him with terror.
1. *noun*

1. The heart *beat* on.
2. *That* was the heart of the old man.
3. Perhaps *that* terror was his own guilt.
4. Even *in* silence, he heard the sound.
5. The old man did not suspect the narrator *yet.*

Quick Check 7: Answers
1. and—conjunction
2. Oh—interjection
3. Neither . . . nor—conjunction
4. but—conjunction
5. and—conjunction; and—conjunction; pow—interjection

Quick Check 8: Answers
1. verb
2. pronoun
3. adjective
4. preposition
5. adverb

Resources

- *Language Handbook Worksheets*, pp. 12–25
- *Language Workshop CD-ROM*, Chapter 2: Agreement

2 AGREEMENT

NUMBER

Number is the form of a word that indicates whether the word is singular or plural.

2a. **When a word refers to one person, place, thing, or idea, it is *singular*. When a word refers to more than one, it is *plural*.**

SINGULAR	book	woman	one	I	he
PLURAL	books	women	many	we	they

For more about forming plurals, see pages 814–815.

Agreement of Subject and Verb

2b. **A verb agrees with its subject in number.**

(1) Singular subjects take singular verbs.

EXAMPLES The **stranger shoots** the frog.
Johnny calls himself Red Chief.

(2) Plural subjects take plural verbs.

EXAMPLES Six **girls compete** in the race.
Many **people laugh** at Charlie.

The first auxiliary (helping) verb in a verb phrase must agree with its subject.

EXAMPLES **She is** helping Charlie.
They are helping Charlie.

TIPS FOR SPELLING

Generally, nouns ending in *s* are plural (*candles, ideas, neighbors, horses*), and verbs ending in *s* are singular (*sees, writes, speaks, carries*). However, verbs used with the singular pronouns *I* and *you* generally do not end in *s*.

EXAMPLE **I walk** faster than **you do.**

Problems in Agreement

2c. **The number of a subject is not changed by a prepositional phrase following the subject.**

NONSTANDARD The sparse furnishings on the stage creates a somber atmosphere.

STANDARD The sparse **furnishings** on the stage **create** a somber atmosphere.

2d. **The following indefinite pronouns are singular: *anybody, anyone, each, either, everybody, everyone, neither, nobody, no one, one, somebody, someone.***

EXAMPLE **Each** of them **was sent** a bouquet.

2e. **The following indefinite pronouns are plural: *both, few, many, several.***

EXAMPLE **Both** of the stories **were written** by Shirley Jackson.

2f. The following indefinite pronouns may be either singular or plural: *all, any, most, none, some.*

The number of *all, any, most, none,* or *some* is often determined by the number of the object in a prepositional phrase following the subject. If the subject refers to a singular object, the subject is singular. If the subject refers to a plural object, the subject is plural.

EXAMPLES **All** of the **action occurs** on the top floor of a warehouse. [*All* refers to the singular object *action.*]

All of the **events occur** on the top floor of a warehouse. [*All* refers to the plural object *events.*]



Using indefinite pronouns correctly can be tricky. To help yourself, you may want to create an indefinite pronoun guide. First, summarize the information in rules 2d–2f and 2o–2r. Then, choose several examples to illustrate the rules. Create a "Help" file in which to store this information. Call up the file whenever you run into difficulty using indefinite pronouns.

2g. Subjects joined by *and* usually take a plural verb.

EXAMPLE **Sam** and **Bill kidnap** Johnny.

A compound subject that names a single person or thing takes a singular verb. A compound noun used as a subject also takes a singular verb in most cases.

EXAMPLES The **captain** and **quarterback** of the team **was** Lyle. [One person, Lyle, was both the captain and the quarterback.]

Rock and roll is my favorite kind of music. [*Rock and roll* is a compound noun naming one kind of music.]

2h. When subjects are joined by *or* or *nor*, the verb agrees with the subject nearer the verb.

EXAMPLES Neither the **director** nor the **players were** on time for rehearsal.

Neither the **players** nor the **director was** on time for rehearsal.



QUICK CHECK 1

For each of the following sentences, choose the correct form of the verb in parentheses.

EXAMPLE 1. Both of the girls (*love, loves*) running.

1. *love*

1. My favorite story (*has, have*) always been "Raymond's Run."
2. Some of the story (*concern, concerns*) Squeaky's rival.
3. Neither Gretchen nor Mary Louise really (*smile, smiles*).
4. Squeaky's rival and schoolmate (*was, were*) Gretchen.
5. Insults and taunts directed at Raymond (*anger, angers*) his sister.

Quick Check 1: Answers

1. has
2. concerns
3. smiles
4. was
5. anger

2i. **Collective nouns (such as *crowd, family,* and *team*) may be either singular or plural.**

A collective noun takes a singular verb when the noun refers to the group as a unit. A collective noun takes a plural verb when the noun refers to the individual parts or members of the group.

EXAMPLES The Frank **family goes** into hiding. [The family as a unit goes into hiding.]
The Frank **family pack** their bags. [The individual members of the family pack bags.]

2j. **When the subject follows all or part of the verb, find the subject and make sure the verb agrees with it. The subject usually follows the verb in sentences beginning with *here* or *there* and in questions.**

EXAMPLES There **is** a **frog** on that lily pad.
Have any other **frogs jumped** on?

The contractions *here's, there's,* and *where's* contain the verb *is* and should be used only with singular subjects.

NONSTANDARD There's the books.
STANDARD There **are** the **books.**

2k. **Use the contraction *don't* with plural subjects and with the pronouns *I* and *you*. Use the contraction *doesn't* with other singular subjects.**

EXAMPLES The **police officers don't** hear the noise.
I don't like that song.
You don't have enough money to buy that.
The **frog doesn't** jump.

2l. **Words stating amounts are usually singular.**

A word or phrase stating a weight, a measurement, or an amount of money or time is usually considered one item. Such a word or phrase takes a singular verb.

EXAMPLE **Twenty-five months is** the amount of time Anne kept the diary.

2m. **The title of a creative work or the name of an organization or country, even when plural in form, usually takes a singular verb.**

EXAMPLE **"Flowers for Algernon" was made** into a movie.

2n. **A few nouns, though plural in form, are singular and take singular verbs.**

EXAMPLE **Mathematics is** my best subject.



When the subject of a sentence follows all or part of the verb, the word order is ***inverted.*** To find the subject of a sentence with inverted order, restate the sentence in normal word order.

INVERTED **Did Robert Frost write** these poems?
NORMAL **Robert Frost did write** these poems.

INVERTED Into the clearing **stepped** a tiny **fawn**.
NORMAL A tiny **fawn stepped** into the clearing.



For more about contractions, see pages 808–809.

QUICK CHECK 2

In the following sentences, choose the form of the verb in parentheses that agrees with the subject.

EXAMPLE 1. The people in her family (*work, works*) hard.
1. *work*

1. *Hansel and Gretel* (*was, were*) the pageant that Squeaky was in.
2. Athletics (*has, have*) always interested Squeaky.
3. (*Don't, Doesn't*) she run well?
4. Fifty yards (*was, were*) the length of the run.
5. (*There's, There are*) not much dialogue in the story.

Agreement of Pronoun and Antecedent

A pronoun usually refers to a noun or another pronoun, called its ***antecedent.***

2o. A pronoun agrees with its antecedent in number and gender.

Some singular personal pronouns have forms that indicate gender. Masculine pronouns (*he, him, his*) refer to males. Feminine pronouns (*she, her, hers*) refer to females. Neuter pronouns (*it, its*) refer to things (neither male nor female) and sometimes to animals.

EXAMPLES **Ernie** lent **his** bike to Alfonso.
Squeaky protects **her** brother.
The sergeant major took the **monkey's paw** and threw **it** into the fire.

Some antecedents may be either masculine or feminine. When referring to such antecedents, use both the masculine and the feminine forms.

EXAMPLE **No one** on the committee gave **his or her** approval.

For more about antecedents, see page 738.

NOTE The antecedent of a personal pronoun can be another kind of pronoun, such as *all* or *one*. To determine the gender of a personal pronoun in such cases, look at the phrase that follows the antecedent.

EXAMPLE **Each** of the **girls** took **her** place at the starting line.

Revising Awkward Pronoun Agreement

TIPS FOR WRITERS

Sometimes, using both the masculine and the feminine forms to refer to an indefinite pronoun is awkward or confusing. To avoid such use, rephrase the sentence by using both a plural pronoun and a plural antecedent.

AWKWARD **Everyone** except Fanny signed the petition because **he** or **she** did not like working with the "new" Charlie.

CLEAR **All** of the workers except Fanny signed the petition because **they** did not like working with the "new" Charlie.

Try It Out

Revise the following sentences to eliminate the awkward use of *his or her*.

1. Each of the characters had his or her own motives.
2. One of the stagehands had forgotten his or her tools.
3. Everyone in the play knew his or her lines.
4. Either Anna or Fred will drive his or her van.
5. Nobody forgot his or her costume.

Quick Check 2: Answers

1. was
2. has
3. Doesn't
4. was
5. There's

Try It Out: Possible Answers

1. All of the characters had their own motives.
2. One of the stagehands had forgotten to bring tools.
3. All of the actors knew their lines.
4. Either Anna will drive her van, or Fred will drive his.
5. None of the actors forgot their costumes.

Problems in Agreement

2p. **A singular pronoun is used to refer to *anybody, anyone, each, either, everybody, everyone, neither, nobody, no one, one, someone,* or *somebody.***

EXAMPLE **Everybody** will have an opportunity to express **his or her** opinion.

2q. **A plural pronoun is used to refer to *both, few, many,* or *several.***

EXAMPLE **Both** of the novels by Mark Twain were on **their** shelf in the library.

2r. **Either a singular or a plural pronoun may be used to refer to *all, any, most, none,* or *some.***

The number of the pronoun *all, any, most, none,* or *some* is determined by the number of the object of the preposition in the prepositional phrase following the pronoun.

EXAMPLES Only **some** of the paint spilled, but **it** made a big mess. [*Some* refers to *paint.*]

Some of the children are ready for **their** naps. [*Some* refers to *children.*]

2s. **A plural pronoun is used to refer to two or more antecedents joined by *and*.**

EXAMPLE When **Bill and Sam** wrote the ransom note, **they** asked for fifteen hundred dollars.

2t. **A singular pronoun is used to refer to two or more singular antecedents joined by *or* or *nor*.**

EXAMPLE **Julio or Van** will bring **his** football.

A singular and a plural antecedent joined by *or* or *nor* can create an awkward sentence. Revise such a sentence to avoid the problem.

AWKWARD Either Mr. Reyes or the Wilsons will be bringing their volleyball net.

REVISED Either **Mr. Reyes** will be bringing **his** volleyball net, or the **Wilsons** will be bringing **theirs.**

Sentences with singular antecedents joined by *or* or *nor* also can sound awkward if the antecedents are of different genders. If the sentence sounds awkward, revise it to avoid the problem.

AWKWARD Either Lori or Tony will read her or his poem about the Holocaust.

REVISED Either **Lori** will read **her** poem about the Holocaust, or **Tony** will read **his.**

QUICK CHECK 3

For each blank in the following sentences, give a pronoun that will complete the meaning of the sentence.

EXAMPLE 1. Both Alfonso and Ernie liked riding _____ bikes.
1. *their*

1. Alfonso took good care of _____ bike.
2. Each of the boys had _____ own problems.
3. Neither of the girls from the Halloween party had kept _____ promise to Ernie.
4. Perhaps both of them had _____ reasons for not meeting Ernie and Frostie at the corner.
5. Did Ernie or Frostie keep _____ word?

2u. Either a singular or a plural pronoun may be used with a collective noun (such as *committee*, *flock*, and *jury*).

EXAMPLES The **committee** has prepared **its** recommendation. [The committee as a unit has prepared the recommendation.]
The **committee** are sharing **their** ideas for the new recycling campaign. [The separate members of the committee have various ideas.]

2v. A few nouns, though plural in form, are singular and take singular pronouns.

EXAMPLE All of them had expected the **news** to be bad, but **it** wasn't.

2w. Words stating amounts usually take singular pronouns.

EXAMPLE Although the landlady charged **five and sixpence** a night for a room, **it** was much less than he had expected to pay.

NOTE The title of a creative work or the name of an organization or a country, even when plural in form, usually takes a singular pronoun.

EXAMPLE I enjoyed reading ***The Outsiders*** because **it** had interesting characters.

QUICK CHECK 4

For each blank in the following sentences, give a pronoun that will complete the meaning of the sentence.

EXAMPLE 1. Father's team was playing, but _____ lost.
1. *it*

1. The family were doing _____ chores.
2. "Oranges" is also by Gary Soto, and _____ is the next selection in the book.
3. He had only five cents, but _____ was enough for the candy.
4. Your checkers are all over the floor; please clean _____ up.
5. Checkers may be a good game, but I don't play _____ often.

Quick Check 3: Answers
1. his
2. his
3. her
4. their
5. his

Quick Check 4: Answers
1. their
2. it
3. it
4. them
5. it

Resources

- *Language Handbook Worksheets*, pp. 28–42
- *Language Workshop CD-ROM*, Chapter 3: Using Verbs Correctly

3 Using Verbs

THE PRINCIPAL PARTS OF A VERB

The four basic forms of a verb are called the ***principal parts*** of a verb.

3a. **The principal parts of a verb are the *base form*, the *present participle*, the *past*, and the *past participle*.**

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
return	(is) returning	returned	(have) returned
go	(is) going	went	(have) gone

For information about how participles are used as modifiers, see page 771.

Notice that the present participle and the past participle require helping verbs (forms of *be* and *have*).

Regular Verbs

3b. **A *regular verb* forms its past and past participle by adding *–d* or *–ed* to the base form.**

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
use	(is) using	used	(have) used
attack	(is) attacking	attacked	(have) attacked
drown	(is) drowning	drowned	(have) drowned

TIPS FOR SPELLING

In general, double the final consonant before adding *–ed* or *–ing* if the verb

(1) has only one syllable or has the accent on the last syllable

and

(2) ends in a single consonant preceded by a single vowel.

EXAMPLES drop, dro**pped**, dro**pping**
refer, refe**rred**, refe**rring**

See page 813 for exceptions.

Avoid the following common errors when forming the past or past participle of regular verbs:

1. leaving off the *–d* or *–ed* ending

EXAMPLE The innkeeper used [*not* use] to be a samurai.

2. adding unnecessary letters

EXAMPLE Fortunately, no one in the boating accident drowned [*not* drownded].

QUICK CHECK 1

For each of the following sentences, give the correct past or past participle form of the verb in parentheses.

EXAMPLE 1. Two families (*share*) the house in China.
1. *shared*

1. A relative of theirs living in the United States (*record*) a message to them.
2. They had (*live*) close to a river.
3. Xiaojun has (*carry*) water in buckets.
4. The families (*cook*) with the water.
5. They have (*use*) wheat stalks instead of wood for a fire.

Irregular Verbs

3c. An *irregular verb* forms its past and past participle in some other way than by adding *–d* or *–ed* to the base form.

An irregular verb forms its past and past participle

- by changing vowels or consonants

BASE FORM	PAST	PAST PARTICIPLE
sing	sang	(have) sung
build	built	(have) built

- by changing vowels and consonants

BASE FORM	PAST	PAST PARTICIPLE
see	saw	(have) seen
write	wrote	(have) written

- by making no changes

BASE FORM	PAST	PAST PARTICIPLE
cut	cut	(have) cut
cost	cost	(have) cost

Avoid the following common errors when forming the past or past participle of irregular verbs:

1. using the past form with a helping verb

NONSTANDARD Coyote had stole the sun and the moon.
STANDARD Coyote had **stolen** the sun and the moon.

2. using the past participle form without a helping verb

NONSTANDARD They drunk the tea.
STANDARD They **have drunk** the tea.

3. adding *–d* or *–ed* to the base form

NONSTANDARD Brer Possum knowed not to trust Brer Snake.
STANDARD Brer Possum **knew** not to trust Brer Snake.

NOTE If you are not sure about the principal parts of a verb, look in a dictionary. Entries for irregular verbs give the principal parts of the verb.

Quick Check 1: Answers
1. recorded
2. lived
3. carried
4. cooked
5. used

Quick Check 2: Answers

1. made
2. found
3. brought
4. lent
5. taught

COMMON IRREGULAR VERBS

GROUP I: Each of these irregular verbs has the same form for its past and past participle.

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
bring	(is) bringing	brought	(have) brought
find	(is) finding	found	(have) found
get	(is) getting	got	(have) got *or* gotten
hold	(is) holding	held	(have) held
keep	(is) keeping	kept	(have) kept
lead	(is) leading	led	(have) led
lend	(is) lending	lent	(have) lent
make	(is) making	made	(have) made
spend	(is) spending	spent	(have) spent
teach	(is) teaching	taught	(have) taught

QUICK CHECK 2

For each of the following sentences, give the correct past or past participle form of the verb in parentheses.

EXAMPLE 1. The family (*keep*) chickens and a garden.
1. *kept*

1. Finally, Xiaojun's father had (*make*) enough money for the trip.
2. The letter said that he had (*find*) an apartment.
3. They (*bring*) suitcases out to the car.
4. A friend had (*lend*) them the car.
5. In China, the teachers (*teach*) according to strict rules.

COMMON IRREGULAR VERBS

GROUP II: Each of these irregular verbs has a different form for its past and past participle.

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
begin	(is) beginning	began	(have) begun
break	(is) breaking	broke	(have) broken
choose	(is) choosing	chose	(have) chosen
drink	(is) drinking	drank	(have) drunk
eat	(is) eating	ate	(have) eaten
fly	(is) flying	flew	(have) flown
go	(is) going	went	(have) gone
know	(is) knowing	knew	(have) known
ring	(is) ringing	rang	(have) rung
take	(is) taking	took	(have) taken

QUICK CHECK 3

For each of the following sentences, give the correct past or past participle form of the verb in parentheses.

EXAMPLE 1. Xiaojun and her family (go) to the United States.
1. *went*

1. They (*take*) boats, buses, and a train.
2. On the trip, she (*drink*) a soybean beverage.
3. They (*fly*) in an airplane from Hong Kong.
4. Their adventure had (*begin*).
5. She had not (*know*) about crayons and many other things.

COMMON IRREGULAR VERBS

GROUP III: Each of these irregular verbs has the same form for its base form, past, and past participle.

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
burst	(is) bursting	burst	(have) burst
hit	(is) hitting	hit	(have) hit
hurt	(is) hurting	hurt	(have) hurt
let	(is) letting	let	(have) let
put	(is) putting	put	(have) put
read	(is) reading	read	(have) read
spread	(is) spreading	spread	(have) spread

QUICK CHECK 4

For each of the following sentences, give the correct past or past participle form of the verb in italics.

EXAMPLE 1. *read* Xiaojun has _____ the encyclopedia.
1. *read*

1. *put* They had _____ their hopes for the future into the trip.
2. *burst* When the match _____ into flames, they burned a string.
3. *hit* In China, the teachers had _____ misbehaving students.
4. *hurt* Discipline was strict, and penalties often _____.
5. *let* Her mother has not _____ her go on dates yet.

VERB TENSE

3d. The tense of a verb indicates the time of the action or state of being expressed by the verb.

Most verbs have six tenses. Listing all the forms of a verb in the six tenses is called ***conjugating*** a verb.

Quick Check 3: Answers
1. took
2. drank
3. flew
4. begun
5. known

Quick Check 4: Answers
1. put
2. burst
3. hit
4. hurt
5. let

CONJUGATION OF THE VERB GO

PRESENT TENSE

SINGULAR	*PLURAL*
I go	we go
you go	you go
he, she, *or* it goes	they go

PAST TENSE

SINGULAR	*PLURAL*
I went	we went
you went	you went
he, she, *or* it went	they went

FUTURE TENSE

SINGULAR	*PLURAL*
I will go	we will go
you will go	you will go
he, she, *or* it will go	they will go

PRESENT PERFECT TENSE

SINGULAR	*PLURAL*
I have gone	we have gone
you have gone	you have gone
he, she, *or* it has gone	they have gone

PAST PERFECT TENSE

SINGULAR	*PLURAL*
I had gone	we had gone
you had gone	you had gone
he, she, *or* it had gone	they had gone

FUTURE PERFECT TENSE

SINGULAR	*PLURAL*
I will have gone	we will have gone
you will have gone	you will have gone
he, she, *or* it will have gone	they will have gone

This time line shows how the six tenses are related to one another.

Past	*Present*	*Future*
existing or happening in the past	existing or happening now	existing or happening in the future

Past Perfect	*Present Perfect*	*Future Perfect*
existing or happening before a specific time in the past	existing or happening sometime before now, or starting in the past and continuing now	existing or happening before a specific time in the future

NOTE In the future tense and in the future perfect tense, the helping verb *shall* is sometimes used in place of *will*.

NOTE The present tense is used to express an action or a state of being occurring now at the present time. It can also be used to express

- a customary action
- a general truth
- future time

EXAMPLES On Fridays, we **play** basketball. [customary action]

Jupiter **rotates** faster than Venus. [general truth]

The new theater **opens** two weeks from today. [future time]

Consistency of Tense

3e. Do not change needlessly from one tense to another.

When writing about events that take place in the present, use verbs in the present tense. Similarly, when writing about events that occurred in the past, use verbs in the past tense.

INCONSISTENT Billy pressed the doorbell, and immediately a woman opens the door. [*Pressed* is past tense, and *opens* is present tense.]

CONSISTENT Billy **pressed** the doorbell, and immediately a woman **opened** the door. [Both *pressed* and *opened* are past tense.]

CONSISTENT Billy **presses** the doorbell, and immediately a woman **opens** the door. [Both *presses* and *opens* are present tense.]

Sometimes, changing verb tenses is necessary to show the order of events that occur at different times.

EXAMPLES Tomorrow I **will read** aloud the story I **wrote** last week. [The action of reading will take place in the future; the action of writing took place in the past.]

She **guessed** that he **had won** the spelling bee. [The action of winning was completed before the action of guessing.]

By the time he **returns**, they **will have finished** all their chores. [The action of finishing will be completed before the action of returning.]

☑ QUICK CHECK 5

Read the following paragraph, and decide whether it should be rewritten in the present or past tense. Then, change the verb forms to make the verb tense consistent.

EXAMPLE [1] Many Japanese families went to Camp Harmony and staying there for the duration of the war.

1. *Many Japanese families went to Camp Harmony and stayed there for the duration of the war.*

or

1. *Many Japanese families go to Camp Harmony and stay there for the duration of the war.*

[1] Monica Sone's mother sees the best in things and admired the dandelions. [2] She planned for a garden of them and is grateful for any type of beauty. [3] She is even happy about the nearness of the latrine, though the others were not so thrilled. [4] Like her mother, Sone's father has been grateful for good things, however small. [5] He finds a pile of lumber and loose nails and envisioned these scraps as the family's furniture.

Quick Check 5: Possible (past tense) Answers

[1] Monica Sone's mother saw the best in things and admired the dandelions. [2] She planned for a garden of them and was grateful for any type of beauty. [3] She was even happy about the nearness of the latrine, though the others were not so thrilled. [4] Like her mother, Sone's father was grateful for good things, however small. [5] He found a pile of lumber and loose nails and envisioned these scraps as the family's furniture.

Voice

3f. ***Voice*** **is the form a verb takes to indicate whether the subject of the verb performs or receives the action.**

When the subject performs the action, the verb is in the ***active voice*** and has an object. When the subject receives the action, the verb is in the ***passive voice*** and does not have an object.

ACTIVE Saki **wrote** "The Open Window." [*"The Open Window"* is the direct object.]

PASSIVE "The Open Window" **was written** by Saki. [no object]

Try It Out

Revise each of the following sentences by changing verbs in the passive voice to active voice.

1. The Gettysburg Address was delivered by Abraham Lincoln.
2. It has been admired by writers and imitated by speakers for more than one hundred years.
3. Those who died in the Civil War are honored by this short, eloquent speech.
4. The living are reminded of their "great task" by the address.
5. Freedom must be embraced and guarded by people.

Try It Out: Possible Answers

1. Abraham Lincoln delivered the Gettysburg Address.
2. Writers have admired it and speakers have imitated it for more than one hundred years.
3. This short, eloquent speech honors those who died in the Civil War.
4. The address reminds the living of their "great task."
5. People must embrace and guard freedom.

Avoiding Passive Voice

Whenever possible, avoid using the passive voice, because it is less direct and less forceful. In some cases, in fact, a passive voice construction sounds awkward.

AWKWARD The reason for the open window was explained to Framton by Vera. [passive voice]

IMPROVED Vera explained to Framton the reason for the open window. [active voice]

SPECIAL PROBLEMS WITH VERBS

Sit and *Set*

(1) The verb *sit* means "rest in an upright, seated position." *Sit* seldom takes an object.

(2) The verb *set* means "put (something) in a place." *Set* usually takes an object.

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
sit (rest)	(is) sitting	sat	(have) sat
set (put)	(is) setting	set	(have) set

EXAMPLES Billy **sits** on the sofa. [no object]
Billy **sets** his suitcase in a chair. [Billy sets what? *Suitcase* is the object.]

Lie and *Lay*

(1) The verb *lie* means "rest," "recline," or "be in a place." *Lie* never takes an object.

(2) The verb *lay* means "put (something) in a place." *Lay* usually takes an object.

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
lie (rest)	(is) lying	lay	(have) lain
lay (put)	(is) laying	laid	(have) laid

EXAMPLES Zenta and Tokubei thought they **had lain** asleep for fifty years. [no object]
The boy **had laid** a nickel and an orange on the counter. [The boy had laid what? *Nickel* and *orange* are the objects.]

Rise and *Raise*

(1) The verb *rise* means "go up" or "get up." *Rise* never takes an object.
(2) The verb *raise* means "lift up" or "cause (something) to rise." *Raise* usually takes an object.

BASE FORM	PRESENT PARTICIPLE	PAST	PAST PARTICIPLE
rise (go up)	(is) rising	rose	(have) risen
raise (lift up)	(is) raising	raised	(have) raised

EXAMPLES The full moon **rose** slowly through the clouds last night. [no object]
The cheering crowd **raised** banners and signs over their heads. [The crowd raised what? *Banners* and *signs* are the objects.]

☑ QUICK CHECK 6

For each of the following sentences, choose the correct verb in parentheses.

EXAMPLE 1. As they (*set, sat*) in the car, Papa said nothing.
1. *sat*

1. Cardboard boxes full of their belongings (*sat, set*) on the floor.
2. He couldn't fall asleep and (*laid, lay*) wide awake in bed.
3. Roberto (*rose, raised*) the big boxes and (*lay, laid*) them in the car.
4. They started working each morning when the sun (*rose, raised*).
5. The sun had (*raised, risen*) high, and sweat poured off the workers.

COMPUTER NOTE

Most word processors can help you check your writing to be sure that you've used verbs correctly. For example, a spell-checker feature will highlight misspelled verb forms such as *drownded* or *costed*. Style-checking software can point out inconsistent verb tense or overuse of passive voice. Such software may also highlight questionable uses of problem verb pairs such as *lie/lay* or *rise/raise*. Remember, though, that the computer is just a tool to help you improve your writing. As a writer, you need to make style and content choices to suit what you are writing.

Quick Check 6: Answers
1. sat
2. lay
3. raised; laid
4. rose
5. risen

Resources

- *Language Handbook Worksheets*, pp. 46–53
- *Language Workshop CD-ROM*, Chapter 4: Using Pronouns Correctly

4 Using Pronouns

CASE

Case is the form that a noun or a pronoun takes to show its use in a sentence. There are three cases: *nominative*, *objective*, and *possessive*. Unlike nouns, most personal pronouns have different forms for all three cases.

PERSONAL PRONOUNS

SINGULAR		
NOMINATIVE	**OBJECTIVE**	**POSSESSIVE**
I	me	my, mine
you	you	your, yours
he, she, it	him, her, it	his, her, hers, its
PLURAL		
NOMINATIVE	**OBJECTIVE**	**POSSESSIVE**
we	us	our, ours
you	you	your, yours
they	them	their, theirs

NOTE Many possessive pronouns (such as *my, your, his, her, its, our,* and *their*) are also called adjectives. Follow your teacher's directions in labeling these possessive forms.

The Nominative Case

4a. A subject of a verb is in the nominative case.

EXAMPLES **I** enjoy Gary Soto's stories. [*I* is the subject of *enjoy*.]
He and **she** sold tickets. [*He* and *she* are the subjects of *sold*.]

NOTE To choose the correct form of a pronoun used as a predicate nominative, remember that the pronoun could be used as the subject.

EXAMPLE The fastest runners are **she** and **I**. [predicate nominatives]
She and **I** are the fastest runners. [subjects]

To choose the correct pronoun in a compound subject, try each form of the pronoun separately.

EXAMPLE: (*He, Him*) and (*I, me*) read "Paul Revere's Ride" to the class.
He read "Paul Revere's Ride" to the class.
Him read "Paul Revere's Ride" to the class.
I read "Paul Revere's Ride" to the class.
Me read "Paul Revere's Ride" to the class.
ANSWER: **He** and **I** read "Paul Revere's Ride" to the class.

4b. A *predicate nominative* is in the nominative case.

EXAMPLES The last one to leave was **he**. [*He* identifies the subject *one*.]
Do you think it may have been **they**? [*They* identifies the subject *it*.]

For more about predicate nominatives, see page 785.

The Objective Case

4c. A *direct object* is in the objective case.

EXAMPLES Ernie surprised **him.** [*Him* tells *whom* Ernie surprised.]
She read some Norse myths and enjoyed **them.** [*Them* tells *what* she enjoyed.]

To choose the correct pronoun in a compound direct object, try each form of the pronoun separately.

EXAMPLE: Charlie met Joe and (*he, him*) at the factory.
Charlie met *he* at the factory.
Charlie met *him* at the factory.
ANSWER: Charlie met Joe and **him** at the factory.

For more about direct objects, see pages 783–784.

4d. An *indirect object* is in the objective case.

EXAMPLES Mrs. Flowers lent **her** a book of poems. [*Her* tells *to whom* Mrs. Flowers lent a book.]
Lana takes good care of her cockatiel and often feeds **it** fresh spinach. [*It* tells *to what* Lana feeds spinach.]

For more about indirect objects, see page 784.

To choose the correct pronoun in a compound indirect object, try each form of the pronoun separately.

EXAMPLE: Ebenezer Dorset sent Bill and (*he, him*) a note.
Ebenezer Dorset sent *he* a note.
Ebenezer Dorset sent *him* a note.
ANSWER: Ebenezer Dorset sent Bill and **him** a note.

4e. An *object of a preposition* is in the objective case.

EXAMPLES Johnny wanted to stay with **them.** [object of the preposition *with*]
Laurie talked about **him** almost every day. [object of the preposition *about*]

For a list of prepositions, see page 745. For more about prepositional phrases, see pages 768 and 769–770.

To choose the correct pronoun when the object of a preposition is compound, try each form of the pronoun separately in the sentence.

EXAMPLE: Anne stood behind (*he, him*) and (*she, her*).
Anne stood behind *he.*
Anne stood behind *him.*
Anne stood behind *she.*
Anne stood behind *her.*
ANSWER: Anne stood behind **him** and **her.**

QUICK CHECK 1

For each of the sentences on the following page, choose the correct pronoun in parentheses.

Quick Check 1: Answers
1. She, him
2. he
3. them
4. us, me
5. them, her

EXAMPLE 1. Mrs. Sappleton's niece would entertain (*he, him*).
1. *him*

1. (*She, Her*) told (*him, he*) a story about a tragedy.
2. A very nervous gentleman was (*he, him*).
3. The story about (*they, them*) upset Mr. Nuttel.
4. Saki's story surprised (*us, we*) and amused (*I, me*).
5. The story was an inspiration to (*them, they*) and (*her, she*).

SPECIAL PRONOUN PROBLEMS

Who and Whom

The pronoun *who* has different forms in the nominative and objective cases. *Who* is the nominative form; *whom* is the objective form. When deciding whether to use *who* or *whom* in a question, follow these steps:

STEP 1: Rephrase the question as a statement.
STEP 2: Decide how the pronoun is used in the statement—as subject, predicate nominative, object of the verb, or object of a preposition.
STEP 3: Determine the case of the pronoun.
STEP 4: Select the correct form of the pronoun.

EXAMPLE: (*Who, Whom*) is that girl with Alfonso?
STEP 1: The statement is *That girl with Alfonso is* (*who, whom*).
STEP 2: The subject is *girl,* the verb is *is,* and the pronoun is a predicate nominative.
STEP 3: A pronoun used as a predicate nominative should be in the nominative case.
STEP 4: The nominative form is *who.*
ANSWER: **Who** is that girl with Alfonso?

For more about subordinate clauses, see pages 775–778.

When you are choosing between *who* or *whom* in a subordinate clause, follow these steps:

STEP 1: Find the subordinate clause.
STEP 2: Decide how the pronoun is used in the clause—as subject, predicate nominative, object of the verb, or object of a preposition.
STEP 3: Determine the case of the pronoun.
STEP 4: Select the correct form of the pronoun.

EXAMPLE: Mark Twain, (*who, whom*) I admire, wrote funny stories.
STEP 1: The subordinate clause is (*who, whom*) I admire.
STEP 2: In this clause, the subject is *I,* and the verb is *admire.* The pronoun is the direct object of the verb.

STEP 3: A pronoun used as a direct object should be in the objective case.

STEP 4: The objective form is *whom*.

ANSWER: Mark Twain, **whom** I admire, wrote interesting books.

Pronouns with Appositives

To help you choose which pronoun to use before an appositive, omit the appositive and try each form of the pronoun separately.

EXAMPLE: (*We, Us*) students have memorized the Gettysburg Address. [*Students* is the appositive.]
We have memorized the Gettysburg Address.
Us have memorized the Gettysburg Address.

ANSWER: **We** students have memorized the Gettysburg Address.

For more about appositives, see page 773.

Reflexive Pronouns

Reflexive pronouns (such as *myself, himself,* and *yourselves*) can be used as objects.

EXAMPLE Brer Possum found **himself** in a dilemma. [*Himself* is the direct object and tells *whom* Brer Possum found in a dilemma.]

Do not use the nonstandard forms *hisself* and *theirself* or *theirselves* in place of *himself* and *themselves*.

EXAMPLE Zenta figured out all by **himself** [*not* hisself] what was going on.

For more about reflexive pronouns, see page 739.

Do not use a reflexive pronoun where a personal pronoun is needed.

EXAMPLE Leon and **I** [*not* myself] prefer hiking to rock climbing.

QUICK CHECK 2

For each of the following sentences, choose the correct pronoun in parentheses.

EXAMPLE **1.** Mr. Nuttel need not wait by (*himself, hisself*).
1. *himself*

1. (*Who, Whom*) were they waiting for?
2. Mrs. Sappleton, (*who, whom*) was busy, would be down shortly.
3. (*We, Us*) girls wondered about the meanings of the characters' names.
4. Yes, they seemed meaningful to (*we, us*) boys, too.
5. Trish and (*myself, I*) will ask Ms. Reynolds about the names.

COMPUTER NOTE

A computer can help you find pronoun problems in your writing. For example, a spelling checker will catch nonstandard forms such as *hisself* and *theirself*. To find other problems, you can use the "Search" command. If you sometimes use reflexive pronouns in place of personal pronouns, use the "Search" command to find each reflexive pronoun. Then, examine each pronoun to make certain that it is used correctly.

Quick Check 2: Answers
1. Whom
2. who
3. We
4. us
5. I

Resources

- *Language Handbook Worksheets*, pp. 56–63
- *Language Workshop CD-ROM*, Chapter 5: Using Modifiers Correctly

5 Using Modifiers

COMPARISON OF MODIFIERS

A ***modifier*** is a word, a phrase, or a clause that describes or limits the meaning of another word. Two kinds of modifiers—*adjectives* and *adverbs*—take different forms when they are used to compare things.

5a. **The three degrees of comparison of modifiers are *positive*, *comparative*, and *superlative*.**

POSITIVE	weak	proudly	likely
COMPARATIVE	weaker	more proudly	more likely
SUPERLATIVE	weakest	most proudly	most likely

Regular Comparison

(1) Most one-syllable modifiers form their comparative and superlative degrees by adding *–er* and *–est*.

POSITIVE	near	bright	brave
COMPARATIVE	nearer	brighter	braver
SUPERLATIVE	nearest	brightest	bravest

(2) Some two-syllable modifiers form their comparative and superlative degrees by adding *–er* and *–est*. Other two-syllable modifiers form their comparative and superlative degrees by using *more* and *most*.

POSITIVE	gentle	healthy	clearly
COMPARATIVE	gentler	healthier	more clearly
SUPERLATIVE	gentlest	healthiest	most clearly

(3) Modifiers that have three or more syllables form their comparative and superlative degrees by using *more* and *most*.

POSITIVE	important	happily	accurately
COMPARATIVE	more important	more happily	more accurately
SUPERLATIVE	most important	most happily	most accurately

Irregular Comparison

Some modifiers do not form their comparative and superlative degrees by using the regular methods.

POSITIVE	bad	good *or* well	many *or* much
COMPARATIVE	worse	better	more
SUPERLATIVE	worst	best	most

NOTE To show decreasing comparisons, all modifiers form their comparative and superlative degrees with *less* and *least*.

POSITIVE
clear
neatly

COMPARATIVE
less clear
less neatly

SUPERLATIVE
least clear
least neatly

QUICK CHECK 1

Give the comparative and superlative forms for each of the following modifiers.

EXAMPLE 1. happy
1. *happier, happiest*

1. lightly
2. luxurious
3. well
4. silently
5. many
6. tall
7. easy
8. bad
9. furiously
10. safe

Uses of Comparative and Superlative Forms

5b. Use the comparative degree when comparing two things. Use the superlative degree when comparing more than two things.

COMPARATIVE Squeaky is **faster** than Gretchen.
Luisa can perform the gymnastic routine **more gracefully** than I.

SUPERLATIVE Mount Everest is the world's **highest** mountain.
Of all the children in the class, Charles behaves the **most aggressively.**

Avoid the common mistake of using the superlative degree to compare two things.

EXAMPLE After reading both stories, I think "The Landlady" is the **more** [*not* most] interesting one.

5c. Include the word *other* or *else* when comparing a member of a group with the rest of the group.

NONSTANDARD Smiley's frog can jump farther than any frog in Calaveras County. [Smiley's frog is one of the frogs in Calaveras County and cannot jump farther than itself.]

STANDARD Smiley's frog can jump farther than any **other** frog in Calaveras County.

5d. Avoid using double comparisons and double negatives.

A ***double comparison*** is the use of both *–er* and *more* (*less*) or both *–est* and *most* (*least*) to form a comparison. A comparison should be formed in only one of these two ways, not both.

EXAMPLE Matsuzo is **younger** [*not* more younger] than Zenta.

A ***double negative*** is the use of two negative words to express one negative idea.

EXAMPLE I **can't** ever [*not* can't never] remember what the main character's name is.

Quick Check 1: Answers

1. more lightly, most lightly
2. more luxurious, most luxurious
3. better, best
4. more silently, most silently
5. more, most
6. taller, tallest
7. easier, easiest
8. worse, worst
9. more furiously, most furiously
10. safer, safest

Quick Check 2: Possible Answers

1. Apparently, Brer Snake was smarter than Brer Possum.
2. Of the two, Brer Possum was the kinder.
3. Surely, Brer Snake was meaner than any other critter in the woods.
4. He didn't seem to care about anybody.
5. He wasn't grateful, either!

Common Negative Words

barely	never	none	nothing
hardly	no	no one	nowhere
neither	nobody	not (–n't)	scarcely

QUICK CHECK 2

For each of the following sentences, correct the error in comparison.

EXAMPLE 1. Brer Possum wasn't the most smartest critter.
1. *Brer Possum wasn't the smartest critter.*

1. Apparently, Brer Snake was more smarter than Brer Possum.
2. Of the two, Brer Possum was the kindest.
3. Surely, Brer Snake was meaner than any critter in the woods.
4. He didn't seem to care about nobody.
5. He wasn't grateful, neither!

PLACEMENT OF MODIFIERS

5e. Place modifying words, phrases, and clauses as close as possible to the words they modify.

Prepositional Phrases

For more about prepositions and prepositional phrases, see pages 745 and 769–771.

MISPLACED I read a suspenseful story that Edgar Allan Poe wrote at lunch today.

CLEAR **At lunch today** I read a suspenseful story that Edgar Allan Poe wrote.

Avoid placing a prepositional phrase where it can modify more than one word. Place the phrase so that it clearly modifies only one word.

MISPLACED Gabriela said **in the morning** she was going home.
[Does the phrase modify *said* or *was going*?]

CLEAR Gabriela said she was going home **in the morning.**
[The phrase modifies *was going*.]

CLEAR **In the morning** Gabriela said she was going home.
[The phrase modifies *said*.]

Participial Phrases

For more about participial phrases, see page 771.

MISPLACED The narrator opened the door of the old man's room obsessed with the "vulture eye."

CLEAR **Obsessed with the "vulture eye,"** the narrator opened the door of the old man's room.

A participial phrase that does not modify any word in the sentence is a ***dangling participial phrase.*** To correct a dangling phrase, supply a word that the phrase can modify, or add a subject and verb to the phrase.

DANGLING Wishing for the money, the monkey's paw twisted in his hands.

CLEAR Wishing for the money, **he** felt the monkey's paw twist in his hands.

CLEAR **When he wished** for the money, the monkey's paw twisted in his hands.



A computer can help you find and correct problems with modifiers. A spelling checker can find nonstandard forms such as *baddest* and *carefuller.* However, you will need to examine phrase and clause modifiers yourself. If a phrase or a clause is misplaced, you can select it and move the whole phrase or clause closer to the word it modifies.

Clauses

MISPLACED My brother saw a hawk circling as he looked up.

CLEAR **As my brother looked up,** he saw a hawk circling.

For more about clauses, see Part 7: Clauses.

✓ QUICK CHECK 3

Some of the following sentences contain a misplaced modifier or a dangling participial phrase. Correct each error. If a sentence is correct, write *C.*

EXAMPLE 1. Brer Possum always helped others with kindness.
1. *With kindness, Brer Possum always helped others.*

1. The possum saw a snake walking in the woods.
2. The snake was lying at the bottom of a hole which was trapped.
3. Calling for help, Brer Possum went to rescue the snake.
4. Brer Possum was bitten by the snake when he tried to help.
5. Reading the folk tale, the possum learns a lesson.

6 PHRASES

6a. **A *phrase* is a group of related words that is used as a single part of speech and does not contain a verb and its subject.**

VERB PHRASE should have been told [no subject]

PREPOSITIONAL PHRASE for my sister and me [no subject or verb]

THE PREPOSITIONAL PHRASE

6b. **A *prepositional phrase* includes a preposition, a noun or a pronoun called the *object of the preposition,* and any modifiers of that object.**

EXAMPLES Robert Frost was born **in San Francisco.**
The note **from Johnny's father** surprised Sam and Bill.

For a list of commonly used prepositions, see page 745.

Quick Check 3: Possible Answers

1. Walking in the woods, the possum saw a snake.
2. The snake, lying at the bottom of a hole, was trapped.
3. Brer Possum went to rescue the snake, who was calling for help.
4. When he tried to help, Brer Possum was bitten by the snake.
5. Reading the folk tale, I realized that the possum learns a lesson.

Resources

- *Language Handbook Worksheets,* pp. 65–73
- *Language Workshop CD-ROM,* Chapter 6: Lessons 23–27

The Adjective Phrase

6c. **An *adjective phrase* is a prepositional phrase that modifies a noun or a pronoun.**

An adjective phrase tells *what kind* or *which one*.

EXAMPLES Wang Wei was a talented painter **of landscapes.** [What kind of painter?]
Mike is the one **with the moustache.** [Which one?]

An adjective phrase always follows the word it modifies. That word may be the object of another prepositional phrase.

EXAMPLE It is a poem **about a boy and a girl on their first date.** [The phrase *about a boy and a girl* modifies the noun *poem*. The phrase *on their first date* modifies the objects *boy* and *girl*.]

NOTE More than one adjective phrase may modify the same word.

EXAMPLE The box **of old magazines in the closet** is full. [The phrases *of old magazines* and *in the closet* modify the noun *box*.]

The Adverb Phrase

6d. **An *adverb phrase* is a prepositional phrase that modifies a verb, an adjective, or an adverb.**

An adverb phrase tells *how*, *when*, *where*, *why*, or *to what extent* (that is, *how long*, *how many*, or *how far*).

EXAMPLES She treated him **with respect.** [How?]
The painting hangs **over the fireplace.** [Where?]
They arrived early **in the morning.** [When?]
He had been a samurai **for a long time.** [How long?]

An adverb phrase may come before or after the word it modifies.

EXAMPLES The Sneve family lived in Iowa **for many years.**
For many years the Sneve family lived in Iowa.

An adverb phrase may be followed by an adjective phrase that modifies the object in the adverb phrase.

EXAMPLE **In her poems about the Southwest,** Leslie Marmon Silko uses images that appeal to the senses. [*In her poems* modifies the verb *uses*. *About the Southwest* modifies the noun *poems*.]

NOTE More than one adverb phrase may modify the same word or words.

EXAMPLE Yoshiko Uchida was born **in Alameda, California, in 1921.** [Both *in Alameda, California,* and *in 1921* modify the verb phrase *was born*.]

QUICK CHECK 1

Identify the prepositional phrase or phrases in each sentence in the following paragraph. Then, label each phrase as either an *adjective phrase* or an *adverb phrase*. Give the word (or words) the phrase modifies.

EXAMPLE [1] Who is the author of "Paul Revere's Ride"?
1. *of "Paul Revere's Ride"—adjective phrase—author*

[1] One of the most famous American historical events is the ride by Paul Revere through Middlesex. [2] In his poem, Henry Wadsworth

Quick Check 1: Answers

1. of the most famous American historical events—adjective phrase—One; by Paul Revere—adjective phrase—ride; through Middlesex—adjective phrase—ride
2. In his poem—adverb phrase—immortalizes
3. Across the river—adverb phrase—had waited; for the signal—adverb phrase—had waited; about the British—adjective phrase—signal
4. into the night—adverb phrase—rode; to the people—adverb phrase—called
5. With his vivid description—adverb phrase—brings; of sights and sounds—adjective phrase—description; to life—adverb phrase—brings

Longfellow immortalizes this heroic ride. [3] Across the river, Revere had waited for the signal about the British. [4] When it came, he rode into the night and called to the people to warn them. [5] With his vivid description of sights and sounds, Longfellow almost brings Revere's ride to life.

VERBALS AND VERBAL PHRASES

A ***verbal*** is a form of a verb used as a noun, an adjective, or an adverb. There are three kinds of verbals: the *participle*, the *gerund*, and the *infinitive*.

The Participle

6e. **A *participle* is a verb form that can be used as an adjective.**

(1) *Present participles* end in *–ing*.

EXAMPLES The **creaking** floorboard bothered Anne.
Miep's news was **encouraging.**

(2) Most *past participles* end in *–d* or *–ed*. Others are irregularly formed.

EXAMPLES The **oiled** hinge works smoothly.
Charlie Parker, **known** as Bird, was a talented musician.

For lists of irregular past participles, see pages 755–757.

The Participial Phrase

6f. **A *participial phrase* consists of a participle and all of the words related to the participle. The entire phrase is used as an adjective.**

A participle may be modified by an adverb and may also have a complement.

EXAMPLES **Defending Jabez Stone,** Daniel Webster proved again that he was a persuasive speaker. [The participial phrase modifies *Daniel Webster*. The noun *Jabez Stone* is the direct object of the participle *defending*.]
Squeaky noticed him **running swiftly alongside the fence.** [The participial phrase modifies *him*. The adverb *swiftly* and the adverb phrase *alongside the fence* modify the participle *running*.]

For more about placement of participial phrases, see pages 768–769.

The Gerund

6g. **A *gerund* is a verb form ending in *–ing* that is used as a noun.**

SUBJECT **Skating** can be good exercise.
PREDICATE NOMINATIVE My hobby is **collecting** baseball cards.
OBJECT OF PREPOSITION Lock the door before **leaving.**
DIRECT OBJECT Did they enjoy **singing**?

The Gerund Phrase

6h. **A *gerund phrase* consists of a gerund and all the words related to the gerund.**

A gerund may be modified by an adverb and may have a complement. Because a gerund functions as a noun, it may also be modified by an adjective.

EXAMPLES **Minding Raymond** is Squeaky's only responsibility. [The gerund phrase is the subject of the verb *is*. The noun *Raymond* is the direct object of the gerund *minding*.]

The murderer heard **the beating of the old man's heart.** [The gerund phrase is the direct object of the verb *heard*. The adjective *the* and the adjective phrase *of the old man's heart* modify the gerund *beating*.]

The Infinitive

6i. **An *infinitive* is a verb form that can be used as a noun, an adjective, or an adverb. An infinitive usually begins with *to*.**

NOUNS **To learn** is **to grow.** [*To learn* is the subject of *is; to grow* is the predicate nominative referring to *to learn*.]

Squeaky likes **to run.** [*To run* is the direct object of the verb *likes*.]

ADJECTIVES He always has time **to talk.** [*To talk* modifies the noun *time*.]

If you like mystery stories, "The Inn of Lost Time" is a terrific one **to read.** [*To read* modifies the pronoun *one*.]

ADVERBS The landlady was eager **to please.** [*To please* modifies the adjective *eager*.]

Tokubei and Zenta stopped at the inn **to rest.** [*To rest* modifies the verb *stopped*.]

> **NOTE** The word *to* followed by a noun or a pronoun (*to class, to them, to the dance*) is a prepositional phrase, not an infinitive. Be careful not to confuse infinitives with prepositional phrases beginning with *to*.
>
> **EXAMPLE** Matthew wants **to talk** [infinitive] **to Kim** [prepositional phrase].

The Infinitive Phrase

6j. **An *infinitive phrase* consists of an infinitive and its modifiers and complements.**

An infinitive may be modified by an adjective or an adverb and may also have a complement. The entire infinitive phrase may act as a noun, an adjective, or an adverb.

EXAMPLES **To escape without a trace** was impossible. [The infinitive phrase is a noun used as the subject of the verb *was*. The prepositional phrase *without a trace* modifies the infinitive.]

Singing to them was one way **to boost their spirits.**
[The infinitive phrase is an adjective modifying *way*. The noun phrase *their spirits* is the direct object of the infinitive *to boost*.]

The crowd grew quiet **to hear President Lincoln.**
[The infinitive phrase is an adverb modifying the adjective *quiet*. The noun *President Lincoln* is the direct object of the infinitive *to hear*.]

For more on complements, see Part 9: Complements.

☑ QUICK CHECK 2

Each of the following sentences contains at least one verbal phrase. Identify each verbal phrase as *participial, gerund,* or *infinitive.*

EXAMPLE 1. Do you know the story of the Israelites fleeing Egypt?
1. *fleeing Egypt—participial phrase*

1. Who found baby Moses floating in the river?
2. Saved by the Pharaoh's daughter, Moses was taken to live at court.
3. Later, Moses went to the Pharaoh, warning him of the Lord's anger.
4. For decades, toiling for the Pharaoh had been the Israelites' fate.
5. To hear the song "Go Down, Moses" is to feel their sorrow.

APPOSITIVES AND APPOSITIVE PHRASES

6k. An *appositive* is a noun or a pronoun placed beside another noun or pronoun to identify or explain it.

EXAMPLES The poet **Langston Hughes** wrote "Refugee in America."
[The noun *Langston Hughes* identifies the noun *poet*.]

The explorers saw a strange animal, **something** with fur and a bill like a duck's. [The pronoun *something* refers to the noun *animal*.]

Two or more nouns or pronouns may be used as a compound appositive.

EXAMPLE John James Audubon, an **artist** and a **naturalist,** painted pictures of birds in their habitats. [The nouns *artist* and *naturalist* explain the noun *John James Audubon*.]

6l. An *appositive phrase* consists of an appositive and its modifiers.

EXAMPLES Dana was always talking about Charles, **one of her classmates.** [The adjective phrase *of her classmates* modifies the appositive *one*.]

Black Hawk, **a famous chief of the Sauk,** fought hard for the freedom of his people. [The article *a*, the adjective *famous*, and the adjective phrase *of the Sauk* modify the appositive *chief*.]

Quick Check 2: Answers

1. floating in the river—participial phrase
2. Saved by the Pharaoh's daughter—participial phrase; to live at court—infinitive phrase
3. warning him of the Lord's anger—participial phrase
4. toiling for the Pharaoh—gerund phrase
5. To hear the song "Go Down, Moses"—infinitive phrase; to feel their sorrow—infinitive phrase

Quick Check 3: Answers

1. Charlton Heston in the film—Moses
2. slaves to the Pharaoh's whims—Israelites
3. members of one tribe of the Israelites—family
4. a father figure for Moses—Pharaoh
5. all the monuments and scrolls—record

Try It Out: Possible Answers

1. Casey, known to all as an exceptionally strong player, was not at bat that day.
2. Jimmy Blake, not a strong hitter, was up first.
3. He hit the ball hard, ripping the hide from it.
4. In the bleachers, the crowd roared.
5. Behaving arrogantly, Casey let two good balls go by.

Resources

- *Language Handbook Worksheets*, pp. 76–82
- *Language Workshop CD-ROM*, Chapter 6: Lessons 28–31

QUICK CHECK 3

Identify the appositive phrase in each of the following sentences. Give the word or words each appositive phrase identifies.

EXAMPLE 1. Read "Go Down, Moses," a favorite spiritual.
1. *a favorite spiritual—"Go Down, Moses"*

1. Moses, Charlton Heston in the film, discovers his true identity.
2. He is really one of the Israelites, slaves to the Pharaoh's whims.
3. Moses decides to live with his true family, members of one tribe of the Israelites.
4. The Pharaoh, a father figure for Moses, rejects him.
5. Moses' name is removed from public record—all the monuments and scrolls—in Egypt.

Try It Out

The following pairs of sentences are choppy. Revise each pair by turning one sentence into a phrase and inserting the phrase into the other sentence.

1. Casey was not at bat that day. Casey was known to all as an exceptionally strong player.
2. Jimmy Blake was up first. Blake was not a strong hitter.
3. He hit the ball hard. He ripped the hide from it.
4. The crowd roared. The crowd was in the bleachers.
5. Casey behaved arrogantly. He let two good balls go by.

Revising Choppy Sentences

Knowing how to use the different kinds of phrases can help you avoid writing short, choppy sentences. Simply turn at least one sentence into a phrase, and insert the phrase into another sentence.

CHOPPY Roald Dahl was born in 1916. His birthplace was Wales.

PREPOSITIONAL PHRASE Roald Dahl was born **in Wales** in 1916.

CHOPPY Samuel Clemens wrote *Adventures of Huckleberry Finn*. Samuel Clemens is better known as Mark Twain.

PARTICIPIAL PHRASE Samuel Clemens, **better known as Mark Twain,** wrote *Adventures of Huckleberry Finn.*

CHOPPY Vera is Mrs. Sappleton's niece. She tells Mr. Nuttel a story.

APPOSITIVE PHRASE Vera, **Mrs. Sappleton's niece,** tells Mr. Nuttel a story.

7 CLAUSES

7a. **A *clause* is a group of words that contains a verb and its subject and is used as a part of a sentence.**

The two kinds of clauses are the *independent clause* and the *subordinate clause*.

THE INDEPENDENT CLAUSE

7b. **An *independent* (or *main*) *clause* expresses a complete thought and can stand by itself as a sentence.**

S V
EXAMPLES Amy Ling moved to the United States.
S V
This poem is about her grandmother.

THE SUBORDINATE CLAUSE

7c. **A *subordinate* (or *dependent*) *clause* does not express a complete thought and cannot stand alone as a sentence.**

S V
EXAMPLES when she was six years old
S V
whom Ling visited in Taiwan

The meaning of a subordinate clause is complete only when the clause is attached to an independent clause.

EXAMPLE Amy Ling moved to the United States **when she was six years old.**

☑ QUICK CHECK 1

Identify each of the following groups of words as an *independent clause* or a *subordinate clause*.

EXAMPLE **1.** if you have read Amy Ling's poem "Grandma Ling"
1. *subordinate clause*

1. answer these questions
2. as soon as she met her grandmother
3. before she traveled to Taiwan
4. because Ling could not speak her grandmother's language
5. her footsteps were soft

The Adjective Clause

7d. **An *adjective clause* is a subordinate clause that modifies a noun or a pronoun.**

ADJECTIVE an **intelligent** man
ADJECTIVE PHRASE a man **of intelligence**
ADJECTIVE CLAUSE a man **who is intelligent**

Quick Check 1: Answers

1. independent clause
2. subordinate clause
3. subordinate clause
4. subordinate clause
5. independent clause

An adjective clause usually follows the word it modifies and tells *which one* or *what kind*.

EXAMPLES Cheryl showed them the moccasins **that her grandfather had made.** [Which moccasins?]
Helen Keller was a remarkable woman **who could neither see nor hear.** [What kind of woman?]

An adjective clause is usually introduced by a ***relative pronoun,*** a word that relates an adjective clause to the word the clause modifies.

EXAMPLES "The Tell-Tale Heart," **which tells the story of a murderer's guilt,** is great to read aloud. [The relative pronoun *which* begins the adjective clause and relates it to the compound noun *"The Tell-Tale Heart."*]
Everything **that could be done** was done. [*That* relates the adjective clause to the pronoun *everything.*]
One author **whose stories I enjoy** is Amy Ling. [*Whose* relates the adjective clause to the noun *author.*]

In addition to relating a subordinate clause to the rest of the sentence, a relative pronoun also has a function in the subordinate clause.

EXAMPLES Is he the one **who wrote "The Moustache"?** [*Who* functions as subject of the verb *wrote.*]
She is a friend **on whom you can always depend.** [*Whom* functions as object of the preposition *on.*]

For a list of relative pronouns, see page 739. For information on when to set off adjective clauses with commas, see page 799.

NOTE The relative pronouns *who* and *whom* are used to refer to people only. The relative pronoun *that* is used to refer both to people and to things. The relative pronoun *which* is used to refer to things only.

NOTE An adjective clause may be introduced by a relative adverb such as *when* or *where.*

EXAMPLES He finally returned to the cabin **where he had left Mary in charge of his children.**
The time period **when dinosaurs ruled** lasted millions of years.

QUICK CHECK 2

Identify the adjective clause in each of the following sentences. Underline the relative pronoun, and give the word or words the adjective clause refers to.

EXAMPLE 1. Davy Crockett, who is a legend, was born in Tennessee.
1. *who is a legend—Davy Crockett*

1. Irwin Shapiro's "Davy Is Born," which is in this book, is a tall tale.
2. Isn't it the story that is full of slang and dialect?
3. Mr. Shapiro, whose imagination is sizable, is an expert on dialect.
4. Was Davy Crockett one of the men who fought at the Alamo?
5. Crockett's father, whom Shapiro mentions, must have been proud.

The Adverb Clause

7e. **An *adverb clause* is a subordinate clause that modifies a verb, an adjective, or an adverb.**

ADVERB You may sit **anywhere.**
ADVERB PHRASE You may sit **in any chair.**
ADVERB CLAUSE You may sit **wherever you wish.**

Quick Check 2: Answers

1. which is in this book—"Davy Is Born"
2. that is full of slang and dialect—story
3. whose imagination is sizable—Mr. Shapiro
4. who fought at the Alamo—men
5. whom Shapiro mentions—father

An adverb clause tells *where, when, how, why, to what extent,* or *under what condition.*

EXAMPLES Put that package **wherever you can find room for it.** [Where?]
Tokubei became furious **when he learned the truth.** [When?]
My new friend and I talk **as if we've known each other for a long time.** [How?]
Because he dreads the cold grave, Sam McGee requests to be cremated. [Why?]
Johnny caused Sam and Bill more trouble **than they had expected.** [To what extent?]
If he sees two lanterns in the belfry, what will Paul Revere know? [Under what condition?]

Notice in these examples that an adverb clause does not always follow the word it modifies. When an adverb clause begins a sentence, the clause is followed by a comma.

An adverb clause is introduced by a ***subordinating conjunction***—a word that shows the relationship between the adverb clause and the word or words that the clause modifies.

For more information about using commas with adverb clauses, see page 801.

Common Subordinating Conjunctions

after	as though	once	when
although	because	since	whenever
as	before	so that	where
as if	even if	than	wherever
as long as	how	though	whether
as much as	if	unless	while
as soon as	in order that	until	

QUICK CHECK 3

Identify the adverb clause in each of the following sentences. In each adverb clause, circle the subordinating conjunction, and underline the subject once and the verb twice.

EXAMPLE 1. I laughed out loud when Uncle Roarious used a rake for a comb.
1. *(when) Uncle Roarious used a rake for a comb*

1. Although kerosene oil is toxic, Uncle Roarious drank it.
2. Shapiro's Davy Crockett could talk when he was still a baby.
3. They planted Davy so that the child would grow.
4. While he was in the earth, the wind blew on him.
5. Davy talked as though he were a grown man.

Quick Check 3: Answers

1. (Although) kerosene oil is toxic
2. (when) he was still a baby
3. (so that) the child would grow
4. (While) he was in the earth
5. (as though) he were a grown man

The Noun Clause

7f. A *noun clause* is a subordinate clause used as a noun.

A noun clause may be used as a subject, a complement (predicate nominative, direct object, indirect object), or an object of a preposition.

SUBJECT	**That Jabez Stone is unlucky** is evident.
PREDICATE NOMINATIVE	A three-year extension was **what the stranger offered Jabez.**
DIRECT OBJECT	The judges determined **who won.**
INDIRECT OBJECT	The sheriff gave **whoever volunteered to help in the search** a flashlight.
OBJECT OF A PREPOSITION	He did not agree to **what the kidnappers demanded.**

Common Introductory Words for Noun Clauses

that	which	whoever
what	whichever	whom
whatever	who	whomever

In many cases, the word that introduces a noun clause has another function within the clause.

EXAMPLES A trophy will be given to **whoever wins the race.** [*Whoever* is the subject of the verb *wins*.]

Did anyone tell Alfonso **what he should do?** [*What* is the direct object of the verb *should do*.]

Their complaint was **that Charlie had changed.** [The word *that* introduces the noun clause but has no other function in the clause.]

For guidelines on using *who* and *whom* correctly, see pages 764–765. The same guidelines apply to *whoever* and *whomever*.

QUICK CHECK 4

Identify the noun clause in each of the following sentences. Tell whether the noun clause is a *subject*, a *predicate nominative*, a *direct object*, an *indirect object*, or an *object of a preposition*.

EXAMPLE 1. Laurie could not accept that he had done something bad.
1. *that he had done something bad—direct object*

1. Whatever went wrong must be someone else's fault.
2. Laurie's mother does not know that he has been making up stories about Charles.
3. Charles certainly gives whomever he can find a hard time.
4. The whole family is quite amused by what Laurie said about Charles.
5. Charles's true identity was what they didn't know.

Quick Check 4: Answers

1. Whatever went wrong—subject
2. that he has been making up stories about Charles—direct object
3. whomever he can find—indirect object
4. what Laurie said about Charles—object of a preposition
5. what they didn't know—predicate nominative

8 SENTENCES

THE SENTENCE

8a. A *sentence* is a group of words that has a subject and a verb and expresses a complete thought.

A sentence begins with a capital letter and ends with a period, a question mark, or an exclamation point.

EXAMPLES He told a story about Urashima Taro.
Have you read the novel *Shane*?
What a dangerous mission it must have been!

For information about end marks, see pages 797–798.

Sentence or Sentence Fragment?

When a group of words either does not contain a subject and a verb or does not express a complete thought, it is a ***sentence fragment.***

SENTENCE FRAGMENT The protagonist of the story. [What about the protagonist of the story?]
SENTENCE The protagonist of the story is unnamed.

SENTENCE FRAGMENT After reading the poem. [Who read the poem? What happened afterward?]
SENTENCE After reading the poem, we asked the teacher several questions.

SENTENCE FRAGMENT While Smiley was in the swamp. [What happened while Smiley was in the swamp?]
SENTENCE While Smiley was in the swamp, the stranger filled the frog with quail shot.

COMPUTER NOTE

Some style-checking programs can identify and highlight sentence fragments. Such programs are useful, but they aren't perfect. You still need to check each sentence yourself to be sure it has a subject and a verb and expresses a complete thought.

QUICK CHECK 1

Tell whether each group of words is a *sentence* or a *sentence fragment.* If the word group is a sentence, correct it by adding a capital letter and end punctuation. If the word group is a sentence fragment, correct it by adding words, a capital letter, and end punctuation to make a complete sentence.

EXAMPLE 1. reading Robert Frost's poem "A Time to Talk"
1. *sentence fragment—I am reading Robert Frost's poem "A Time to Talk."*

1. a friend slowing down his horse on the road
2. he calls out
3. using a hoe for work on the hills near his home
4. to the walls made of stone comes the man
5. does he have time for a visit

Resources

- *Language Handbook Worksheets,* pp. 84–89
- *Language Workshop CD-ROM,* Chapter 7: Lessons 32–33

Quick Check 1: Possible Answers

1. sentence fragment—He sees a friend slowing down his horse on the road.
2. sentence—He calls out.
3. sentence fragment—He was using a hoe for work on the hills near his home.
4. sentence—To the walls made of stone comes the man.
5. sentence—Does he have time for a visit?

THE SUBJECT AND THE PREDICATE

A sentence consists of two parts: a *subject* and a *predicate*.

8b. A *subject* tells whom or what the sentence is about. The *predicate* tells something about the subject.

Subject / Predicate

EXAMPLE Laurie's mother / went to the meeting.

Finding the Subject

Usually, the subject comes before the predicate. Sometimes, however, the subject may appear elsewhere in the sentence. To find the subject of a sentence, ask *Who?* or *What?* before the predicate.

EXAMPLES At the top of the tree, **a bird's nest** sat. [What sat? a bird's nest]

Lying beside the fence was **the broken chain.** [What was lying? the broken chain]

Does **Casey** strike out? [Who does strike out? Casey]

NOTE The subject of a sentence is *never* part of a prepositional phrase.

EXAMPLE The **tips** of the rabbit's ears were sticking up behind the large cabbage. [What were sticking up? *Tips* were sticking up.]

The Simple Subject

8c. A *simple subject* is the main word or group of words in the complete subject.

A ***complete subject*** consists of all the words that name and describe whom or what the sentence is about.

EXAMPLES The long **trip** across the desert was finally over. [The complete subject is *the long trip across the desert.*]

One of my favorite poems is "The Cremation of Sam McGee." [The complete subject is *one of my favorite poems.*]

"The Cremation of Sam McGee" is a poem by Robert W. Service. [*"The Cremation of Sam McGee"* is both the simple subject and the complete subject.]

NOTE In this book, the term *subject* refers to the simple subject unless otherwise indicated.

QUICK CHECK 2

Identify the *complete subject* and the *simple subject* in each sentence of the following paragraph.

EXAMPLE [1] Has your teacher read "Mrs. Flowers" yet?

1. *complete subject—your teacher; simple subject—teacher*

[1] Maya Angelou's "Mrs. Flowers" characterizes a gentle woman. [2] Mrs. Flowers is a woman of great dignity and grace. [3] Out of kindness and genuine liking, she befriends young Marguerite. [4] A mutual love for literature links the two. [5] The warm respect of Mrs. Flowers' friendship gives Marguerite new self-esteem.

Quick Check 2: Answers

1. complete subject—Maya Angelou's "Mrs. Flowers"; simple subject—Mrs. Flowers"
2. complete and simple subject—Mrs. Flowers
3. complete and simple subject—she
4. complete subject—A mutual love for literature; simple subject—love
5. complete subject—The warm respect of Mrs. Flowers' friendship; simple subject—respect

The Simple Predicate, or Verb

8d. **A *simple predicate*, or *verb*, is the main word or group of words in the complete predicate.**

A ***complete predicate*** consists of a verb and all the words that describe the verb and complete its meaning.

EXAMPLES The trees **sagged** beneath the weight of the ice. [The complete predicate is *sagged beneath the weight of the ice.*]

After the race, everyone **congratulated** Squeaky. [The complete predicate is *after the race . . . congratulated Squeaky.*]

In the roaring furnace **sat** Sam McGee. [The complete predicate is *in the roaring furnace sat.*]

The Verb Phrase

A simple predicate may be a one-word verb, or it may be a verb phrase. A ***verb phrase*** consists of a main verb and its helping verbs.

EXAMPLES Our class **is reading** *The Diary of Anne Frank.*
Have you **done** your homework yet?

For more about verb phrases, see page 743.

☑ QUICK CHECK 3

Identify the *complete predicate* and the *verb* in each of the following sentences. Keep in mind that parts of the complete predicate may come before and after the complete subject.

EXAMPLE 1. For no apparent reason, Mrs. Flowers asks Marguerite in.
1. *complete predicate—For no apparent reason . . . asks Marguerite in; verb—asks*

1. Surprisingly, she has made cookies especially for Marguerite.
2. Marguerite is delighted with the attention.
3. After their talk, Marguerite goes home.
4. She reads *A Tale of Two Cities* aloud.
5. How did the words of Charles Dickens help her?

The Compound Subject

8e. **A *compound subject* consists of two or more connected subjects that have the same verb. The usual connecting word is *and*, *or*, or *nor*.**

EXAMPLES Traveling together were **Zenta** and **Matsuzo.**
Smoked **turkey,** baked **ham,** or roast **goose** will be the main course for Thanksgiving dinner.
Neither the **trousers** nor the **shoes** that I want are on sale yet.

Quick Check 3: Answers

1. complete predicate—Surprisingly . . . has made cookies especially for Marguerite; verb—has made
2. complete predicate—is delighted with the attention; verb—is delighted
3. complete predicate—After their talk . . . goes home; verb—goes
4. complete predicate—reads *A Tale of Two Cities* aloud; verb—reads
5. complete predicate—How did . . . help her; verb—did help

The Compound Verb

8f. **A *compound verb* consists of two or more verbs that have the same subject. A connecting word—usually *and, or,* or *but*—is used between the verbs.**

EXAMPLES Mr. Nuttel **sat** down and **waited** for Mrs. Sappleton.
We **can go** forward, **go** back, or **stay** right here.

Both the subject and the verb of a sentence may be compound.

S S V V

EXAMPLE The **captain** and the **crew battled** the storm and **hoped** for better weather. [The captain battled and hoped, and the crew battled and hoped.]

✓ QUICK CHECK 4

Identify all *compound subjects* and *compound verbs* in the following sentences.

EXAMPLE 1. Mike and his sister had planned a visit to their grandmother.
1. *compound subject—Mike, sister*

1. However, his sister wanted to go but fell ill.
2. Will his mother inspect his clothes or question him about his moustache?
3. Mike and his mother love and respect each other.
4. She does not like the moustache yet says little about it.
5. Mike's grandmother and the movie actress Ethel Barrymore look and sound alike.

Try It Out ✎

Use a compound subject or a compound verb to combine each of the following sets of short sentences.

1. Grandmother greets her grandson. She thinks he is someone else.
2. According to Grandmother, blue jays come to the bird feeder. Chickadees come there, too.
3. A nurse enters the room. She offers Grandmother some juice.
4. Orange juice does not interest her. Neither does cranberry juice or grape juice.
5. Mike should tell Grandmother the truth. He cannot.

TIPS FOR WRITERS — Using Compound Subjects and Verbs to Combine Ideas

Sometimes a writer will repeat a simple subject or verb for special emphasis. Often, though, such repetition serves no purpose. Using compound subjects and verbs, you can combine ideas and reduce wordiness in your writing. Compare these examples.

WORDY Roald Dahl wrote eerie short stories. Saki and W. W. Jacobs were two other authors who wrote eerie short stories, too.
REVISED **Roald Dahl, Saki, and W. W. Jacobs** wrote eerie short stories.

WORDY Toni Cade Bambara studied mime and took acting lessons. She also worked in a hospital.
REVISED Toni Cade Bambara **studied** mime, **took** acting lessons, and **worked** in a hospital.

Quick Check 4: Answers

1. compound verb—wanted, fell
2. compound verb—will inspect, (will) question
3. compound subject—Mike, mother; compound verb—love, respect
4. compound verb—does like, says
5. compound subject—grandmother, Ethel Barrymore; compound verb—look, sound

Try It Out: Possible Answers

1. Grandmother greets her grandson but thinks he is someone else.
2. According to Grandmother, blue jays and chickadees come to the bird feeder.
3. A nurse enters the room and offers Grandmother some juice.
4. Orange juice, cranberry juice, and grape juice do not interest her.
5. Mike should tell Grandmother the truth but cannot.

9 COMPLEMENTS

RECOGNIZING COMPLEMENTS

9a. A *complement* is a word or a group of words that completes the meaning of a verb.

INCOMPLETE Mr. White held [*what?*]
COMPLETE Mr. White held the **paw.**

INCOMPLETE Marguerite thanked [*whom?*]
COMPLETE Marguerite thanked **her.**

INCOMPLETE Squeaky is [*what?*]
COMPLETE Squeaky is **confident.**

As you can see, a complement may be a noun, a pronoun, or an adjective. A complement is never in a prepositional phrase.

OBJECT OF A PREPOSITION Benjamin is studying for his math **test.**
COMPLEMENT Benjamin is studying his math **notes.**

QUICK CHECK 1

Identify the *subject*, the *verb*, and the *complement* in each sentence in the following paragraph. [Remember: A complement is never in a prepositional phrase.]

EXAMPLE [1] Sandra Cisneros is a writer.
1. *subject—Sandra Cisneros; verb—is; complement—writer*

[1] She wrote "A Smart Cookie." [2] In the story, the writer describes her mother. [3] Her mother is quite skillful. [4] Yet, the older woman seems sad about many events in her life. [5] Nevertheless, she gives Esperanza her best advice.

NOTE An adverb is never a complement.

ADVERB The frog is **outside.** [*Outside* modifies the verb by telling where the frog is.]

COMPLEMENT The frog is **heavy.** [The adjective *heavy* modifies the subject by describing the frog.]

DIRECT OBJECTS

9b. A *direct object* is a noun or a pronoun that receives the action of the verb or that shows the result of the action. A direct object tells *what* or *whom* after a transitive verb.

EXAMPLE We watched a **performance** of *The Diary of Anne Frank.* [The noun *performance* receives the action of the transitive verb *watched* and tells *what* we watched.]

A direct object never follows a linking verb.

LINKING VERB William Wordsworth **became** poet laureate of England in 1843. [The verb *became* does not express action; therefore, it has no direct object.]

For more about transitive verbs, see page 742.

For more about linking verbs, see pages 742–743.

Resources

- *Language Handbook Worksheets,* pp. 92–96
- *Language Workshop CD-ROM,* Chapter 7: Lessons 34–36

Quick Check 1: Answers

1. subject—She; verb—wrote; complement—"A Smart Cookie"
2. subject—writer; verb—describes; complement—mother
3. subject—mother; verb—is; complement—skillful
4. subject—woman; verb—seems; complement—sad
5. subject—she; verb—gives; complements—Esperanza, advice

A direct object is never part of a prepositional phrase.

OBJECT OF A PREPOSITION They walked for **miles** in the Japanese countryside. [*Miles* is not the direct object of the verb *walked;* it is the object of the preposition *for.*]

For more about prepositional phrases, see pages 745 and 769–771.

NOTE Direct objects and indirect objects may be compound.

EXAMPLES Mrs. Flowers served **tea cookies** and **lemonade.**

The sergeant major showed **Mr. White** and his **family** the monkey's paw.

INDIRECT OBJECTS

9c. An *indirect object* is a noun or a pronoun that comes between the verb and the direct object and tells *to what* or *to whom* or *for what* or *for whom* the action of the verb is done.

EXAMPLE Smiley gave the **stranger** a frog. [The noun *stranger* tells *to whom* Smiley gave a frog.]

Linking verbs do not have indirect objects. Also, an indirect object is never in a prepositional phrase.

LINKING VERB Her mother **was** a collector of rare books.

INDIRECT OBJECT She sent her **mother** a rare book.

OBJECT OF A PREPOSITION She sent a rare book to her **mother.**

QUICK CHECK 2

Identify the *direct objects* and the *indirect objects* in the following sentences. [Note: Not every sentence has an indirect object.]

EXAMPLE 1. Who gave Joe Iron Shell a ride?
1. *indirect object—Joe Iron Shell; direct object—ride*

1. Grandfather had given Cheryl moccasins.
2. Didn't he teach his grandson Sioux chants?
3. The grandchildren loved him for these gifts and more.
4. Yet, they did not show friends his picture.
5. Instead, they told the boys and girls exaggerated stories about him.

SUBJECT COMPLEMENTS

A subject complement completes the meaning of a linking verb and identifies or describes the subject.

Common Linking Verbs

appear	become	grow	remain	smell	stay
be	feel	look	seem	sound	taste

The two kinds of subject complements are the *predicate nominative* and the *predicate adjective.*

For more about linking verbs, see pages 742–743.

Quick Check 2: Answers

1. indirect object—Cheryl; direct object—moccasins
2. indirect object—grandson; direct object—chants
3. direct object—him
4. indirect object—friends; direct object—picture
5. indirect objects—boys, girls; direct object—stories

Predicate Nominatives

9d. A *predicate nominative* is a noun or a pronoun that follows a linking verb and identifies the subject or refers to it.

EXAMPLES Denise is a good **friend.** [*Friend* is a predicate nominative that identifies the subject *Denise.*]
Enrique is **one** of the best players. [*One* is a predicate nominative that refers to the subject *Enrique.*]

Predicate nominatives never appear in prepositional phrases.

EXAMPLE The prize was a **pair** of tickets to the movies. [*Pair* is a predicate nominative that identifies the subject *prize. Tickets* is the object of the preposition *of,* and *movies* is the object of the preposition *to.*]

Predicate Adjectives

9e. A *predicate adjective* is an adjective that follows a linking verb and describes the subject.

EXAMPLES The landlady is very **pleasant.** [*Pleasant* follows the linking verb *is* and describes the subject *landlady.*]
This ground looks **swampy.** [*Swampy* follows the linking verb *looks* and describes the subject *ground.*]

Some verbs, such as *look, grow,* and *feel,* may be used as either linking verbs or action verbs.

LINKING VERB The field worker **felt** tired. [*Felt* is a linking verb because it links the adjective *tired* to the subject *field worker.*]

ACTION VERB The field worker **felt** the hot wind. [*Felt* is an action verb because it is followed by the direct object *wind,* which tells what the field worker felt.]

QUICK CHECK 3

Identify the *predicate nominatives* and *predicate adjectives* in the following sentences.

EXAMPLE 1. The old man did not seem tall enough or grand enough.
1. *predicate adjectives—tall, grand*

1. For him, home was the Rosebud Reservation in South Dakota.
2. Were his hands leathery and brown?
3. Joe Iron Shell was Mother's grandfather and Martin and Cheryl's great-grandfather.
4. His most precious possession was his medicine bag.
5. With age, his dark hair had become gray and stringy.

NOTE Expressions such as *It is I* and *That was he* may sound awkward because in conversation people more frequently say *It's me* and *That was him.* These nonstandard expressions may one day become acceptable in writing as well as in speech. For now, however, it is best to follow the rules of standard English in your writing.

NOTE A predicate nominative may be compound.

EXAMPLE Miss Kinnian was Charlie's **teacher** and **friend.**

NOTE A predicate adjective may be compound.

EXAMPLE A computer can be **entertaining** and **helpful,** but sometimes **frustrating.**

For more about verbs that may be used as either linking verbs or action verbs, see page 743.

Quick Check 3: Answers

1. predicate nominative—Rosebud Reservation
2. predicate adjectives—leathery, brown
3. predicate nominatives—grandfather, great-grandfather
4. predicate nominative—medicine bag
5. predicate adjectives—gray, stringy

Try It Out: Possible Answers

1. Grandfather set out on his journey all by himself.
2. He had never traveled so far from the reservation before.
3. Warriors and excitement filled his stories.
4. Children clustered all around him each day.
5. He wore moccasins.

Resources

- *Language Handbook Worksheets*, pp. 98–104
- *Language Workshop CD-ROM*, Chapter 7: Lessons 37–39

Try It Out ✎

In each of the following sentences, change the *be* verb to an action verb. Then, revise the sentence to read smoothly.

1. Grandfather was all by himself on his journey.
2. He had never been so far from the reservation before.
3. His stories were about warriors and excitement.
4. Children were all around him each day.
5. Moccasins were on his feet.

Avoiding the Overuse of Be Verbs

Overusing the linking verb *be* can make writing dull and lifeless. Wherever possible, replace a dull *be* verb with a verb that expresses action.

BE VERB Edgar Allan Poe **was** a writer of poems, literary criticism, and short stories.

ACTION VERB Edgar Allan Poe **wrote** poems, literary criticism, and short stories.

10 Kinds of Sentences

SENTENCES CLASSIFIED BY STRUCTURE

Sentences may be classified according to ***structure***—the kinds and the number of clauses they contain. The four kinds of sentences are *simple*, *compound*, *complex*, and *compound-complex*.

The Simple Sentence

10a. **A *simple sentence* has one independent clause and no subordinate clauses.**

EXAMPLE **Mr. Lema showed him the trumpet.**

NOTE A simple sentence may contain a compound subject, a compound verb, or both.

S

EXAMPLE **Dr. Nemur**

S V

and **Dr. Strauss tested**

V

Charlie and **monitored** his progress.

The Compound Sentence

10b. **A *compound sentence* has two or more independent clauses but no subordinate clauses.**

The independent clauses are usually joined by a comma and a coordinating conjunction, such as *and, but, for, nor, or, so,* or *yet.* The clauses are sometimes joined by only a semicolon.

EXAMPLES **It was a large sum of money,** but **Tokubei was willing to pay it.**

Zenta looked at the woman's left hand; it had six fingers.

The Complex Sentence

10c. **A *complex sentence* has one independent clause and at least one subordinate clause.**

EXAMPLE Mary ate some of the mushroom before she gave any of it to the children.

INDEPENDENT CLAUSE **Mary ate** some of the mushroom
SUBORDINATE CLAUSE before **she gave** any of it to the children

EXAMPLE Some of the sailors who took part in the mutiny on the British ship *Bounty* settled Pitcairn Island.

INDEPENDENT CLAUSE **some** of the sailors **settled** Pitcairn Island
SUBORDINATE CLAUSE **who took** part in the mutiny on the British ship *Bounty*

The Compound-Complex Sentence

10d. **A *compound-complex sentence* has two or more independent clauses and at least one subordinate clause.**

EXAMPLE I have read several stories in which the main characters are animals, but the story that I like best is "Brer Possum's Dilemma."

INDEPENDENT CLAUSE **I have read** several stories
INDEPENDENT CLAUSE the **story is** "Brer Possum's Dilemma"
SUBORDINATE CLAUSE in which the main **characters are** animals
SUBORDINATE CLAUSE that **I like** best



Using a Variety of Sentence Structures

By varying the length and the structure of your sentences, you can make your writing more interesting to read. As a rule, simple sentences are best used to express single ideas. To describe more complicated ideas and to show relationships between them, you will usually need to use compound, complex, and compound-complex sentences.

SIMPLE SENTENCES The cotton season began. He went to school. He met Mr. Lema.

COMPOUND-COMPLEX SENTENCE When the cotton season began, he went to school, and there he met Mr. Lema.

QUICK CHECK 1

Label each of the following sentences as *simple*, *compound*, *complex*, or *compound-complex*. Then, identify each of the clauses in the sentence as *independent* or *subordinate*.

Try It Out

Decide whether the information in each numbered item would be best expressed by a simple, compound, complex, or compound-complex sentence. Then, revise each item.

1. They took off their wings. There was not enough room on the ships.
2. The people had been able to fly. They had forgotten how.
3. The Master was a hard man. The Overseer was, too.
4. A slave collapsed in the heat. The Overseer whipped him.
5. She flew awkwardly at first. She soon soared freely. Everyone looked up to her.

Try It Out: Possible Answers

1. They took off their wings because there was not enough room on the ships.
2. The people had been able to fly, but they had forgotten how.
3. The Master and the Overseer were hard men.
4. When a slave collapsed in the heat, the Overseer whipped him.
5. Although she flew awkwardly at first, she soon soared freely, and everyone looked up to her.

Quick Check 1: Answers

1. simple: independent—In the Africa of long ago, people flew.
2. compound: independent—Sarah's baby was crying; independent—she couldn't quiet the child
3. complex: subordinate—Although the Overseer chased her; independent—he could not catch her
4. complex: subordinate—Before they knew it; independent—she had flown over the trees and disappeared
5. compound-complex: independent—Toby told others the magic words; independent—they flew away; subordinate—while many slaves on the ground called for help

EXAMPLE 1. Virginia Hamilton tells a story about people who could fly.
1. *complex: independent—Virginia Hamilton tells a story about people; subordinate—who could fly*

1. In the Africa of long ago, people flew.
2. Sarah's baby was crying, but she couldn't quiet the child.
3. Although the Overseer chased her, he could not catch her.
4. Before they knew it, she had flown over the trees and disappeared.
5. Toby told others the magic words, and they flew away while many slaves on the ground called for help.

SENTENCES CLASSIFIED BY PURPOSE

Sentences may be classified according to **purpose.** The four kinds of sentences are *declarative, interrogative, imperative,* and *exclamatory.*

10e. **A *declarative sentence* makes a statement. It is followed by a period.**

EXAMPLE According to Laurie, Charles was always causing trouble.

10f. **An *interrogative sentence* asks a question. It is followed by a question mark.**

EXAMPLE Did Daniel Webster defeat the devil?

10g. **An *imperative sentence* gives a command or makes a request. It is followed by a period. A strong command is followed by an exclamation point.**

EXAMPLES Look after the children while I'm gone. [mild command]
Father, tell us a story. [request]
Watch out! [strong command]

10h. **An *exclamatory sentence* shows excitement or expresses strong feeling. It is followed by an exclamation point.**

EXAMPLE What a sad day in Mudville that was!

NOTE The "understood" subject of an imperative sentence is always *you.*

EXAMPLES Father, (you) tell us a story.
(You) Watch out!

For more about end marks of punctuation, see page 797.

QUICK CHECK 2

Classify each of the following sentences according to its purpose: *declarative, interrogative, imperative,* or *exclamatory.*

EXAMPLE 1. For Monday, read "The People Could Fly."
1. *imperative*

1. Why did the people take off their wings?
2. Toby had not forgotten the magic words.
3. Listen to them.
4. Look up in the sky!
5. How the slaves must have imagined just such a scene!

Quick Check 2: Answers

1. interrogative
2. declarative
3. imperative
4. imperative (or exclamatory)
5. exclamatory

11 Writing Effective Sentences

WRITING CLEAR SENTENCES

One of the easiest ways to make your writing clear is to use complete sentences. A ***complete sentence*** is a word group that has a subject, has a verb, and expresses a complete thought. Two of the stumbling blocks to the development of clear sentences are *sentence fragments* and *run-on sentences*. For information about sentence fragments, see page 779.

Run-on Sentences

11a. Avoid using run-on sentences.

If you run together two complete sentences as if they were one sentence, you get a ***run-on sentence***.

RUN-ON Margaret Bourke-White was a famous news photographer she worked for *Life* magazine during World War II.

CORRECT Margaret Bourke-White was a famous news photographer. She worked for *Life* magazine during World War II.

RUN-ON Bourke-White traveled all over the world, she even went underground to photograph miners in South Africa.

CORRECT Bourke-White traveled all over the world. She even went underground to photograph miners in South Africa.

You can correct a run-on sentence

1. by making two sentences, as in the examples above
2. by using a comma and the coordinating conjunction *and, but,* or *or*

RUN-ON Chinese people use kites in some religious ceremonies, they usually use them for sport.

CORRECT Chinese people use kites in some religious ceremonies, **but** they usually use them for sport.

NOTE To spot run-ons, try reading your writing aloud. A natural pause in your voice often marks the end of one thought and the beginning of another. If you pause at a place where you don't have any end punctuation, you may have found a run-on sentence.

COMBINING SENTENCES

11b. Improve choppy sentences by combining them into longer, smoother sentences.

You can combine sentences

1. by inserting words

ORIGINAL Mrs. Flowers was an intelligent woman. She was generous, too.

COMBINED Mrs. Flowers was an intelligent, **generous** woman.

Resources

- *Language Handbook Worksheets,* pp. 107–123
- *Language Workshop CD-ROM,* Chapter 7: Lessons 40–45

2. by inserting phrases

ORIGINAL Henry David Thoreau lived at Walden Pond. He lived there for two years. He lived in a simple hut.
COMBINED **For two years** Henry David Thoreau lived **in a simple hut at Walden Pond.** [prepositional phrases]

ORIGINAL Harriet Tubman made the long journey to Philadelphia. She traveled at night.
COMBINED **Traveling at night,** Harriet Tubman made the long journey to Philadelphia. [participial phrase]

3. by using *and, but,* or *or*

ORIGINAL Eagle hunted for light. Coyote went with him.
COMBINED Eagle **and** Coyote hunted for light. [compound subject]

ORIGINAL The big box held the sun. The smaller box contained the moon.
COMBINED The big box held the sun, **and** the smaller box contained the moon. [compound sentence]

4. by using a subordinate clause

ORIGINAL Harriet Tubman did not believe that people should be slaves. She decided to escape.
COMBINED Harriet Tubman, **who believed no person should be a slave,** decided to escape. [adjective clause]

ORIGINAL Billy signed the guest book. He saw two other names.
COMBINED **When Billy signed the guest book,** he saw two other names. [adverb clause]

Try It Out ✎

Combine each of the following pairs of sentences. Make sure each revised sentence reads smoothly and shows the relationship you intend. If a pair of sentences should not be combined, write *C*.

1. Lemon Brown went to the window. Greg followed him.
2. The men were sitting down. They probably would not come back.
3. Greg asked about Lemon's injury. Lemon handed Greg the flashlight.
4. Lemon revealed his treasure. Greg stared at the strange package.
5. Greg was worried about Lemon. Lemon said that he would be fine.



Combining Related Sentences

When you combine sentences, you show the relationships between ideas. Different combinations show different relationships. When combining sentences, be sure that each sentence you create shows the relationship you intend.

ORIGINAL Jan practiced the piano. Leon did his homework.
COMBINED After Jan practiced the piano, Leon did his homework.
COMBINED While Jan practiced the piano, Leon did his homework.

ORIGINAL Kim told a story. I wrote a poem.
COMBINED Kim told a story, and I wrote a poem.
COMBINED Kim told a story about which I wrote a poem.

Try It Out: Possible Answers

1. Lemon Brown went to the window, and Greg followed him.
2. The men, who were sitting down, probably would not come back.
3. C
4. When Lemon revealed his treasure, Greg stared at the strange package.
5. Greg was worried about Lemon, but Lemon said that he would be fine.

☑ QUICK CHECK 1

The following paragraph contains short, choppy sentences and run-on sentences. Use the methods you've learned in this section to make the sentences read smoothly.

EXAMPLE [1] The building was dark. [2] It was scary.
1. *The building was dark and scary.*

[1] The room was dark. [2] There was a table. [3] An old mattress was there, too. [4] Greg heard sounds. [5] The sounds were coming from the wall. [6] He could not see the man. [7] The man stepped into the light. [8] The man's name was Lemon Brown he had been a blues singer. [9] Now, the blues had left him. [10] He was left alone, he had only his treasure for comfort.

IMPROVING SENTENCE STYLE

11c. Improve *stringy* and *wordy* sentences by making them shorter and more precise.

Stringy sentences have too many independent clauses strung together with words like *and* or *but*.

STRINGY Harriet Ross grew up as a slave in Maryland, and she worked on a plantation there, but in 1844, she married John Tubman, and he was a free man.

You can revise a stringy sentence

1. by breaking the sentence into two or more sentences

REVISED Harriet Ross grew up as a slave in Maryland and worked on a plantation there. In 1844, she married John Tubman, a free man.

2. by turning some of the independent clauses into phrases or subordinate clauses

REVISED Harriet Ross grew up as a slave in Maryland. She worked on a plantation there until, in 1844, she married John Tubman, who was a free man. [Notice that in addition to creating two separate sentences, this revision includes changing independent clauses into subordinate clauses.]

Wordy sentences tend to sound awkward and unnatural. You can revise a wordy sentence

1. by replacing a group of words with one word

WORDY With great suddenness, the bicycle chain snapped.
REVISED **Suddenly,** the bicycle chain snapped.

Quick Check 1: Possible Answers

In the dark room were a table and an old mattress. Greg heard sounds coming from the wall. Until the man stepped into the light, Greg could not see him. The man's name was Lemon Brown, and he had been a blues singer. Now, the blues had left him alone, with only his treasure for comfort.

2. by replacing a clause with a phrase

WORDY After the play had come to an end, we walked over to a restaurant and treated ourselves to pizza.

REVISED **After the play,** we walked to a restaurant and treated ourselves to pizza.

3. by taking out a whole group of unnecessary words

WORDY Daniel Webster was a persuasive orator whose speeches were very convincing.

REVISED Daniel Webster was a persuasive orator.

QUICK CHECK 2

The following paragraph is hard to read because it contains stringy and wordy sentences. Revise the paragraph to improve the sentence style.

EXAMPLE [1] Then something happened that was frightening.
1. *Then something frightening happened.*

[1] Some men called out and tromped around and called out again and wanted Lemon's treasure. [2] Lemon and Greg hid in the darkness and listened, and finally one man came upstairs, and Lemon went toward him. [3] With great fear, Greg heard the sounds of a fight. [4] Suddenly, the men ran away due to the fact that Greg had made a howling sound. [5] Then Greg asked Lemon about the treasure that he had.

Quick Check 2: Possible Answers

[1] Wanting Lemon's treasure, some men called out, tromped around, and called out again. [2] Lemon and Greg hid in the darkness, listening. Finally, one man came upstairs, and Lemon went toward him. [3] Fearfully, Greg heard the sounds of a fight. [4] Suddenly, the men ran away because Greg had howled. [5] Then Greg asked Lemon about his treasure.

Resources

- *Language Handbook Worksheets,* pp. 127–134
- *Language Workshop CD-ROM,* Chapter 9: Lessons 57–58

NOTE Traditionally, the first word in a line of poetry, including song lyrics, is capitalized. Some poets and songwriters do not follow this style. When you are quoting, follow the capitalization used in the source of the quotation.

EXAMPLE
Go down, Moses,
Way down in Egypt land
Tell old Pharaoh
To let my people go.
—Traditional spiritual, "Go Down, Moses"

For more about using capital letters in quotations, see page 805.

NOTE The interjection *oh* requires a capital letter only at the beginning of a sentence.

EXAMPLES **Oh,** that's all right.
I can't go, but, **oh,** I wish I could.

12 Capital Letters

12a. Capitalize the first word in every sentence.

EXAMPLE She has written a report on Harriet Tubman.

The first word of a sentence that is a direct quotation is capitalized even if the quotation begins within a sentence.

EXAMPLE In her diary, Anne Frank wrote, "**I**n spite of everything, I still believe that people are really good at heart."

12b. Capitalize the pronoun *I*.

EXAMPLES "What should **I** do?" **I** asked.

12c. Capitalize the interjection *O*.

The interjection *O* is most often used on solemn or formal occasions. It is usually followed by a word in direct address.

EXAMPLES Exult **O** shores! and ring **O** bells!
—Walt Whitman, "O Captain! My Captain!"

12d. Capitalize proper nouns.

A ***common noun*** is a general name for a person, a place, a thing, or an idea. A ***proper noun*** names a particular person, place, thing, or idea. A common noun is capitalized only when it begins a sentence or is part of a title. A proper noun is always capitalized. Some proper nouns consist of more than one word. In these names, short prepositions (those of fewer than five letters) and articles (*a, an, the*) are not capitalized.

COMMON NOUNS holiday, man
PROPER NOUNS Fourth of July, William the Conqueror

For more about common and proper nouns, see page 737.

COMPUTER NOTE

You may be able to use your spelling checker to help you capitalize people's names correctly. Make a list of the names you write most often. Then add this list to your computer's dictionary or spelling feature.

(1) Capitalize the names of persons and animals.

EXAMPLES Sandra Cisneros, Toni Cade Bambara, John McEnroe, Frank Van den Akker, Algernon, Kermit, Black Beauty

(2) Capitalize geographical names.

TYPE OF NAME	EXAMPLES	
Towns, Cities	Grover's Corners	St. Louis
Counties, States	Orange County	Georgia
Countries	Mexico	Japan
Islands	Long Island	Molokai
Bodies of Water	Crystal River	Dead Sea
Forests, Parks	Argonne Forest	Palmetto State Park
Streets, Highways	Euclid Avenue	Route 66
Mountains	Mount Everest	Pikes Peak
Continents	Europe	North America
Regions	the Middle East	New England

NOTE

In a hyphenated street number, the second part of the number is not capitalized.

EXAMPLE
East Fifty-third Street

NOTE

Words such as *north, east,* and *southwest* are not capitalized when they indicate direction.

EXAMPLES
traveling north
southwest of Austin

QUICK CHECK 1

For each of the following sentences, correct the word or words that have errors in capitalization.

EXAMPLE 1. Doesn't gary paulsen write about his dog columbia?
1. *Gary Paulsen, Columbia*

1. Rose asked, "isn't the story set in the northwest territory?"
2. "no, i don't think so," will answered.
3. are you writing a poem about the dog obeah?
4. Yes, so far my best line is "o dog with heart for running sled."
5. Come to my house at 117 sixty-first street, and you can read it.

Quick Check 1: Answers

1. Isn't, Northwest Territory
2. No, I, Will
3. Are, Obeah
4. O
5. Sixty-first Street

(3) Capitalize the names of planets, stars, and other heavenly bodies.

EXAMPLES Saturn, Canopus, Ursa Major

> **NOTE** The word *earth* is not capitalized unless it is used along with names of other heavenly bodies. The words *sun* and *moon* are not capitalized.
>
> **EXAMPLES** Water covers more than seventy percent of the surface of the earth.
>
> Mercury and Venus are closer to the sun than Earth is.

(4) Capitalize the names of teams, organizations, businesses, institutions, and government bodies.

TYPE OF NAME	EXAMPLES
Teams	Chicago Bulls Pittsburgh Pirates
Organizations	Future Farmers of America National Football League
Businesses	General Motors Corporation Kellogg Company
Institutions	Blake Memorial Hospital Lakeshore Junior High School
Government Bodies	Department of Education Governor's Council on Equal Opportunity

(5) Capitalize the names of historical events and periods, special events, and calendar items.

TYPE OF NAME	EXAMPLES	
Historical Events	Persian Gulf Conflict	the Crusades
Historical Periods	Paleozoic Era	Renaissance
Special Events	Kentucky State Fair	Olympic Games
Calendar Items	Monday	Memorial Day

> **NOTE** The name of a season is not capitalized unless it is part of a proper name.
>
> **EXAMPLES**
> first day of spring,
> Bluegrass Spring Festival

(6) Capitalize the names of nationalities, races, and peoples.

EXAMPLES Italian, Japanese, African American, Caucasian, Hispanic

(7) Capitalize the names of religions and their followers, holy days, sacred writings, and specific deities.

TYPE OF NAME	EXAMPLES		
Religions and Followers	Christianity	Hindu	Judaism
Holy Days	Ramadan	Easter	Passover
Sacred Writings	Koran	Talmud	New Testament
Specific Deities	God	Allah	Vishnu

> **NOTE** The word *god* is not capitalized when it refers to a god of mythology. The names of specific gods, however, are capitalized.
>
> **EXAMPLE** The Egyptian sun god was Ra.

(8) Capitalize the names of buildings and other structures.

EXAMPLES Plaza Hotel Eiffel Tower

(9) Capitalize the names of monuments and awards.

TYPE OF NAME	EXAMPLES
Monuments	**W**ashington **M**onument **V**ietnam **V**eterans **M**emorial
Awards	**N**ewbery **M**edal **P**ulitzer **P**rize

(10) Capitalize the names of trains, ships, aircraft, and spacecraft.

TYPE OF NAME	EXAMPLES	
Trains	*California Zephyr*	*The Chief*
Ships	*Flying Cloud*	*Santa Maria*
Aircraft	*Spirit of St. Louis*	*Air Force One*
Spacecraft	*Voyager 2*	*Challenger*

(11) Capitalize the brand names of business products.

EXAMPLES **R**eebok shoes, **F**ord station wagon, **B**ugle **B**oy jeans
[Notice that the names of the types of products are not capitalized.]

☑ QUICK CHECK 2

Correct each of the following expressions, using capital letters as needed. If an item is correct, write *C*.

EXAMPLE 1. the third reich
1. *the Third Reich*

1. north star
2. a ship called the *skimmer*
3. battle of the little bighorn
4. beliefs of muslims
5. a 1930 black plymouth
6. oglala sioux
7. the purple heart
8. largest animal on earth
9. camp harmony
10. the meeting on monday

12e. Capitalize proper adjectives.

A ***proper adjective*** is formed from a proper noun and is almost always capitalized.

PROPER NOUN	PROPER ADJECTIVE
France	**F**rench cuisine
America	**A**merican heritage
William Shakespeare	**S**hakespearean actor

For more about proper nouns and proper adjectives, see pages 737 and 741.

Quick Check 2: Answers

1. North Star
2. a ship called the *Skimmer*
3. Battle of the Little Bighorn
4. beliefs of Muslims
5. a 1930 black Plymouth
6. Oglala Sioux
7. the Purple Heart
8. C
9. Camp Harmony
10. the meeting on Monday

12f. Do not capitalize names of school subjects, except names of languages and of courses followed by a number.

EXAMPLES history, Spanish, Biology I

12g. Capitalize titles.

(1) Capitalize a title of a person when it comes before a name.

EXAMPLES They spoke to Governor Adam and Dr. Chang.

(2) Capitalize a title used alone or following a person's name only when you want to emphasize the position of someone holding a high office.

EXAMPLES Will the Secretary of Labor hold a news conference?
The secretary of our scout troop has the measles.

(3) Capitalize a word showing a family relationship when the word is used before or in place of a person's name.

EXAMPLES Did Mom invite Aunt Frances and Uncle Ralph?

(4) Capitalize the first and last words and all important words in titles of books, magazines, newspapers, poems, short stories, historical documents, movies, television programs, works of art, and musical compositions.

Unimportant words in titles include
- prepositions of fewer than five letters (such as *at, of, for, from, with*)
- coordinating conjunctions (*and, but, for, nor, or, so, yet*)
- articles (*a, an, the*)

TYPE OF NAME	EXAMPLES	
Books	*I Know Why the Caged Bird Sings* *Baseball in April*	
Magazines	*Latin American Literary Review* *Field and Stream*	
Newspapers	*Boston Herald*	*USA Today*
Poems	"A Time to Talk"	"Oranges"
Short Stories	"The Monkey's Paw" "The Inn of Lost Time"	
Historical Documents	Bill of Rights	Treaty of Ghent
Movies	*The Lion King*	*Star Wars*
Television Programs	*Full House*	*Murder, She Wrote*
Works of Art	*Mona Lisa*	*I and the Village*
Musical Compositions	*West Side Story*	*Rhapsody in Blue*

NOTE A title used alone in direct address is usually capitalized.

EXAMPLES Is everyone here, Reverend?
May I help you, Sir [*or* sir]?

NOTE Do not capitalize a word showing a family relationship when a possessive comes before the word.

EXAMPLES Barbara's father and my uncle Trent are the sponsors.

For information on what titles to italicize (underline), see page 804.
For information on using quotation marks for titles, see page 807.

NOTE The article *the* before a title is not capitalized unless it is the first word of the title.

EXAMPLES Is that the late edition of the *Chicago Sun-Times*?
I am reading "The Tell-Tale Heart."

QUICK CHECK 3

Correct each of the following expressions, adding or deleting capital letters as needed.

EXAMPLE 1. general George Armstrong Custer
1. *General George Armstrong Custer*

1. parson walker
2. spanish class
3. the song "let me call you sweetheart"
4. st. bernard dogs
5. a hmong folk tale
6. the opera *pirates of penzance*
7. "Yes, captain."
8. a gift for my Uncle Ed
9. my Art Class
10. grandmother's dress

TIPS FOR SPELLING

Remember that correct capitalization of abbreviations is part of the proper spelling. Some abbreviations are capitalized.

EXAMPLES Mrs. CD Ky. FBI

However, some abbreviations, especially those for measurements, are not capitalized.

EXAMPLES in. yd oz cm kg

Notice that abbreviations for most units of measurement are written without periods. (The abbreviation *in.* for *inch* needs a period so that it will not be confused with the word *in.*)

Consult a dictionary for the correct capitalization of an abbreviation.

For more about abbreviations, see the bottom of this page and page 798.

13 PUNCTUATION

END MARKS

An ***end mark*** is a mark of punctuation placed at the end of a sentence. The three kinds of end marks are the *period*, the *question mark*, and the *exclamation point*.

13a. Use a period at the end of a statement.

EXAMPLE Jabez Stone sought the help of Daniel Webster.

13b. Use a question mark at the end of a question.

EXAMPLE Did Paul Zindel write *Let Me Hear You Whisper*?

13c. Use an exclamation point at the end of an exclamation.

EXAMPLE What an exciting race that was!

13d. Use a period or an exclamation point at the end of a request or a command.

EXAMPLES Kristi, please read the part of Miss Moray. [a request]
Watch out! [a command]

13e. Use a period after most abbreviations.

TYPE OF ABBREVIATION	EXAMPLES			
Addresses	St.	Rd.	Blvd.	P.O. Box
Organizations and Companies	Co.	Inc.	Corp.	Assn.

(chart continued on next page)

NOTE

A two-letter state abbreviation without periods is used only when it is followed by a ZIP Code.

EXAMPLE
Lodi, CA 95240

Quick Check 3: Answers

1. Parson Walker
2. Spanish class
3. the song "Let Me Call You Sweetheart"
4. St. Bernard dogs
5. a Hmong folk tale
6. the opera *Pirates of Penzance*
7. "Yes, Captain."
8. a gift for my uncle Ed
9. my art class
10. Grandmother's dress

Resources

- *Language Handbook Worksheets*, pp. 137–145
- *Language Workshop CD-ROM*, Chapter 8: Lessons 46–49

Quick Check 1: Answers

1. How that dolphin resisted them!
2. The recipe on PBS called for 2 oz of milk.
3. Hurry! Call the fire department right now, C. C.!
4. Contact him at P.O. Box 113, Fifth St., New York, NY.
5. Was Robert W. Service the poet laureate of Canada, T. J.?

NOTE The abbreviations A.D. (*anno Domini*, in the year of the Lord) and B.C. (before Christ) need special attention. Place A.D. before the number and B.C. after the number.

EXAMPLES 31 B.C.
A.D. 540

NOTE Abbreviations for government agencies and other widely used abbreviations are often written without periods. Each letter of the abbreviation is capitalized.

EXAMPLES UN, FBI, PTA, NAACP, PBS, CNN, YMCA, VHF

For information about capitalizing abbreviations, see Tips for Spelling at the top of page 797.

TYPE OF ABBREVIATION	EXAMPLES			
Personal Names	O. Henry		W. W. Jacobs	
Titles Used with Names	Mr.	Mrs.	Jr.	Dr.
States	Ky.	Fla.	Tenn.	Calif.
Times	A.M.	P.M.	B.C.	A.D.

When an abbreviation with a period ends a sentence, another period is not needed. However, a question mark or an exclamation point is used as needed.

EXAMPLES This is my friend J. R.
Have you met Nguyen, J. R.?

QUICK CHECK 1

For each of the following sentences, add periods, question marks, and exclamation points where they are needed.

EXAMPLE 1. What was your opinion of Dr Crocus
1. *What was your opinion of Dr. Crocus?*

1. How that dolphin resisted them
2. The recipe on PBS called for 2 oz of milk
3. Hurry Call the fire department right now, C C
4. Contact him at P O Box 113, Fifth St, New York, NY
5. Was Robert W Service the poet laureate of Canada, T J

COMMAS

Items in a Series

13f. Use commas to separate items in a series.

Words, phrases, and clauses in a series are separated by commas to show the reader where one item in the series ends and the next item begins. Make sure there are three or more items in a series; two items often do not need a comma.

WORDS IN A SERIES In late fall, the lake looked cold, gray, and calm.

PHRASES IN A SERIES Tightening the spokes, checking the tire pressure, and oiling the gears, Carlos prepared his bike for the race.

CLAUSES IN A SERIES I was late for school because my mother's car wouldn't start, my sister couldn't find her homework, and I forgot my lunch and had to go back to get it.

If all items in a series are joined by *and* or *or*, do not use commas to separate them.

EXAMPLE Have you read *The Friends* **or** *Summer of My German Soldier* **or** *Bridge to Terabithia*?

13g. Use a comma to separate two or more adjectives that come before a noun.

EXAMPLE Many ranchers depended on the small, tough, sure-footed mustang.

Sometimes the final adjective in a series is so closely linked to the noun that a comma is not used before the final adjective. If you aren't sure whether the final adjective and the noun are linked, use this test: Insert the word *and* between the adjectives. If *and* makes sense, use a comma.

EXAMPLE Training a frisky colt to become a gentle, dependable **riding horse** takes great patience. [*And* doesn't make sense between *dependable* and *riding*.]

Compound Sentences

13h. Use a comma before *and, but, or, nor, for, so,* or *yet* when it joins independent clauses.

EXAMPLE Outside, the wind was higher than ever, **and** the old man started nervously at the sound of a door banging upstairs.
—W. W. Jacobs, "The Monkey's Paw"

Interrupters

13i. Use commas to set off an expression that interrupts a sentence.

(1) Use commas to set off a nonessential participial phrase or a nonessential subordinate clause.

A ***nonessential*** (or ***nonrestrictive***) phrase or clause adds information that can be omitted without changing the main idea of the sentence.

NONESSENTIAL PHRASE The spider web, **shining in the early light,** looked like sparkling lace.

NONESSENTIAL CLAUSE Edgar Allan Poe, **who wrote "The Tell-Tale Heart,"** is a master of the macabre.

Do not set off an ***essential*** (or ***restrictive***) phrase or clause. Since such a phrase or clause tells *which one* or *which ones*, it cannot be omitted without changing the meaning of the sentence.

ESSENTIAL PHRASE The discovery **made by Zenta** saved Tokubei fifty gold pieces. [Which discovery?]

ESSENTIAL CLAUSE The book **that you recommended** is not in the library. [Which book?]

NOTE A comma should never be used between an adjective and the noun immediately following it.

EXAMPLE Mary O'Hara wrote a tender, **suspenseful story** about a young boy and his colt.

NOTE When the independent clauses are very short, the comma before *and, but, or, or* may sometimes be omitted.

EXAMPLE They were hungry **and** they had nothing to eat.

For more about compound sentences, see page 786.

For more about participial phrases, see page 771. For more about subordinate clauses, see pages 775–778.

(2) Use commas to set off an appositive or an appositive phrase that is nonessential.

APPOSITIVE Smiley's frog, **Dan'l Webster,** lost the contest.

APPOSITIVE PHRASE Robert Frost, **my favorite poet,** won four Pulitzer Prizes.

(3) Use commas to set off words used in direct address.

EXAMPLE Do you know, **Elena,** who wrote "The Medicine Bag"?

(4) Use commas to set off a parenthetical expression.

A ***parenthetical expression*** is a side remark that adds information or relates ideas.

EXAMPLE Brer Possum should have known, **of course,** that Brer Snake would bite him.

Commonly Used Parenthetical Expressions

after all	for example	on the other hand
at any rate	for instance	I believe (hope, suppose, think)
by the way	generally speaking	in my opinion
in fact	of course	in the first place

Introductory Words, Phrases, and Clauses

13j. Use a comma after certain introductory elements.

(1) Use a comma after *yes, no,* or any mild exclamation such as *well* or *why* at the beginning of a sentence.

EXAMPLE Yes, I read "A Smart Cookie."

(2) Use a comma after an introductory prepositional phrase if the phrase is long or if two or more phrases appear together.

EXAMPLES **Underneath the moss-covered rock,** we found a shiny, fat earthworm.

By the end of the second day of the journey, they were exhausted.

(3) Use a comma after a participial phrase or an infinitive phrase that introduces a sentence.

PARTICIPIAL PHRASE **Forced onto the sidelines by a sprained ankle,** Carlos was restless and unhappy.

INFINITIVE PHRASE **To defend the honor of King Arthur's knights,** Sir Gawain accepted the Green Knight's challenge.

NOTE Do not set off an appositive that tells *which one* (or *ones*) about the word it identifies. Such an appositive is essential to the meaning of the sentence.

EXAMPLE My ancestor **Alberto Pazienza** immigrated to America on the ship ***Marianna.*** [Which ancestor? Which ship?]

For more about appositives and appositive phrases, see page 773.

NOTE Some parenthetical expressions are not always used as interrupters. Use commas only when the expressions are parenthetical.

EXAMPLES What, **in your opinion,** would be the best solution? [parenthetical]

We all have faith **in your opinion.** [not parenthetical]

(4) Use a comma after an introductory adverb clause.

EXAMPLE **As soon as he made the third wish,** the knocking stopped.

Conventional Situations

13k. Use commas in certain conventional situations.

(1) Use commas to separate items in dates and addresses.

EXAMPLES The delegates to the Constitutional Convention signed the Constitution on Monday, September 17, 1787, in Philadelphia, Pennsylvania.

Her address is 6448 Higgins Road, Chicago, IL 60607.

(2) Use a comma after the salutation of a friendly letter and after the closing of any letter.

EXAMPLES Dear Mrs. Flowers, Sincerely yours,

QUICK CHECK 2

For each of the following sentences, add commas where they are needed.

EXAMPLE 1. With hope in the future they packed got in the wagon and rode away.

1. *With hope in the future, they packed, got in the wagon, and rode away.*

1. They didn't ride in a big Conestoga wagon but of course they did have a wagon.
2. Well his pa two sisters and he set out for the mountains.
3. Pa a wary man didn't know who Mary was where she came from or much about her.
4. Stranded they could starve or eat their horse or find food.
5. That mushroom which could have been poisonous saved them.

SEMICOLONS

A ***semicolon*** separates complete thoughts as a period does and also separates items within a sentence as a comma does.

13l. Use a semicolon instead of a comma between closely related independent clauses when they are not joined by *and, but, or, nor, for, so, or yet.*

EXAMPLE Motor activity is impaired; there is a general reduction of glandular activity; there is an accelerated loss of coordination.

—Daniel Keyes, "Flowers for Algernon"

For more about prepositional phrases, see pages 769–771. For more about verbal phrases, see pages 771–773. For more about adverb clauses, see pages 776–777.

Quick Check 2: Answers

1. They didn't ride in a big Conestoga wagon, but, of course, they did have a wagon.
2. Well, his pa, two sisters, and he set out for the mountains.
3. Pa, a wary man, didn't know who Mary was, where she came from, or much about her.
4. Stranded, they could starve or eat their horse or find food.
5. That mushroom, which could have been poisonous, saved them.

Try It Out: Possible Answers

1. Mary was just eighteen years old, but she had nerve and stood her ground. In the days to come, the family would have reason to be grateful to her.
2. She had run away, she bore scars, and she wouldn't say much about herself. Because the family had no money, little food, and too much work for one man, Pa did not want to take her along with them. Once he did, he did not even speak to her.
3. Life on the prairie broke the spirits of many people, such as those that the family met along the way. The people were glum and frightened, and many of them were past despair. Yet they would give their help.
4. As you can well imagine, it must have been hard for the homesteaders to share their venison. Food was difficult to come by, and they had little for themselves.
5. Mary prepared the mushroom by frying it in a pan. Then, waiting to see if death would come, she ate some and sat up all night.

Try It Out

Read each of the following sentences, and revise any sentence that you think is too heavily punctuated.

1. Mary was just eighteen years old, but she had nerve and stood her ground; in the days to come, the family would have reason to be grateful to her.
2. She had run away, she bore scars, and she wouldn't say much about herself; because the family had no money, little food, and too much work for one man, Pa did not want to take her along with them, and, once he did, he did not even speak to her.
3. Life on the prairie broke the spirits of many people, such as those that the family met along the way; the people were glum and frightened, and many of them were past despair, yet they would give their help.
4. As you can well imagine, it must have been hard for the homesteaders to share their venison; food was difficult to come by, and they had little for themselves.
5. Mary prepared the mushroom, frying it in a pan; then, she ate some and sat up all night, waiting to see if death would come.

NOTE When a conjunctive adverb or a transitional expression *joins* clauses, it is preceded by a semicolon and followed by a comma. When it *interrupts* a clause, however, it is set off by commas.

EXAMPLES You are entitled to your opinion; **however,** you can't ignore the facts.
You are entitled to your opinion; you can't, **however,** ignore the facts.

Avoiding the Overuse of Semicolons

TIPS FOR WRITERS

Semicolons are most effective when they are not overused. Sometimes it is better to separate a compound sentence or a heavily punctuated sentence into two sentences than to use a semicolon.

ACCEPTABLE In the tropical jungles of South America, it rains almost every day, sometimes all day; the vegetation there, some of which is found nowhere else in the world, is lush, dense, and fast-growing.

BETTER In the tropical jungles of South America, it rains almost every day, sometimes all day. The vegetation there, some of which is found nowhere else in the world, is lush, dense, and fast-growing.

13m. Use a semicolon between independent clauses joined by a *conjunctive adverb* or a *transitional expression*.

A ***conjunctive adverb*** or a ***transitional expression*** shows how the independent clauses that it joins are related.

EXAMPLES Mr. Scratch was formidable; **however,** he was no match for Daniel Webster.
Dorset decided not to pay the ransom; **in fact,** he demanded money from the two kidnappers.

Commonly Used Conjunctive Adverbs

accordingly	furthermore	instead	nevertheless
besides	however	meanwhile	otherwise
consequently	indeed	moreover	therefore

Commonly Used Transitional Expressions

as a result	for example	that is	for instance
in addition	in spite of	in fact	in conclusion

13n. Use a semicolon rather than a comma before a coordinating conjunction to join independent clauses that contain commas.

EXAMPLE We will practice Act I on Monday, Act II on Wednesday, and Act III on Friday; and on Saturday we will rehearse the entire play.

COLONS

13o. Use a colon before a list of items, especially after expressions like *as follows* or *the following*.

EXAMPLE Robert Frost wrote the following: "Nothing Gold Can Stay," "The Road Not Taken," and "A Time to Talk."

13p. Use a colon before a statement that explains or clarifies a preceding statement.

When a list of words, phrases, or subordinate clauses follows a colon, the first word of the list is lowercase. When an independent clause follows a colon, the first word of the clause begins with a capital letter.

EXAMPLES There are two kinds of people: cat lovers and dog lovers.

Our teacher asked us only one question: What had happened to the landlady's other boarders?

13q. Use a colon in certain conventional situations.

(1) Use a colon between the hour and the minute.

EXAMPLE 11:30 P.M.

(2) Use a colon after the salutation of a business letter.

EXAMPLES Dear Sir or Madam: Dear Sales Manager:

(3) Use a colon between chapter and verse in referring to passages from the Bible and between a title and a subtitle.

EXAMPLES John 3:16

"A Tragedy Revealed: A Heroine's Last Days"

NOTE

Never use a colon directly after a verb or a preposition that comes before a list of items.

INCORRECT This marinara sauce is made of: tomatoes, bay leaves, onions, oregano, and garlic.

CORRECT This marinara sauce is made of tomatoes, bay leaves, onions, oregano, and garlic.

INCORRECT The main characters are: Sam, Bill, and Johnny.

CORRECT The main characters are Sam, Bill, and Johnny.

QUICK CHECK 3

For each of the following sentences, add commas, semicolons, and colons as needed.

EXAMPLE 1. There were no deer moreover all food was scarce.
1. *There were no deer; moreover, all food was scarce.*

1. Times were hard consequently some felt the emotions expressed in Psalm 22 1.
2. Daylight was precious by 7 00 A.M. travelers were on their way.
3. Their situation had become grave they had no food and the horse was worn out.
4. Mary a valiant woman found a mushroom a huge one and she cooked it.
5. The test tomorrow will cover the following setting theme and plot.

Quick Check 3: Possible Answers

1. Times were hard; consequently, some felt the emotions expressed in Psalm 22:1.
2. Daylight was precious; by 7:00 A.M., travelers were on their way.
3. Their situation had become grave: They had no food, and the horse was worn out. *(or)* Their situation had become grave; they had no food, and the horse was worn out.
4. Mary, a valiant woman, found a mushroom, a huge one, and she cooked it.
5. The test tomorrow will cover the following: setting, theme, and plot.

Resources

- *Language Handbook Worksheets*, pp. 148–152
- *Language Workshop CD-ROM*, Chapter 8: Lessons 53–56

14 Punctuation

UNDERLINING (ITALICS)

COMPUTER NOTE If you use a computer, you may be able to set words in italics yourself. Most word-processing software and many printers are capable of producing italic type.

Italics are printed letters that lean to the right, such as *the letters in these words*. In your handwritten or typewritten work, indicate italics by underlining.

EXAMPLE Monica Sone wrote Nisei Daughter.

If this sentence were printed, it would look like this:

Monica Sone wrote *Nisei Daughter.*

14a. Use underlining (italics) for titles of books, plays, periodicals, works of art, films, television programs, recordings, long musical compositions, ships, trains, aircraft, and spacecraft.

NOTE The article *the* before the title of a magazine or a newspaper is usually neither italicized nor capitalized when it is written within a sentence. Some periodicals do include *the* as part of their titles.

EXAMPLES My parents subscribe to **the** *Chicago Tribune*.
He wrote for ***The*** *New York Times*.

For examples of titles that are not italicized but, instead, are enclosed in quotation marks, see page 807.

TYPE OF TITLE	EXAMPLES	
Books	*The Incredible Journey*	*Where the Red Fern Grows*
Plays	*Let Me Hear You Whisper*	*The Diary of Anne Frank*
Periodicals	*Newsweek*	*The Wall Street Journal*
Works of Art	*The Last Supper*	*Bird in Space*
Films	*The Wizard of Oz*	*Forrest Gump*
Television Programs	*Home Improvement*	*The X-Files*
Recordings	*Music Box*	*No Fences*
Long Musical Compositions	*A Sea Symphony*	*Peer Gynt Suite*
Ships	*Flying Cloud*	*Queen Elizabeth 2*
Trains	*Orient Express*	*Garden State Special*
Aircraft	*Spirit of St. Louis*	*Spruce Goose*
Spacecraft	*USS Enterprise*	*Voyager I*

14b. Use underlining (italics) for words, letters, and figures referred to as such.

EXAMPLES What is the difference between the words *emigrate* and *immigrate*?
Drop the final *e* before you add *-ing* to either of those words.
Is this number a *3* or an *8*?

☑ QUICK CHECK 1

For each of the following sentences, add underlining wherever necessary.

EXAMPLE 1. Who played Anne in The Diary of Anne Frank?
1. *Who played Anne in The Diary of Anne Frank?*

1. Paleoworld is a great television show.
2. Be certain to distinguish between the words to, too, and two.
3. That handwritten d looks like an a.
4. In formal writing, write and rather than &.
5. How did the movie King of the Wind differ from the book?

QUOTATION MARKS

14c. Use quotation marks to enclose a *direct quotation*—a person's exact words.

DIRECT QUOTATION "Have you read *Let Me Hear You Whisper*?" asked Ms. Estrada.

Do not use quotation marks for an ***indirect quotation***—a rewording of a direct quotation.

INDIRECT QUOTATION Ms. Estrada asked me whether I had read *Let Me Hear You Whisper*.

14d. A direct quotation begins with a capital letter.

EXAMPLE Abe Lincoln said, "The ballot is stronger than the bullet."

When the expression identifying the speaker interrupts a quoted sentence, the second part of the quotation begins with a lowercase letter.

EXAMPLE "What are some of the things," asked Mrs. Perkins, "that the astronauts discovered on the moon?"

When the second part of a divided quotation is a sentence, it begins with a capital letter.

EXAMPLE "Sandra and Alfonso went bike riding," remarked Mrs. Perkins. "They left an hour ago." [Notice that a period, not a comma, follows the interrupting expression.]

14e. A direct quotation is set off from the rest of the sentence by a comma, a question mark, or an exclamation point, but not by a period.

Set off means "separated." If a quotation appears at the beginning of a sentence, a comma follows it. If a quotation falls at the end of a sentence, a comma comes before it. If a quoted sentence is interrupted, a comma follows the first part and comes before the second part.



When only part of a sentence is being quoted, the quotation generally begins with a lowercase letter.

EXAMPLE Abe Lincoln described the ballot as "stronger than the bullet."

Quick Check 1: Answers

1. Paleoworld is a great television show.
2. Be certain to distinguish between the words to, too, and two.
3. The handwritten d looks like an a.
4. In formal writing, write and rather than &.
5. How did the movie King of the Wind differ from the book?

EXAMPLES "I've just finished reading a book about Harriet Tubman," Alison said.
Jaime said, "My favorite writer is Ray Bradbury."
"Did you know," asked Helen, "that O. Henry is the pseudonym of William Sydney Porter?"

14f. A period or a comma is always placed inside the closing quotation marks.

EXAMPLES Mr. Aaron said, "The story is set in Fresno, California."
"Mrs. Flowers reminds me of my aunt," Ruth added.

14g. A question mark or an exclamation point is placed inside the closing quotation marks when the quotation itself is a question or exclamation. Otherwise, the question mark or exclamation point is placed outside.

EXAMPLES "Did Marjorie Kinnan Rawlings write *The Yearling*?" asked Ken. [The quotation is a question.]
Sheila exclaimed, "I can't find my homework!" [The quotation is an exclamation.]
What did the captain mean when he said "Hard aport"? [The sentence, not the quotation, is a question.]

When both the sentence and the quotation at the end of the sentence are questions (or exclamations), only one question mark (or exclamation point) is used. It is placed inside the closing quotation marks.

EXAMPLE Who wrote the poem that begins "How do I love thee?"

14h. When you write dialogue (conversation), begin a new paragraph each time you change speakers.

EXAMPLE "I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."
"I should hardly think that he'd come tonight," said his father, with his hand poised over the board.
"Mate," replied the son.
—W. W. Jacobs, "The Monkey's Paw"

14i. When a quotation consists of several sentences, place quotation marks at the beginning and at the end of the whole quotation.

EXAMPLE "Oh, please come in. I'm so happy to see you. Let me take your hat and coat," said Ms. Davis.

14j. Use single quotation marks to enclose a quotation within a quotation.

EXAMPLE "What Longfellow poem begins 'Listen, my children, and you shall hear'?" Carol asked.

NOTE When a quotation ends with a question mark or with an exclamation point, no comma is needed.

EXAMPLES "What were the Whites' three wishes?" asked Cynthia.
"What a surprise that was!" exclaimed Meryl.

14k. **Use quotation marks to enclose titles of short works such as short stories, poems, articles, songs, episodes of television programs, and chapters and other parts of books.**

TYPE OF TITLE	EXAMPLES
Short Stories	"Raymond's Run" "Too Soon a Woman"
Poems	"O Captain! My Captain!" "Casey at the Bat"
Articles	"You and Your Computer" "The Best Word"
Songs	"Greensleeves" "The Streets of Laredo"
Episodes of Television Programs	"Tony Turns Fourteen" "An Englishman Abroad"
Chapters and Other Parts of Books	"Workers' Rights" "More Word Games"

For examples of titles that are italicized (underlined), see page 804.

QUICK CHECK 2

In the following dialogue, insert end marks, commas, and quotation marks. Correct any errors in capitalization, and begin new paragraphs as necessary.

EXAMPLE [1] Aren't you the one who said Who, me?
1. *Aren't you the one who said, "Who, me?"*

[1] Didn't you write music for the poem The Secret Heart Carl asked. [2] Yes, I had considered using music from the Beatles' song Yesterday Maria answered but it didn't work out. [3] I know what you mean, Carl replied. That reminds me of that poem To a Mouse. [4] Is that the one that says that plans don't always work? [5] Carl smiled and said yes, that's it!



Using Quotations in Interviews

If you are writing a report and want to use material from an interview, you need to quote information from the source material. In general, you should follow these two rules:

- When you use someone else's ideas, give him or her credit.
- When you use someone else's words, quote them accurately.

Try It Out

You have conducted an interview with a famous writer named F. A. Moss. During the interview, Mr. Moss made the statements listed below. Write a paragraph or two based on Mr. Moss's quotations. Be sure to use at least three direct quotations.

1. "A poem can come at any time, so I always carry a small notebook."
2. "Some of my best ideas occur to me in the middle of the night."
3. "Poetry is the heart of literature."
4. "I once wrote a haiku while waiting for a traffic light to change."
5. "Anyone can write poetry if only he or she speaks the truth."

Quick Check 2: Answers

[1] "Didn't you write music for the poem 'The Secret Heart'?" Carl asked.
[2] "Yes, I had considered using the music from the Beatles' song 'Yesterday,'" Maria answered, "but it didn't work out."
[3] "I know what you mean," Carl replied. "That reminds me of that poem 'To a Mouse.'"
[4] "Is that the one that says that plans don't always work?"
[5] Carl smiled and said, "Yes, that's it!"

Try It Out: Sample Answer

For the well-known writer F. A. Moss, poetry is something that happens to the poet. "A poem can come at any time," he says. "Some of my best ideas occur to me in the middle of the night." In fact, Mr. Moss claims that he "once wrote a haiku while waiting for a traffic light to change." Consequently, Moss says, "I always carry a small notebook."

Although a poem can strike at any time, Moss declares, "Anyone can write poetry." He believes that a poet must simply speak the truth. Perhaps that is why Moss says, "Poetry is the heart of literature."

Resources

- *Language Handbook Worksheets*, pp. 155–160
- *Language Workshop CD-ROM*, Chapter 8: Lessons 51, 52, and 56

15 Punctuation

APOSTROPHES

Possessive Case

15a. **The *possessive case* of a noun or a pronoun shows ownership or relationship.**

(1) To form the possessive case of a singular noun, add an apostrophe and an *s*.

EXAMPLES the boy's bike Charles's father

(2) To form the possessive case of a plural noun ending in *s*, add only the apostrophe.

EXAMPLES students' records citizens' committee

(3) To form the possessive case of a plural noun that does not end in *s*, add an apostrophe and an *s*.

EXAMPLES mice's tracks children's voices

(4) To form the possessive case of most indefinite pronouns, add an apostrophe and an *s*.

EXAMPLES everyone's opinion somebody's umbrella

NOTE A proper name ending in *s* may take only an apostrophe to form the possessive case if the addition of 's would make the name awkward to pronounce.

EXAMPLE
Buenos Aires' climate

Contractions

15b. **To form a contraction, use an apostrophe to show where letters have been left out.**

A ***contraction*** is a shortened form of a word, a figure, or a group of words.

Common Contractions

he is	he's	you will	you'll
1997	'97	of the clock	o'clock
let us	let's	they had	they'd
we are	we're	where is	where's

The word *not* can be shortened to *–n't* and added to a verb, usually without changing the spelling of the verb.

EXAMPLES	are not ... aren't	have not ... haven't
	does not ... doesn't	had not ... hadn't
	do not ... don't	should not ... shouldn't
	was not ... wasn't	were not ... weren't
EXCEPTIONS	will not ... won't	cannot ... can't

Do not confuse contractions with possessive pronouns.

CONTRACTIONS	POSSESSIVE PRONOUNS
It's raining. [*It is*]	**Its** wing is broken.
Who's there? [*Who is*]	**Whose** turn is it?
There's only one left. [*There is*]	This car is **theirs.**
You're a good student. [*You are*]	**Your** story is interesting.

Plurals

15c. Use an apostrophe and an *s* to form the plurals of letters, numerals, and signs and of words referred to as words.

EXAMPLES The word has two *r*'**s**, not one.
My brother is learning to count by 5's.
Don't use &'**s** in place of *and*'**s**.



You may notice that an apostrophe is not always used in forming the four kinds of plurals covered by rule 15c. Many writers omit the apostrophe in the plural meaning is clear without it. However, to make sure that your writing is clear, it is best to use an apostrophe.

☑ QUICK CHECK 1

For each of the following sentences, insert apostrophes where they are needed.

EXAMPLE 1. Wont you please read "Paul Reveres Ride" aloud?
1. *Won't, Revere's*

1. Arent these Tesss pliers?
2. I cant tell if theyre *f*s or *t*s.
3. The kitten was following its mothers example.
4. Dont you use Los Angeles public transportation?
5. Because its raining, the childrens picnic has been canceled.

Quick Check 1: Answers

1. Aren't, Tess's
2. can't, they're, *f*'s, *t*'s
3. mother's
4. Don't, Los Angeles'
5. it's, children's

HYPHENS

15d. Use a hyphen to divide a word at the end of a line.

EXAMPLE How long had the new bridge been under construction before it was opened?

When dividing a word at the end of a line, remember the following rules.

(1) Divide a word only between syllables.

INCORRECT Charlene began her report with a series of four questions about Shakespeare.

CORRECT Charlene began her report with a series of four questions about Shakespeare.



If you are not sure how to divide a word into syllables, look up the word in a dictionary.

(2) Do not divide a word so that one letter stands alone.

INCORRECT Tokubei and his bodyguard Zenta stayed o-vernight in an unusual inn.

CORRECT Tokubei and his bodyguard Zenta stayed overnight in an unusual inn.

(3) Divide an already hyphenated word at a hyphen.

INCORRECT We are going to see my brother and my sis-ter-in-law tomorrow.

CORRECT We are going to see my brother and my sister-in-law tomorrow.

(4) Do not divide a one-syllable word.

INCORRECT Mr. White held the paw while he wish-ed for two hundred pounds.

CORRECT Mr. White held the paw while he wished for two hundred pounds.



Some word-processing programs will automatically break a word at the end of a line and insert a hyphen. Occasionally, such a break will violate one of the rules given in this section. Always check a printout of your writing to see how the computer has hyphenated words at the ends of lines. If a hyphen is used incorrectly, revise the line by moving the word or by rebreaking the word and inserting a "hard" hyphen (one that the computer cannot move).

15e. Use a hyphen with compound numbers from *twenty-one* to *ninety-nine* and with fractions used as adjectives.

EXAMPLES **twenty-five** dollars **one-half** cup of flour

PARENTHESES

15f. Use parentheses to enclose material that is added to a sentence but is not considered of major importance.

EXAMPLES Robert P. Tristram Coffin **(**1892–1955**)** wrote "The Secret Heart."

On the Sabbath we eat braided bread called challah **(**pronounced khä′ lə**).**

A short sentence in parentheses may stand by itself or be contained within another sentence.

EXAMPLES Fill in the order form carefully. **(Do not use a pencil.)**

The old fort **(it was used during the Civil War)** has been rebuilt and is open to the public.

DASHES

15g. Use a dash to indicate an abrupt break in thought or speech.

EXAMPLES Alfonso don't—I mean, doesn't—want to face Sandra.

The murderer is—but I don't want to give away the ending.

QUICK CHECK 2

For each of the following sentences, correct errors in the use of hyphens, and insert parentheses and dashes as needed.

EXAMPLE 1. Test answers should be at least twenty five words long.
1. *Test answers should be at least twenty-five words long.*

1. The authors of all three stories that we've read excel in self-expression and in the use of imagery.
2. If I were in the same situation that you are, I would demand an apology from them.
3. Sixty five cents per pound is a good bargain.
4. Langston Hughes 1902–1967 is a major force in modern poetry.
5. The winner is oh, the envelope is empty!

16 SPELLING

USING WORD PARTS

Many English words are made up of two or more word parts. Some word parts have more than one form.

Roots

The ***root*** of a word is the part that carries the word's core meaning.

COMMONLY USED ROOTS

WORD ROOT	MEANING	EXAMPLES
–port–	carry	portable, transport
–scrib–, –script–	write	describe, manuscript
–spec–	look	spectator, spectacles

Prefixes

A ***prefix*** is one or more letters or syllables added to the beginning of a word or word part to create a new word.

COMMONLY USED PREFIXES

PREFIX	MEANING	EXAMPLES
dif–, dis–	away, off, opposing	differ, disagree
mis–	badly, not, wrongly	misbehave, misfortune
re–	back, again	rebuild, reclaim

Quick Check 2: Answers

1. The authors of all three stories that we've read excel in self-expression and in the use of imagery.
2. If I were in the same situation that you are, I would demand an apology from them.
3. Sixty-five cents per pound is a good bargain.
4. Langston Hughes (1902–1967) is a major force in modern poetry.
5. The winner is—oh, the envelope is empty!

Resources

- *Language Handbook Worksheets*, pp. 163–168
- *Language Workshop CD-ROM*, Chapter 9: Lessons 59–60

Understanding Influences of Other Languages on the Spelling of English

Students should understand that knowledge of Latin roots can help them figure out the spelling of a word, as well as its meaning. For example, students should notice the predictable spelling of words that at first may appear to be quite different, such as *–jud–* in *judge, judicial,* and *prejudice*. Ask students to think of additional words with the root *–spec–*. (*spectacular, inspector, respect*).

Suffixes

A ***suffix*** is one or more letters or syllables added to the end of a word or word part to create a new word.

COMMONLY USED SUFFIXES

SUFFIX	MEANING	EXAMPLES
–er, –or	doer, native of	actor, westerner
–ful	full of, characteristic of	joyful, truthful
–tion	action, condition	rotation, selection

SPELLING RULES

ie and *ei*

16a. Except after *c*, write *ie* when the sound is long *e*.

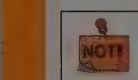
EXAMPLES achieve, shield, chief, field, piece, ceiling, conceit, deceit, deceive, receive

EXCEPTIONS either, leisure, neither, protein, seize, weird

16b. Write *ei* when the sound is not long *e*, especially when the sound is long *a*.

EXAMPLES foreign, forfeit, height, heir, their, freight, neighbor, reign, veil, weigh

EXCEPTIONS ancient, conscience, pie, patient, friend, mischief, lie, efficient



This time-tested verse may help you remember the *ie* rule.

I before e
Except after *c*
Or when sounded like *a*,
As in *neighbor* and *weigh*.

The rhyme above and rules 16a and 16b apply only when the *i* and the e are in the same syllable.

–cede, –ceed, and *–sede*

16c. The only English word ending in *–sede* is *supersede*. The only words ending in *–ceed* are *exceed, proceed,* and *succeed*. Most other words that end with this sound end in *–cede*.

EXAMPLES concede, intercede, precede, recede, secede



Keep in mind that software for checking spelling will identify only misspelled words, not misused words. For example, if you used *their* when you should have used *there*, a spelling checker won't catch the error.

Adding Prefixes

16d. When adding a prefix to a word, do not change the spelling of the word itself.

EXAMPLES over + see = **oversee**
in + exact = **inexact**
mis + spell = **misspell**
il + legal = **illegal**

Adding Suffixes

16e. When adding the suffix *–ly* or *–ness* to a word, do not change the spelling of the word itself.

EXAMPLES usual + ly = usually eager + ness = eagerness
EXCEPTIONS For words that end in *y* and have more than one syllable, change the *y* to *i* before adding *-ly* or *-ness*.
happy + ly = happily lazy + ness = laziness

16f. Drop the final silent e before a suffix beginning with a vowel.

EXAMPLES live + ing = living approve + al = approval
EXCEPTIONS Keep the final silent *e* in a word ending in *ce* or *ge* before a suffix beginning with *a* or *o*.
notice + able = noticeable
courage + ous = courageous

16g. Keep the final silent e before a suffix beginning with a consonant.

EXAMPLES hope + ful = hopeful care + less = careless
EXCEPTIONS true + ly = truly judge + ment = judgment

16h. For words ending in y preceded by a consonant, change the *y* to *i* before any suffix that does not begin with *i*.

EXAMPLES easy + ly = easily cry + ing = crying

16i. For words ending in y preceded by a vowel, keep the *y* when adding a suffix.

EXAMPLES obey + ed = obeyed boy + hood = boyhood
EXCEPTIONS day—daily lay—laid pay—paid say—said

16j. Double the final consonant before a suffix beginning with a vowel if the word (1) has only one syllable or has the accent on the last syllable *and* (2) ends in a single consonant preceded by a single vowel.

EXAMPLES occur + ed = occurred forbid + en = forbidden
EXCEPTIONS Do not double the final consonant in words ending in *w* or *x*.
mow + ing = mowing wax + ed = waxed

QUICK CHECK 1

Each of the following sentences contains two misspelled words. Correct each misspelling.

EXAMPLE 1. Then he percieved the uniqueness of the expereince.
1. *perceived, experience*

NOTE When adding *–ing* to words that end in *ie*, drop the e and change the *i* to *y*.

EXAMPLES
lie + ing = lying
die + ing = dying

NOTE In some cases, the final consonant either may or may not be doubled.

EXAMPLE travel + er = traveler *or* traveller

Quick Check 1: Answers

1. believe, beige
2. succeed, exceed
3. Loneliness, sadly
4. tagging, managing
5. judgment, arguments

1. Many people beleive that biege creates a neutral background.
2. To sucede in business, you must not excede your funds.
3. Lonelyness saddly plagues many people, even in this crowded world.
4. My little brother is always taging along, manageing to ruin my fun.
5. The judgement went against him, causing arguements in the press.

Forming the Plurals of Nouns

16k. For most nouns, add *–s*.

SINGULAR	desk	idea	shoe	friend	camera	Wilson
PLURAL	desks	ideas	shoes	friends	cameras	Wilsons

16l. For nouns ending in *s, x, z, ch,* or *sh,* add *–es*.

SINGULAR	bus	fox	waltz	inch	dish	Suarez
PLURAL	buses	foxes	waltzes	inches	dishes	Suarezes

16m. For nouns ending in *y* preceded by a vowel, add *–s*.

SINGULAR	decoy	highway	alley	Riley
PLURAL	decoys	highways	alleys	Rileys

16n. For nouns ending in *y* preceded by a consonant, change the *y* to *i* and add *–es*.

SINGULAR	army	country	city	pony	ally	daisy
PLURAL	armies	countries	cities	ponies	allies	daisies

EXCEPTIONS For proper nouns ending in *y,* just add *–s*.
Brady—Bradys Murphy—Murphys

16o. For some nouns ending in *f* or *fe*, add *–s*. For others, change the *f* or *fe* to *v* and add *–es*.

SINGULAR	belief	thief	sheriff	knife	giraffe
PLURAL	beliefs	thieves	sheriffs	knives	giraffes

16p. For nouns ending in *o* preceded by a vowel, add *–s*.

SINGULAR	radio	patio	stereo	igloo	Matteo
PLURAL	radios	patios	stereos	igloos	Matteos

16q. For nouns ending in *o* preceded by a consonant, add *–es*.

SINGULAR	tomato	potato	echo	hero
PLURAL	tomatoes	potatoes	echoes	heroes

EXCEPTIONS For musical terms and proper nouns, add *–s*.
alto—altos Shapiro—Shapiros
solo—solos Aquino—Aquinos

16r. The plural of a few nouns is formed in irregular ways.

SINGULAR	ox	goose	foot	tooth	woman	mouse
PLURAL	oxen	geese	feet	teeth	women	mice

16s. **For most compound nouns, form the plural of the last word in the compound.**

SINGULAR	bookshelf	push-up	sea gull	ten-year-old
PLURAL	bookshelves	push-ups	sea gulls	ten-year-olds

16t. **For compound nouns in which one of the words is modified by the other word or words, form the plural of the word modified.**

SINGULAR	brother-in-law	maid of honor	eighth-grader
PLURAL	brothers-in-law	maids of honor	eighth-graders

16u. **For some nouns the singular and the plural forms are the same.**

SINGULAR AND PLURAL	trout	sheep	Chinese	pliers
	series	aircraft	Sioux	species

QUICK CHECK 2

Write the plural of each of the following items.

EXAMPLE 1. Native American
1. *Native Americans*

1. species
2. irony
3. cry
4. valley
5. peach
6. mosquito
7. child
8. sergeant-at-arms
9. shampoo
10. scarf

16v. **For numbers, letters, symbols, and words used as words, add an apostrophe and *–s*.**

EXAMPLES four *2*'s two *m*'s
missing *$*'s too many *so*'s and *and*'s

Using Apostrophes with Plurals

In your reading, you may notice that some writers do not use apostrophes to form the plurals of numbers, capital letters, symbols, and words used as words.

EXAMPLES Laurence Yep grew up during the latter part of the 1900s.
Make sure that you put Xs or ✓s in all of the boxes on this form.

However, using an apostrophe is never wrong. Therefore, it is often best to use the apostrophe.

TIPS FOR SPELLING

In some names, marks that show pronunciation are just as important as the letters themselves.

PEOPLE Alemán Böll Ibáñez Khayyám Janáček Eugène
PLACES Açores Bogotá Camagüey Gîza Köln Sainte-Thérèse

If you're not sure about the spelling of a name, ask the person whose name it is, or check in a reference source.

Try It Out

For each of the following sentences, insert apostrophes where appropriate.

1. Do not use *its* to refer to people.
2. These *hers* should be written with *ss*.
3. As computer users know, */s* are very important in computing.
4. In the 1200s, several great romances were created.
5. How many *0*s are in a billion?

Quick Check 2: Answers

1. species
2. ironies
3. cries
4. valleys
5. peaches
6. mosquitoes
7. children
8. sergeants-at-arms
9. shampoos
10. scarves

Try It Out: Answers

1. Do not use *it's* to refer to people.
2. These *her*'s should be written with *s*'s.
3. As computer users know, */*'s are very important in computing.
4. In the 1200's, several great romances were created.
5. How many *0*'s are in a billion?

Spelling Numbers

16w. Spell out a number that begins a sentence.

EXAMPLE **Five hundred** people went to see the game.

16x. Within a sentence, spell out numbers that can be written in one or two words. Use numerals for other numbers.

EXAMPLES In all, **fifty-two** people attended the family reunion.
More than **160** people were invited.

16y. Spell out numbers used to indicate order.

EXAMPLE She came in **second** [*not* 2nd] in the race.

> **NOTE** If you use several numbers, some short and some long, it is better to write them all as numerals.
>
> **EXAMPLE** He wrote **37** plays and **154** poems.

QUICK CHECK 3

The following sentences contain errors in spelling or the use of numbers. Correct each error.

EXAMPLE 1. 1000's of ants rushed out.
1. *Thousands of ants rushed out.*

1. Why do these *t*s look like *f*s?
2. Hey! I sold my batch of tickets for fifty cents apiece, but he got 75 cents for each one of his.
3. In the 1st place, I don't know how to dance.
4. The satellite that was launched yesterday will travel one million one hundred fifty thousand miles.
5. 10 people showed up for the rehearsal.

17 Glossary of Usage

This Glossary of Usage is an alphabetical list of words and expressions that are commonly misused in English. Throughout this section some examples are labeled *standard* or *nonstandard*. ***Standard English*** is the most widely accepted form of English. It is used in *formal* situations, such as in speeches and writing for school, and in *informal* situations, such as in conversation and everyday writing. ***Nonstandard English*** is language that does not follow the rules and guidelines of standard English.

a, an Use *a* before words beginning with consonant sounds. Use *an* before words beginning with vowel sounds. See page 741.

EXAMPLES He did not consider himself **a** hero.
Market Avenue is **a** one-way street.
An oryx is a large antelope.
We waited in line for **an** hour.

Quick Check 3: Answers

1. Why do these *t*'s look like *f*'s?
2. Hey! I sold my batch of tickets for fifty cents apiece, but he got seventy-five cents for each one of his.
3. In the first place, I don't know how to dance.
4. The satellite that was launched yesterday will travel 1,150,000 miles.
5. Ten people showed up for the rehearsal.

Resources

- *Language Handbook Worksheets*, pp. 171–173
- *Language Workshop CD-ROM*, Chapter 10: Usage

accept, except *Accept* is a verb that means "receive." *Except* may be either a verb or a preposition. As a verb, *except* means "leave out" or "exclude"; as a preposition, *except* means "other than" or "excluding."

EXAMPLES Squeaky **accepts** the responsibility.
Some students will be **excepted** from this assignment.
No one **except** Diego had finished the assignment.

affect, effect *Affect* is a verb meaning "influence." The noun *effect* means "the result of some action."

EXAMPLES His score on this test will **affect** his final grade.
The **effect** of the medicine was immediate.

ain't Avoid this word in speaking and writing; it is nonstandard English.

all ready, already *All ready* means "completely prepared." *Already* means "before a certain point in time."

EXAMPLES We were **all ready** for the quiz on "The Monkey's Paw."
I had **already** read "Flowers for Algernon."

a lot *A lot* should always be written as two words.

EXAMPLE I spent **a lot** of time making this poster.

all together, altogether The expression *all together* means "everyone or everything in the same place." The adverb *altogether* means "entirely."

EXAMPLES The director called us **all together** for one final rehearsal.
He is **altogether** pleased with his victory.

at Do not use *at* after *where*.

EXAMPLE Where does she live? [*not* Where does she live at?]

bad, badly *Bad* is an adjective. *Badly* is an adverb.

EXAMPLES The tea tastes **bad.** [*Bad* modifies the noun *tea*.]
The boy's wrist was sprained **badly.** [*Badly* modifies the verb phrase *was sprained*.]

between, among Use *between* when referring to two things at a time, even though they may be part of a group containing more than two.

EXAMPLE Alfonso avoided Sandra **between** classes.

Use *among* when referring to a group rather than to separate individuals.

EXAMPLE The money was divided **among** the four of them.

bust, busted Avoid using these words as verbs. Use a form of either *burst* or *break*.

EXAMPLES The balloon **burst** [*not* busted].
Alfonso's bicycle chain **broke** [*not* busted].



Many writers overuse *a lot*. Whenever you run across *a lot* as you revise your own writing, try to replace it with a more exact word or phrase.

among See **between, among.**

as See **like, as.**

as if See **like, as if, as though.**

because See **reason . . . because.**

choose, chose *Choose* is the present tense form of the verb *choose*. It rhymes with *whose* and means "select." *Chose* is the past tense form of *choose*. It rhymes with *grows* and means "selected."

EXAMPLES What did you **choose** as your topic?
Trish **chose** to do her report on Shel Silverstein.

could of Do not write *of* with the helping verb *could*. Write *could have*. Also avoid *ought to of, should of, would of, might of,* and *must of*.

EXAMPLE Mr. White **could have** [*not* could of] heeded his old friend's advice.

Of is also unnecessary with *had*.

EXAMPLE If he **had** [*not* had of] seen it, he would have told me.

fewer, less *Fewer* is used with plural words. *Less* is used with singular words. *Fewer* tells "how many"; *less* tells "how much."

EXAMPLES I have **fewer** errors to correct than I thought.
The kidnappers asked for **less** money.

good, well *Good* is always an adjective. Never use *good* as an adverb. Instead, use *well*.

EXAMPLE She works **well** [*not* good] with the others.

Well may also be used as an adjective to mean "healthy."

EXAMPLE Mary and the children didn't look **well;** they needed food.

had ought, hadn't ought *Ought* is not used with *had*.

EXAMPLE He **ought** [*not* had ought] to proofread more carefully.

he, she, they Avoid using a pronoun along with its antecedent as the subject of a verb. This error is called the ***double subject.***

NONSTANDARD Toni Cade Bambara she is a famous writer.
STANDARD Toni Cade Bambara is a famous writer.

hisself *Hisself* is nonstandard English. Use *himself*.

EXAMPLE Brer Possum finds **himself** [*not* hisself] in a dilemma.

how come In informal situations, *how come* is often used instead of *why*. In formal situations, *why* should always be used.

INFORMAL I don't know how come he told me that story.
FORMAL I don't know **why** he told me that story.

kind of, sort of In informal situations, *kind of* and *sort of* are often used to mean "somewhat" or "rather." In formal English, *somewhat* or *rather* is preferred.

INFORMAL Alfonso was kind of shy.
FORMAL Alfonso was **rather** shy.

doesn't, don't See page 750.

except See **accept, except.**

had of See **could of.**

its, it's See page 809.

learn, teach *Learn* means "gain knowledge." *Teach* means "instruct" or "show how."

EXAMPLES What did Brer Possum **learn** from Brer Snake?
What did Brer Snake **teach** Brer Possum?

like, as In informal situations, the preposition *like* is often used instead of the conjunction *as* to introduce a clause. In formal situations, *as* is preferred.

EXAMPLE Do you think Marguerite memorized a poem, **as** [*not* like] Mrs. Flowers had suggested?

like, as if, as though In informal situations, the preposition *like* is often used for the compound conjunctions *as if* or *as though*. In formal situations, *as if* or *as though* is preferred.

EXAMPLE Zenta acted **as if** [*not* like] he had never visited the inn.

QUICK CHECK 1

Correct the errors in usage in each of the following sentences.

EXAMPLE 1. Anne Frank she lived for months in the Secret Annex.
1. *Anne Frank lived for months in the Secret Annex.*

1. It's hard to except the horrors of the concentration camps.
2. Alot of people reject the reality of these camps.
3. An visit to Majdanek learned Dara Horn about the camps.
4. Dara felt like the shoes in the huge pile there could of been hers.
5. Not surprisingly, Dara felt badly and claimed that a book doesn't teach as good as a visit to these camps.

of Do not use *of* with other prepositions such as *inside*, *off*, and *outside*.

EXAMPLE The sun is **inside** [*not* inside of] the larger box.

real In informal situations, *real* is often used as an adverb meaning "very" or "extremely." In formal situations, *very* or *extremely* is preferred.

INFORMAL Charlie became real intelligent.
FORMAL Charlie became **extremely** intelligent.

reason . . . because In informal situations, *reason . . . because* is often used instead of *reason . . . that*. In formal situations, use *reason . . . that*, or revise your sentence.

INFORMAL The reason I like "Broken Chain" is because I identify with the protagonist, Alfonso.
FORMAL The **reason** I like "Broken Chain" is **that** I identify with the protagonist, Alfonso.
or
I like "Broken Chain" **because** I identify with the protagonist, Alfonso.

less See **fewer, less.**

lie, lay See pages 760–761.

might of, must of See **could of.**

ought to of See **could of.**

rise, raise See page 761.

Quick Check 1: Answers

1. It's hard to accept the horrors of the concentration camps.
2. A lot of people reject the reality of these camps.
3. A visit to Majdanek taught Dara Horn about the camps.
4. Dara felt as though the shoes in the huge pile there could have been hers.
5. Not surprisingly, Dara felt bad and claimed that a book doesn't teach as well as a visit to these camps.

should of See **could of.**

sit, set See page 760.

sort of See **kind of, sort of.**

teach See **learn, teach.**

well See **good, well.**

who's, whose See page 809.

would of See **could of.**

your, you're See page 809.

some, somewhat Do not use *some* for *somewhat* as an adverb.

EXAMPLE The relationship between Squeaky and Gretchen improved **somewhat** [*not* some].

than, then *Than* is a conjunction used in making comparisons. *Then* is an adverb that means "at that time."

EXAMPLES Squeaky is a faster runner **than** Gretchen.
First we went to the store. **Then** we went to the library.

theirself, theirselves *Theirself* and *theirselves* are nonstandard English. Use *themselves*.

EXAMPLE They bought **themselves** [*not* theirself *or* theirselves] a telescope.

them *Them* should not be used as an adjective. Use *those*.

EXAMPLE Karen gave you **those** [*not* them] cassettes yesterday.

try and In informal situations, *try and* is often used instead of *try to*. In formal situations, *try to* should be used.

INFORMAL I will try and find you a picture of O. Henry.
FORMAL I will **try to** find you a picture of O. Henry.

when, where Do not use *when* or *where* incorrectly in stating a definition.

NONSTANDARD A flashback is when a writer interrupts the action in a story to tell about something that happened earlier.
STANDARD A flashback is an interruption of the action in a story to tell about something that happened earlier.

where Do not use *where* for *that*.

EXAMPLE I read **that** [*not* where] O. Henry spent time in prison.

QUICK CHECK 2

Revise the following items according to the rules of formal English.

EXAMPLE 1. People did not have enough food for theirselves.
1. *People did not have enough food for themselves.*

1. The reason they had to be quiet was because someone outside of their hiding place might hear them.
2. Wherever she was, Anne would try and help people with they're problems.
3. She was often more cheerful then the others.
4. Her sister, Margot, had become real sick and than died, as others had.
5. You're lucky not to have suffered them brutalities that so many had to bear.

Quick Check 2: Answers

1. The reason they had to be quiet was that someone outside their hiding place might hear them.
2. Wherever she was, Anne would try to help people with their problems.
3. She was often more cheerful than the others.
4. Her sister, Margot, had become very sick and then died, as others had.
5. You're lucky not to have suffered those brutalities that so many had to bear.

GLOSSARY

The glossary below is an alphabetical list of words found in the selections in this book. Use this glossary just as you use a dictionary—to find out the meanings of unfamiliar words. (Some technical, foreign, and more obscure words in this book are not listed here but instead are defined for you in the footnotes that accompany many of the selections.)

Many words in the English language have more than one meaning. This glossary gives the meanings that apply to the words as they are used in the selections in this book. Words closely related in form and meaning are usually listed together in one entry (for instance, *compassion* and *compassionate*), and the definition is given for the first form.

The following abbreviations are used:

adj.	adjective	*n.*	noun
adv.	adverb	*v.*	verb

Each word's pronunciation is given in parentheses. A guide to the pronunciation symbols appears at the bottom of each right-hand glossary page.

For more information about the words in this glossary, or for information about words not listed here, consult a dictionary.

absurd (ab·sʉrd′) *adj.:* laughably unreasonable; ridiculous.
accede (ak·sēd′) *v.:* give in; consent.
acute (ə·kyo͞ot′) *adj.:* sharp; sensitive.
aggressive (ə·gres′iv) *adj.:* bold and active; given to starting fights.
aghast (ə·gast′) *adj.:* horrified.
agitator (aj′i·tāt′ər) *n.:* person who tries to stir up interest in and support for a social or political cause; often used in a negative sense.
alleviate (ə·lē′vē·āt′) *v.:* relieve; reduce.
animation (an′i·mā′shən) *n.:* liveliness.
annihilation (ə·nī′ə·lā′shən) *n.:* destruction; killing.
apathy (ap′ə·thē) *n.:* lack of emotion or interest.
appall (ə·pôl′) *v.:* horrify; shock.
append (ə·pend′) *v.:* attach or add.
apprehensive (ap′rē·hen′siv) *adj.:* uneasy; fearful. **—apprehensively** *adv.*
aroma (ə·rō′mə) *n.:* pleasant smell.
arrogant (ar′ə·gənt) *adj.:* proud and haughty.
arsenal (är′sə·nəl) *n.:* collection or supply. *Arsenal* is often used to refer to a store of weapons.
attain (ə·tān′) *v.:* accomplish or reach.
audacity (ô·das′ə·tē) *n.:* boldness.
avaricious (av′ə·rish′əs) *adj.:* greedy for money.
avert (ə·vʉrt′) *v.:* **1.** turn away. **2.** prevent.

banish (ban′ish) *v.:* send away (from a country or community).
behold (bē·hōld′) *v.:* look at.
benediction (ben′ə·dik′·shən) *n.:* blessing.
benign (bi·nīn′) *adj.:* kind.
blemish (blem′ish) *n.:* imperfection or defect in appearance.
bluster (blus′tər) *v.:* speak or act in a bullying or noisy way.
breach (brēch) *n.:* opening. *Breach* usually refers to a breakthrough in a wall or a line of defense.
brittle (brit′′l) *adj.:* **1.** sharp and hard. **2.** touchy or difficult to deal with.

cajole (kə·jōl′) *v.:* coax.
cavort (kə·vôrt′) *v.:* leap around happily; play.
cease (sēs) *v.:* stop.
chagrin (shə·grin′) *n.:* embarrassment and annoyance caused by disappointment or failure.
channel (chan′əl) *v.:* send in a certain direction.
chide (chīd) *v.:* scold mildly.
chronic (krän′ik) *adj.:* lasting a long time; constant.
clamorous (klam′ər·əs) *adj.:* loud and confused; noisy.
clincher (klinch′ər) *n.:* fact or point that decides an argument.
collaborate (kə·lab′ə·rāt′) *v.:* work together on some undertaking.
commence (kə·mens′) *v.:* begin.
commend (kə·mend′) *v.:* **1.** recommend. **2.** praise.

communion (kə·myo͞on′yən) *n.:* sharing of thoughts or feelings; a relationship of deep understanding.
compassion (kəm·pash′ən) *n.:* deep sympathy. **—compassionate** *adj.*
compel (kəm·pel′) *v.:* force. **—compulsion** *n.*
compliance (kəm·plī′əns) *n.:* act of giving in to a request, wish, or demand.
comprehension (käm′prē·hen′shən) *n.:* understanding.
compulsory (kəm·pul′sə·rē) *adj.:* required.
confines (kän′fīnz′) *n.:* borders; boundaries.
congenial (kən·jēn′yəl) *adj.:* agreeable; pleasant.
conjecture (kən·jek′chər) *v.:* guess; predict.
conspicuous (kən·spik′yo͞o·əs) *adj.:* obvious; noticeable.
conspiratorial (kən·spir′ə·tôr′ē·əl) *adj.:* suggesting a secret plot.
consult (kən·sult′) *v.:* **1.** discuss things with. **2.** ask for an opinion from.
contention (kən·ten′shən) *n.:* conflict; struggle.
couch (kouch) *v.:* put into words; express.
countenance (koun′tə·nəns) *n.:* face.
credulity (krə·do͞o′lə·tē) *n.:* tendency to believe too readily.
creed (krēd) *n.:* statement of belief or principles.
crevice (krev′is) *n.:* crack.
culminate (kul′mə·nāt′) *v.:* bring to a climax.
cunning (kun′iŋ) *adj.:* clever; sly. **—cunningly** *adv.*
curt (kurt) *adj.:* brief to the point of rudeness.
cynical (sin′i·kəl) *adj.:* denying the sincerity of people's motives and actions. **—cynically** *adv.*

decree (dē·krē′) *n.:* official order or decision. —*v.:* order officially.
decrepit (dē·krep′it) *adj.:* broken down or worn out from old age or long use.
delusion (di·lo͞o′zhən) *n.:* false belief.
denunciation (dē·nun′sē·ā′shən) *n.:* harsh criticism; accusation.
deprive (dē·prīv′) *v.:* keep from having, using, or enjoying.
derision (di·rizh′ən) *n.:* contempt; ridicule.
desolate (des′ə·lit) *adj.:* lonely; miserable; deserted.
detect (dē·tekt′) *v.:* discover; perceive.
deterioration (dē·tir′ē·ə·rā′shən) *n.:* worsening; decline.
detract (dē·trakt′) *v.:* take away.
diatribe (dī′ə·trīb′) *n.:* condemnation; harsh, abusive criticism.
dilapidated (də·lap′ə·dāt′id) *adj.:* shabby; falling apart.
discipline (dis′ə·plin′) *n.:* system of rules; branch of knowledge.
disclose (dis·klōz′) *v.:* reveal.
discord (dis′kôrd′) *n.:* conflict or disagreement.
discordant (dis·kôrd′nt) *adj.:* harsh; disagreeable sounding; not in harmony.
disgruntled (dis·grunt′ld) *v.* used as *adj.:* displeased; annoyed.
disheveled (di·shev′əld) *adj.:* untidy; rumpled.
disorderly (dis·ôr′dər·lē) *adj.:* disturbing the public order and peace.
dispel (di·spel′) *v.:* scatter; drive away.
dispirit (di·spir′it) *v.:* make sad and discouraged.
dispute (di·spyo͞ot′) *n.:* argument or debate.
distract (di·strakt′) *v.:* draw the attention away in another direction.
divert (də·vurt′) *v.:* distract.
dogged (dôg′id) *adj.:* stubborn; not giving in easily. **—doggedly** *adv.*
drone (drōn) *n.:* continuous buzzing or humming sound.
duplicate (do͞o′pli·kāt′) *v.:* make an exact copy of; make or do again.

ecstasy (ek′stə·sē) *n.:* great delight or joy. **—ecstatic** *adj.*
efficient (e·fish′ənt) *adj.:* producing a desired result with the least waste or expense. **—efficiency** *n.*
elapse (ē·laps′) *v.:* pass (said of time).
elongate (ē·lôŋ′gāt′) *v.:* lengthen; extend.
eloquence (el′ə·kwəns) *n.:* ability to write or speak gracefully and convincingly.
emaciate (ē·mā′shē·āt′) *v.:* make extremely thin, as from starvation or illness. **—emaciated** *v.* used as *adj.*
emanate (em′ə·nāt′) *v.:* come forth.
emerge (ē·murj′) *v.:* come into view.
endeavor (en·dev′ər) *v.:* try.
engulf (en·gulf′) *v.:* swallow up.
ensue (en·so͞o′) *v.:* come afterward; follow immediately (said of events).
enterprising (ent′ər·prī′ziŋ) *adj.:* full of energy and ideas; willing to undertake new projects.
enunciate (ē·nun′sē·āt′) *v.:* pronounce clearly and distinctly. **—enunciation** *n.*
escort (es·kôrt′) *v.:* accompany to give protection. **—escort** (es′kôrt′) *n.:* one or more people accompanying others to give protection.
evoke (ē·vōk′) *v.:* call forth.
exalt (eg·zôlt′) *v.:* **1.** raise or lift up. **2.** praise or glorify.

exaltation (eg′zôl·tā′shən) *n.:* great joy.
expressly (eks·pres′lē) *adv.:* for the specific purpose; particularly.
extravagant (ek·strav′ə·gənt) *adj.:* **1.** showy **2.** excessive; unrestrained.

facade (fə·säd′) *n.:* **1.** front of a building. **2.** false or artificial front or appearance.
fastidious (fas·tid′ē·əs) *adj.:* fussy; hard to please.
fatigue (fə·tēg′) *n.:* exhaustion; tiredness.
finicky (fin′ik·ē) *adj.:* fussy; overly particular.
foreboding (fôr·bōd′iŋ) *n.:* feeling that something bad will happen.
forlorn (fôr·lôrn′) *adj.:* abandoned and lonely.
fortify (fôrt′ə·fī′) *v.:* strengthen.
fraudulent (frô′jə·lənt) *adj.:* based on deceit, trickery, or cheating.
frenzy (fren′zē) *n.:* wild outburst.
frivolous (friv′ə·ləs) *adj.:* not properly serious; silly.
fugitive (fyo͞o′ji·tiv) *n.:* person fleeing from danger.
functional (fuŋk′shə·nəl) *adj.:* designed mainly to be useful rather than to look good.
furtive (fʉr′tiv) *adj.:* done or acting in a secret manner; sneaky. **—furtively** *adv.*

garment (gär′mənt) *n.:* article of clothing.
garrulous (gar′ə·ləs) *adj.:* talking a great deal, especially about unimportant things.
gaunt (gônt) *adj.:* thin and bony; hollow-eyed.
gesticulation (jes·tik′yo͞o·lā′shən) *n.:* energetic gesture.
gingerly (jin′jər′lē) *adv.:* carefully; cautiously.
glower (glou′ər) *n.:* angry stare; scowl.
glutinous (glo͞ot′n·əs) *adj.:* sticky; gluey.
gravity (grav′i·tē) *n.:* seriousness.
grimace (grim′is) *n.:* twisting of the face expressing pain or disgust.
gritty (grit′ē) *adj.:* containing sand or dirt.
grueling (gro͞o′əl·iŋ) *adj.:* exhausting; extremely demanding.
gyration (jī·rā′shən) *n.:* circular motion.

habitation (hab′i·tā′shən) *n.:* act of living somewhere; occupancy.
haggard (hag′ərd) *adj.:* looking worn-out and exhausted.
harrowing (har′ō·iŋ) *v.* used as *adj.:* distressing.
hasty (hās′tē) *adj.:* quick or hurried. **—hastily** *adv.*
hearth (härth) *n.:* fireplace.
hoax (hōks) *n.:* trick or fraud.
homely (hōm′lē) *adj.:* plain and everyday.
hubbub (hub′bub′) *n.:* confused sound of many voices; uproar.
huddle (hud′′l) *v.:* press close together, as for warmth.
humane (hyo͞o·mān′) *adj.:* kind; merciful; sympathetic.
husky (hus′kē) *adj.:* **1.** sounding deep and hoarse; rough. **2.** big and strong.
hypothesis (hī·päth′ə·sis) *n.:* explanation or theory to be proved.

illiteracy (il·lit′ər·ə·sē) *n.:* inability to read or write.
illuminate (i·lo͞o′mə·nāt′) *v.:* light up.
imminent (im′ə·nənt) *adj.:* likely to happen right away (said of danger, evil, misfortune).
impair (im·per′) *v.:* damage.
implicit (im·plis′it) *adj.:* **1.** implied or suggested rather than expressed outright. **2.** without reservation or doubt; unquestioning. **—implicitly** *adv.*
impromptu (im·prämp′to͞o′) *adj.:* unplanned; made or done without preparation.
improvise (im′prə·vīz′) *v.:* make or do with the materials at hand (usually to fill a need that was not foreseen).
impudent (im′pyo͞o·dənt) *adj.:* too bold; disrespectful.
inarticulate (in′är·tik′yo͞o·lit) *adj.:* **1.** unable to speak. **2.** unable to speak understandably or effectively.
inaudible (in·ôd′ə·bəl) *adj.:* incapable of being heard.
incentive (in·sent′iv) *n.:* reason to do something; motivation.
incessant (in·ses′ənt) *adj.:* constant; continual. **—incessantly** *adv.*
incomprehensible (in′käm′prē·hen′sə·bəl) *adj.:* impossible to understand.
incontinent (in·kän′tə·nənt) *adj.:* lacking self-control. **—incontinently** *adv.*
incredulous (in·krej′oo·ləs) *adj.:* unbelieving. **—incredulously** *adv.*
indignant (in·dig′nənt) *adj.:* expressing anger caused by something felt to be unjust. **—indignantly** *adv.*

at, āte, cär; ten, ēve; is, īce; gō, hôrn, look, to͞ol; oil, out; up, fʉr; ə *for unstressed vowels, as* a *in* ago, u *in* focus; ′ *as in* Latin (lat′n); chin; she; zh *as in* azure (azh′ər); thin, *th*e; ŋ *as in* ring (riŋ)

indomitable (in·däm′i·tə·bəl) *adj.:* unconquerable.
industrious (in·dus′trē·əs) *adj.:* hard-working. **—industriously** *adv.*
ineffable (in·ef′ə·bəl) *adj.:* indescribable; too great to describe.
inexplicable (in·eks′pli·kə·bəl) *adj.:* incapable of being explained.
infamous (in′fə·məs) *adj.:* having a very bad reputation.
infuse (in·fyo͞oz′) *v.:* fill.
insatiable (in·sā′shə·bəl) *adj.:* incapable of being satisfied; always wanting more.
insolent (in′sə·lənt) *adj.:* boldly disrespectful. **—insolently** *adv.*
instill (in·stil′) *v.:* gradually put in (an idea or feeling). (*Stilla* is Latin for "drop"; *instill* literally means "put in drop by drop.")
instinctive (in·stiŋk′tiv) *adj.:* automatic; done without thinking. **—instinctively** *adv.*
insufferable (in·suf′ər·ə·bəl) *adj.:* unbearable.
intent (in·tent′) *adj.:* paying close attention. **—intently** *adv.*
interminable (in·tur′mi·nə·bəl) *adj.:* endless; seeming to last forever.
intersperse (in′tər·spurs′) *v.:* scatter or place here and there among other things or people.
intolerant (in·täl′ər·ənt) *adj.:* unwilling to put up with something.
introspective (in′trō·spek′tiv) *adj.:* looking inward; observing one's own thoughts and feelings.
invariable (in·ver′ē·ə·bəl) *adj.:* unchanging. **—invariably** *adv.*

jostle (jäs′əl) *v.:* bump or shove.
jubilation (jo͞o′bə·lā′shən) *n.:* happy celebration.

lackadaisical (lak′ə·dā′zi·kəl) *adj.:* showing lack of interest or spirit.
laconic (lə·kän′ik) *adj.:* using few words. **—laconically** *adv.*
legacy (leg′ə·sē) *n.:* **1.** money or property left to someone by a will. **2.** anything handed down, as from an ancestor.
lenient (lēn′yənt) *adj.:* forgiving; not harsh in punishing.
loathe (lōth) *v.:* hate.
lucid (lo͞o′sid) *adj.:* **1.** clearheaded. **2.** easily understood.

macabre (mə·käb′rə) *adj.:* gruesome; horrible.
mar (mär) *v.:* spoil or make imperfect.
medley (med′lē) *n.:* jumble; mixture of dissimilar things.
melancholy (mel′ən·käl′ē) *n.:* sadness; gloominess.
merge (murj) *v.:* mix; combine.
meticulous (mə·tik′yo͞o·ləs) *adj.:* extremely careful about details; fussy.
mislead (mis′lēd′) *v.:* deceive.
monotonous (mə·nät′′n·əs) *adj.:* unchanging in tone; boring because of lack of variety.
motif (mō·tēf′) *n.:* repeated figure in a design; theme.
multitude (mul′tə·to͞od′) *n.:* large number of people or things; crowd.
muster (mus′tər) *v.:* call forth; gather.
mutinous (myo͞ot′′n·əs) *adj.:* rebellious. *Mutiny* usually refers to a revolt of soldiers or sailors against their officers.
mystify (mis′tə·fī′) *v.:* puzzle.

nuance (no͞o′äns′) *n.:* shade of meaning.

oasis (ō·ā′sis) *n.:* place in a desert with plants and a supply of water; place or thing offering relief.
oblivious (ə·bliv′ē·əs) *adj.:* unaware.
obscure (əb·skyoor′) *v.:* hide.
obstruct (əb·strukt′) *v.:* block.
officious (ə·fish′əs) *adj.:* bossy and interfering. **—officiously** *adv.*
omen (ō′mən) *n.:* thing believed to be a sign or warning of a future event.
ominous (äm′ə·nəs) *adj.:* threatening; seeming to indicate that something bad will happen.
onslaught (än′slôt′) *n.:* attack.
opportunist (äp′ər·to͞on′ist) *n.:* someone who acts only to further his or her own interests, without regard for basic principles.
oratory (ôr′ə·tôr′ē) *n.:* skill in public speaking; the art of public speaking.
ostentatious (äs′tən·tā′shəs) *adj.:* showy or exaggerated. **—ostentatiously** *adv.*

palatable (pal′ə·tə·bəl) *adj.:* fit to eat; acceptable.
pall (pôl) *v.:* become boring.
pallid (pal′id) *adj.:* pale.
pandemonium (pan′də·mō′nē·əm) *n.:* wild disorder, noise, and confusion.
paranoia (par′ə·nȯi′ə) *n.:* mental disorder that often causes people to believe they are being persecuted; false suspicions.

parasite (par′ə·sīt′) *n.:* person who lives at others' expense without making any contribution.
passive (pas′iv) *adj.:* inactive; offering no resistance.
pen (pen) *v.:* confine or enclose. (A pen is a fenced area where animals are kept.)
penance (pen′əns) *n.:* act of self-punishment done to express sorrow and regret for one's wrongdoing.
peremptory (pər·emp′tə·rē) *adj.:* commanding; allowing no debate or delay.
peril (per′əl) *n.:* danger.
pervade (pər·vād′) *v.:* exist throughout.
placid (plas′id) *adj.:* calm. **—placidly** *adv.*
plod (pläd) *v.:* move heavily or with great effort.
poignant (poin′yənt) *adj.:* causing sadness or pain; touching.
populate (päp′yo͞o·lāt′) *v.:* inhabit; live in or on.
portly (pôrt′lē) *adj.:* large and heavy in a dignified way.
postpone (pōst·pōn′) *v.:* put off until later. **—postponement** *n.*
precede (prē·sēd′) *v.:* be, come, or go before.
predecessor (pred′ə·ses′ər) *n.:* person who held a position before the person who currently holds it.
premonition (prēm′ə·nish′ən) *n.:* feeling that something, especially something bad, will happen.
preoccupation (prē·äk′yo͞o·pā′shən) *n.:* state of being absorbed in thought.
presumptuous (prē·zump′cho͞o·əs) *adj.:* overly bold or confident; taking too much for granted.
proclivity (prō·kliv′ə·tē) *n.:* natural tendency.
prodigious (prō·dij′əs) *adj.:* huge; amazing.
prodigy (präd′ə·jē) *n.:* child with highly unusual talent or genius.
proffer (präf′ər) *v.:* offer.
proposition (präp′ə·zish′ən) *n.:* **1.** proposal; suggested plan. **2.** statement put forward for discussion or debate.
prosaic (prō·zā′ik) *adj.:* ordinary; unimaginative.
provisions (prō·vizh′ənz) *n.:* stock of food and other supplies.
psyche (sī′kē) *n.:* mind or soul.
punctual (puŋk′cho͞o·əl) *adj.:* on time; prompt.
puncture (puŋk′chər) *v.:* make a hole in.
pursuit (pər·so͞ot′) *n.:* chase.
qualm (kwäm) *n.:* sudden feeling of uneasiness or doubt.
quiver (kwiv′ər) *v.:* tremble.

rapacious (rə·pā′shəs) *adj.:* greedy.
rapt (rapt) *adj.:* completely absorbed.
raucous (rô′kəs) *adj.:* harsh sounding; loud.
ravenous (rav′ə·nəs) *adj.:* extremely hungry.
recede (ri·sēd′) *v.:* move back; become more distant.
reconciliation (rek′ən·sil′ē·ā′shən) *n.:* act of making up after an argument or disagreement.
reconnoiter (rek′ə·noit′ər) *v.:* survey a place to gather information.
refrain (ri·frān′) *v.:* hold back.
refuge (ref′yo͞oj) *n.:* place of safety.
refute (ri·fyo͞ot′) *v.:* prove wrong with evidence.
regal (rē′gəl) *adj.:* majestic; of or like a queen or king. **—regally** *adv.*
regression (ri·gresh′ən) *n.:* return to an earlier or less advanced condition.
reiterate (rē·it′ə·rāt′) *v.:* repeat.
relish (rel′ish) *n.:* pleasure; enjoyment.
reluctant (ri·luk′tənt) *adj.:* unwilling. **—reluctantly** *adv.*
reminiscence (rem′ə·nis′əns) *n.:* memory or retelling of past experiences.
remit (ri·mit′) *v.:* send as payment.
remorse (ri·môrs′) *n.:* deep feeling of guilt.
renegade (ren′ə·gād′) *n.:* traitor; person who abandons a cause and goes over to the other side.
renounce (ri·nouns′) *v.:* give up; abandon.
reprimand (rep′rə·mand′) *v.:* scold; correct sharply.
reproachful (ri·prōch′fəl) *adj.:* expressing blame or disapproval. **—reproachfully** *adv.*
requisition (rek′wə·zish′ən) *v.:* **1.** make a formal written order or request for. **2.** demand or take by authority.
resolute (rez′ə·lo͞ot′) *adj.:* purposeful; determined.
resound (ri·zound′) *v.:* echo.
reverberate (ri·vur′bə·rāt′) *v.:* echo.
revile (ri·vīl′) *v.:* speak abusively; call names.
rivet (riv′it) *v.:* fasten or hold firmly, as if by rivets (metal bolts or pins).
rove (rōv) *v.:* roam or wander.

at, āte, cär; ten, ēve; is, īce; gō, hôrn, look, to͞ol; oil, out; up, fur; ə *for unstressed vowels, as* a *in* ago, u *in* focus; ′ *as in* Latin (lat′n); chin; she; zh *as in* azure (azh′ər); thin, *the*; ŋ *as in* ring (riŋ)

rueful (rōō′fəl) *adj.*: feeling or expressing embarrassment and regret. **—ruefully** *adv.*

sagacity (sə·gas′ə·tē) *n.*: intelligence and good judgment.
savor (sā′vər) *v.*: enjoy and appreciate.
scoff (skäf) *v.*: mock or show scorn.
sedate (si·dāt′) *adj.*: calm and serious. **—sedately** *adv.*
serene (sə·rēn′) *adj.*: calm; peaceful. **—serenity** *n.*
simper (sim′pər) *n.*: silly or self-conscious smile.
simultaneous (sī′məl·tā′nē·əs) *adj.*: occurring, done, or existing at the same time. **—simultaneously** *adv.*
smirk (smʉrk) *v.*: smile in a conceited, knowing way.
somnolent (säm′nə·lənt) *adj.*: drowsy.
specter (spek′tər) *n.*: **1.** ghost. **2.** any object of fear or dread.
spendthrift (spend′thrift′) *n.*: person who spends money carelessly or wastefully.
stagger (stag′ər) *v.*: move unsteadily, as if about to collapse.
stalk (stôk) *v.*: walk in a stiff, grim, or proud way.
stately (stāt′lē) *adj.*: majestic; dignified; grand.
sterile (ster′əl) *adj.*: **1.** free from germs. **2.** unproductive.
stoop (stōōp) *v.*: bend forward from habit.
suavity (swäv′ə·tē) *n.*: smoothness; politeness.
sublime (sə·blīm′) *adj.*: majestic; grand.
succession (sək·sesh′ən) *n.*: a number of things or people coming one after another; series.
sufficient (sə·fish′ənt) *adj.*: enough.
sullen (sul′ən) *adj.*: sulky; resentful.
summon (sum′ən) *v.*: call for.
surplus (sʉr′plus′) *adj.*: extra.
surreptitious (sʉr′əp·tish′əs) *adj.*: done or acting in a secret or sneaky way. **—surreptitiously** *adv.*
swagger (swag′ər) *v.*: **1.** walk in a bold or arrogant way. **2.** boast loudly or show off.

tangible (tan′jə·bəl) *adj.*: capable of being felt, observed, or understood.
tantalizing (tan′tə·līz′iŋ) *adj.*: teasing by remaining unavailable or by withholding something desired by someone; tempting. (In Greek mythology, Tantalus was a king condemned after death to stand in water that moved away whenever he tried to drink it and to remain under branches of fruit that were just out of reach.)
taut (tôt) *adj.*: tightly stretched.
tentative (ten′tə·tiv) *adj.*: hesitant; uncertain. **—tentatively** *adv.*
termination (tʉr′mə·nā′shən) *n.*: ending.
terse (tʉrs) *adj.*: brief and clear; without unnecessary words. **—tersely** *adv.*
titanic (tī·tan′ik) *adj.*: of great size, strength, or power. (In Greek mythology the Titans were giant gods who were overthrown by their children, the Olympian gods.)
torrent (tôr′ənt) *n.*: flood.
tournament (tʉr′nə·mənt) *n.*: series of contests.
traumatic (trô·mat′ik) *adj.*: emotionally painful; causing shock.
treacherous (trech′ər·əs) *adj.*: **1.** disloyal. **2.** untrustworthy; giving a false appearance of safety. **—treachery** *n.*
treaty (trēt′ē) *n.*: formal agreement between nations.
tremor (trem′ər) *n.*: quiver; vibration; trembling movement.
tremulous (trem′yōō·ləs) *adj.*: **1.** trembling. **2.** fearful or timid.
tumult (tōō′mult′) *n.*: noisy commotion; uproar.
tyranny (tir′ə·nē) *n.*: cruel and unjust rule or use of power.

unabashed (un′ə·basht′) *adj.*: unembarrassed; unashamed.
unseemly (un·sēm′lē) *adj.*: not decent or proper.

vault (vôlt) *v.*: jump over.
vehement (vē′ə·mənt) *adj.*: forceful; passionate. **—vehemently** *adv.*
verify (ver′ə·fī′) *v.*: check or test for correctness; confirm.
vex (veks) *v.*: disturb; annoy.
vigil (vij′əl) *n.*: watch; act of staying awake to keep watch.
vile (vīl) *adj.*: disagreeable; disgusting.
visage (viz′ij) *n.*: face or facial expression.
vouch (vouch) *v.*: give a guarantee or assurance.

wary (wer′ē) *adj.*: cautious. **—warily** *adv.*
wrathful (rath′fəl) *adj.*: extremely angry.
writhe (rīth) *v.*: twist and turn.
wry (rī) *adj.*: twisted; grimly humorous. **—wryly** *adv.*

zeal (zēl) *n.*: great enthusiasm; devotion to a cause.

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INDEX OF SKILLS

Literary Terms

The boldface page numbers indicate an extensive treatment of the topic.

Actors in drama 340
Acts in drama 708
Aesthetic language. *See* Figurative language.
Alliteration 290, 293, 545, **705,** 710
Allusion 676, 683, **705**
Analogy, literary 705. *See also* Metaphor; Simile.
Anecdote 162, 440, **705**
Antagonist 324, 715
Argument 440, 713
 logical 336. *See also* Persuasion.
Assonance 545, 705
Atmosphere 209, **705.** *See also* Mood.
Audience
 for drama 340
 for nonfiction 656
Author 705
Author's perspective (viewpoint). *See* Perspective, writer's.
Author's purpose 38, 336, 573, 702
Autobiography 19, **82–86,** 288, **644,** 653, 657, **705**
Ballad 520, **705–706,** 714
Basic situation 716
Biography 657, **706**
Call to action 162
Cause and effect 272, 285, 293
Character 2, **92,** 103, **106–107,** 119, 131, 138, 199, 214, 224, **254–257,** 288–289, 295, 324, 340–341, 372, 386, 413, 414, 546, 553, 573, 578, 598, 674, **706**
 antagonist 324, 509, **715**
 change in 254, 324, 340–341
 dynamic/static 107, **119,** 131, 386, **706**
 hero 324, 412, 449, 461, **501,** 509, 510, 536, 542, 552–553, 570, 601, 605, 619, 718
 main 2
 motivation 209, 254, **546,** 552, 706, **712**
 protagonist 324, **501,** 509, **715**
 trait 182, 255, 470, 706
Characterization 106–107, 255, 436, **706**
 direct/indirect 107, 706
Chronological order 84, **214,** 223, 331, **528,** 614, 618, **706,** 732
Clichés 675
Climax 212, 340, 412, **706,** 708, 714, 716
Comedy 480, **494, 706**
Complications 212, 340, 708, 714, 716
Concrete poem 111
Conflict 2, 12, 15, 74, 89, 212, 340, 372, 412, 552, 669, **706–707**
 external/internal 15, 706–707
Connotation 151, 438, **707**
Context 294, 326
Creation myth 460, **470,** 712
Crisis 340
Cuentos 110
Denotation 438, 707
Description 84, 104, 132, 255, 286, 324, 436, 443, 458, 470, 478, 494, 499, 501, 510, 520, **526–530,** 654, **707**
 of mental images 512, 520, **580**
Dialect 452, 458, 506, 668, **707**
Dialogue 76, 82, 104, **707–708**
Diary 656
Diction 708, 717
Director of drama 340
Drama 340–341, 708
 actors 340
 acts 708
 audience 340
 basic dramatic principles 340
 characters 340–341, 372, 386, 413, 414
 climax 340, 412, 708
 complications 340, 708
 conflict 340, 412
 crisis 340
 director of 340
 exposition 708
 flashback 343, 372
 lighting designers for 340
 plot 340
 producer of 340
 resolution 340, 708
 scenes in 708
 screenplay 708
 set designers for 340
 stage set 341, 413
 teleplay 295, 708
 tragedy 413
Dramatic irony 341, 480, 481, 493, 710–711
End rhyme 16, 544–545, 715, 716
Epic 714
Essay 657, **708**
Exaggeration 480, 496, 499, 506, 509, **512,** 520, **708,** 718
Exposition 708, 714, 716
Extended metaphor 41, 626, 712
External conflict 15, 706
Eye rhyme 554, 715
Fable 457, 458, **708–709**
Familiar essay 708
Fiction 656, **709**
 historical 586, 598, 599, 656, **710**
 narration 712
Figurative language (figures of speech) 28, 38, 41–42, 528, 573, **580,** 585, **709**
 metaphor 41, 626, 709, **711–712**
 personification 42, 214, 223, 709, **713**
 simile 41, 709, 711, **717**
 symbol 42, 112, 114, **717**
First-person point of view 275, 285, 286, **288,** 714
Flashback 84, **343,** 372, **709**
Folk tales 458, **460–461, 709**
 fable 457, 458, 460
 legend 460, **711**
 tall tale 460, 480, 493, **496,** 499, 501, 506, 509, 512, **717**
 trickster tale 461, **462,** 472, 493
 urban legend 460–461
 yarn 496, 499
Foreshadowing 74, **170,** 181, 198, 209, **213,** 493, **709**
Formal essay 708
Frame story 226, 243
Free verse 544, 709–710, 714, 716
Hero 324, 412, 449, 461, **501,** 509, 510, 536, 542, 552, 553, 570, 601, 605, 619, 718
Historical fiction 586, 598, 599, 656, **710**
Humor 480, 493, 706, 708, 710
Idiom 115, 118, **710**
Imagery 19, 25, 26, 84, **134,** 136, 585, **710**
Implied metaphor 711–712
Informal essay 708
Inner story 243
Internal conflict 15, 598, 706–707
Internal rhyme 520, 545, 710, 715
Introduction 85, 163, 256, 332, 444, 614, 714, 716
Inversion (of word order) 710, 750
Irony 309, 341, 480, **481,** 493, 494, 570, **710–711**
 dramatic 341, **480,** 481, 493, 710–711
 situational 480, 481, 493, 710
 verbal 480, 481, 493, 710
Jargon (specialized vocabulary) 511, **656**
Journal. *See* Diary.
Legend 460, **711**
Letter 18, 39, 75, 286, 325, 449, 571, 628, 654, 656, 684, 801
Limerick 711
Lyric poem 711, 714
Main event 552
Main idea 18, **19,** 25, 256, 264, 325, 444, 530, 555, 570, 573, 611, 612, 634, 683, 729
Message 449, 636, 643
Metamorphosis 711
Metaphor 41, 626, 709, **711–712**
 extended 41, 626, 712
 implied 711–712
Meter 544, 712
Monologue 167, 708
Mood. 209, 210, 512, 520, 636, **705**
 See also Atmosphere.
Moral 457, 458, 708–709
Motif 461, **462,** 469, 470, 709
Motivation 209, 254, **546,** 552, 706, **712**
Myth 460, 470, 509, 709, 711, **712**
 creation myth 460, **470, 712**
Narration 712
Narrative 82–86
Narrative poem 601, 605, **713,** 714
Narrator 201, 209, 210, 275
Nonfiction 656–657, 713
 autobiography 19, **82–86,** 288, **644,** 653, **657, 705**
 biography 657, **706**
 essay 657, **708**
 familiar essay 708
 formal essay 708
 informal essay 708
 narration 712
 objective writing 657, 713
 oral history 657, 684
 personal essay 657, 708

persuasion 104, 286, 325, 437, **440–441,** 449, 654, 696–700, **713**
subjective writing 657, **717**
Novel 709, **713**
Objective writing 657, **713**
Omniscient point of view 288, 714
Onomatopoeia 545, 710, **713**
Oral history 657, 684
Oral tradition 460–461, 462, 469
Personal essay 657, 708
Personification 42, 214, 223, 709, **713**
Perspective, writer's 275, 285, 324, 658, 666, 724
Persuasion 104, 286, 325, 437, **440–441,** 449, 654, 696–700, **713**
Persuasive writing 160–164
Plays 708. *See also* Drama.
Playwright 340, 708, **714**
Plot 170, **212–213,** 256, 340, 472, 669, **714**
climax 212, 340, 412, **706,** 708, 714, 716
complications 212, 340, 708, 714, 716
conflict 2, 12, 15, 74, 212, 340, 372, 412, 552, **706–707**
crisis 340
exposition 708, 714, 716
flashback 84, **343,** 372, **709**
foreshadowing 74, **170,** 181, 198, 209, 213, 493, **709**
resolution 212, 340, 708, 714, 716
reversal 213, 386, 494
suspense 185, 198, 212–213, 709, **717**
Plot twist 472, 478
Poetry 544–545, 714
ballad 520, **705–706,** 714
concrete 111
epic 714
figures of speech 28, 38, **41–42,** 112, 114, 626, **709,** 711–712, 713, 717
free verse 544, **709–710,** 714, 716
imagery 134, 136, **710**
lyric 711, 714
meter 544, **712**
narrative poem 601, 605, **713,** 714
narrative poetry 605, 714
rhyme 16, 18, 114, 520, **544–545,** 710, **715**
rhythm 108, 111, 114, 520, **536,** 542, 544, 628, 701, 714, **716**
scanning 712
speaker 293, **717**
stanza 717
Point of view 38, 75, 224, **275,** 285, 286, **288–289,** 293, 324, 414, 440, 571, **714**
first-person 275, 285, 286, **288,** 714
omniscient 288, 714
third–person limited 288–**289,** 714
Position statement 150
Problem resolution. *See* Plot.
Prose 715
Protagonist 324, **501,** 509, **715**
Proverb 273, 458
Pun 715
Refrain 622, 626, 627, 628, 683, **715**
Repetition 622, 683, 710, 716
Resolution 212, 340, 708, 714, 716
Reversal 213, 386, 494
Rhyme 16, 18, 114, 520, **544–545,** 710, **715**
approximate (imperfect, near, off, slant) 545, 715
end 16, 544–545, 715, 716
eye (visual) 554, 715
internal 520, 545, 710, 715
Rhyme scheme 544, 710, 711, 714, 716, 717
Rhythm 108, 111, 114, 520, **536,** 542, 544, 628, 701, 714, **716**
refrain 622, 626, 627, 628, 683, **715**
repetition 622, 657, 683, 710, 716
scanning 712
Satire 716
Scenes in a drama 708
Screenplay 708
Sensory details 19, 25, 82, 84, 512, 520, 528, 529, 580, 707, 710
Setting 82, 84, 520, 529, 573, **716**
Short story 15, **212–213,** 709, **716**
character 2, **92,** 103, **106–107,** 119, 131, 138, 199, 214, 224, **254–257,** 288–289, **706**
climax 212, 706, 708, 714, 716
complications 212, 340, 708, 714, 716
conflict 2, 12, 15, 74, 212, 552, **706–707**
exposition 708, 714, 716
plot 170, 212–213, **714**
plot twist 472, 478
point of view 38, 75, 224, **275,** 285, 286, **288–289, 714**
setting 82, 84, 520, 529, **716**
theme 38, **264,** 272, 273, **669,** 674, **718**
Simile 41, 709, 711, **717**
Situational irony 480, 481, 493, 710
Slant rhyme 545, 715
Soliloquy 708
Sound effects (sound devices) 544–545
alliteration 290, 293, 545, **705,** 710
assonance 545, 705
onomatopoeia 545, 710, **713**
rhyme 16, 18, 114, 520, **544–545,** 710, **715**
rhythm 108, 111, 114, 520, **536,** 542, 544, 628, 701, 714, **716**
Speaker 293, **717**
Stage directions 413, 414, 708
Stage in drama 341
Stage set 341, 413
Standard English 506, 510, 707, 785
Stanza 717
Stereotype 630, 634, **717**
Style 573, 578, **717**
Subjective writing 657, **717**
Surprise 480, 520
Suspense 185, 198, 212–213, 709, **717**
Symbol 42, 112, 114, **717**
Tall tale 460, 480, 493, **496,** 499, 501, 506, 509, 512, **717**
Teleplay 295, 708
Theater 340
Theme 38, **264,** 272, 273, 443, **669,** 674, **718**
Third-person limited point of view 288–**289,** 714
Title 12, 38, 185, 209, 272, 552, 666, 669, 674
Tone 162, 164, **658,** 667, 698, **718**
Tragedy 413, 706, **718**
Tragic flaw 718
Trickster tale 461, **462,** 472, 493
Understatement 480, **718**
Unreliable narrator 201, 209
Urban legend 460–461
Verbal irony 480, 481, 493, 710
Vignette 117
Voice 245, **760**
Writer's perspective 275, 285, 324, **658,** 666, 724
Yarn 496, 499

Reading and Critical Thinking

Active reading
assignments (Dialogue with the Text) 2, 3–4, 92, 94, 170, 171, 204, 264, 265, 343, 348, 372, 386, 452, 453, 536, 537, 622, 623
strategies for 184, 185
student models 3, 94, 171, 265, 348, 453, 537, 623
Analogies, word 76, 225, 685, 734
Analysis 254, 449
Analysis questions (Shaping Interpretations) 12, 18, 25, 38, 61, 74, 103, 111, 114, 118, 131, 136, 149, 181, 198, 209, 223, 243, 272, 285, 293, 309, 324, 372, 386, 412, 436, 457, 469, 478, 493, 499, 509, 520, 542, 552, 570, 578, 585, 598, 605, 627, 634, 653, 666, 674, 683
Anticipation/response survey 19
Appeal
to credibility 440
to emotion 325, 440
to logic 325, 440
to senses 512
Arguments, evaluating 336
Attribute wheel 553
Author's perspective (viewpoint). *See* Writer's perspective.
Author's point of view, analyzing 636, 643, 658, 666, 724
Author's purpose, recognizing 38, 336, 573, 702
Bandwagon 441
Bar graphs 618, 732
Brainstorming 88, 89, 108, 132, 161, 166, 226, 254, 325, 337, 501, 533, 573, 586, 601, 654, 666, 674
Card stacking 441
Cause and effect 199, 272, 285, 293
Chapters, of a book 448
Charts 12, 74, 151, 166, 183, 200, 260, 272, 332, 337, 437, 448, 532, 543, 555, 556, 570, 601, 611, 627, 685, 697, 703, 732
how to read 732
types of 732
Chronological order 84, 214, 223, 331, 528, 614, 618, 706, 732
Circle graphs 618, 732
Cluster map 88, 138, 586, 676, 683
Comparing oral traditions 462
Comparison and contrast 38, 61, 83, 88, 111, 119, 131, 137, 198, 199, 223, 244, 293, 294, 324, 372, 413, 437, 442–446, 449, 469, 472, 543, 573, 578, 676, 683, 684
Comprehension, monitoring 2, 12, 92, 170, 264, 536

Comprehension questions (Reading Check) 12, 25, 38, 61, 74, 103, 131, 149, 181, 198, 209, 223, 243, 272, 285, 309, 324, 372, 386, 412, 436, 457, 469, 478, 493, 509, 520, 542, 552, 570, 585, 598, 605, 627, 634, 653, 666, 674, 683
Comprehension strategies 43, 44, 137, 138
Conclusions
drawing 285, 416, 614, 618
Connotation 151, 438, 707
Context 294, 326
Context clues 43, 44, 61, 294, 295, 309, 326, 500, 532, 555, 668, 669
Decoding unknown words 43, 44, 500
Deduction, understanding 336
Definition of word 294, 730
Denotation 438, 707
Diacritical marks 729
Dialogue 707–708
Dialogue with the Text. See Active Reading.
Dictionary, using a 27, 43, 108, 133, 151, 183, 184, 200, 253, 295, 438, 459, 510, 511, 532, 579, 586, 600, 630, 666, 675, 683, 729–730, 737, 755, 809, 821
Distinguishing fact from opinion 629, 630
Double-entry journal 25, 149
Drama 340–341
Electronic texts, reading 702
Evaluation 442–446, 449, 643
Evaluation questions (Challenging the Text) 12, 18, 38, 61, 74, 103, 149, 198, 209, 243, 285, 324, 386, 412, 436, 509, 542, 552, 585, 598, 627, 653, 666, 674
Evidence 12, 25, 74, 111, 138, 150, 209, 286, 412, 414, 441, 605, 644, 653, 683
Fact and opinion 441, 611, 629, 630, 634, 653, 697
Faulty reasoning 441
Fiction 212–213
***5W?* questions** 19, 182, 260, 481
Flowcharts 337, 720–721, 732
Folk tales 458, 460–461, 709
Generalizations, making 182, 210, 336, 644, 653
Glossary, using a 27, 295, 448, 532, 668
Graphic organizers 12, 25, 61, 74, 88, 92, 103, 131, 133, 136, 137, 138, 149, 150, 151, 166, 170, 183, 200, 244, 245, 255, 260, 264, 272, 285, 332, 336, 337, 413, 417, 436, 437, 443, 444, 448, 462, 469, 528, 532, 543, 546, 552, 553, 555, 556, 570, 572, 578, 586, 600, 601, 611, 618, 627, 643, 658, 666, 667, 675, 676, 683, 684, 685, 697, 703, 720–721, 728, 732
Graphs
reading 618, 732
types of 618, 732
Headings in texts 448
Index, searching an 184, 722
Induction, understanding 336
Inferences, making 137, 138, 149, 226, 243, 416, 481, 493, 718
Judgment 442–446, 449
Key words 555, 556, 599
Knowledge questions (Reading Check) 12, 25, 38, 61, 74, 103, 131, 149, 181, 198, 209, 223, 243, 272, 285, 309, 324, 372, 386, 412, 436, 457, 469, 478, 493, 509, 520, 542, 552, 570, 585, 598, 605, 627, 634, 653, 666, 674, 683
KWL chart 417, 436, 636
Labels of graphics 618
Language structure, applying knowledge of 133, 151, 294, 500, 501, 506, 528, 675, 727, 728, 811, 812, 813
Letter-sound correspondence, applying knowledge of 274, 326, 554, 580, 729, 812, 813
Line graphs 618, 732
Loaded words 162, 441
Logical arguments, recognizing 336
Main idea 18, 256, 264, 325, 444, 530, 555, 570, 573, 611, 612, 634, 683, 729
determining the 19, 25
Making predictions. See Predicting and Confirming.
Maps (geographic) 337, 343, 402, 417, 448, 532, 540, 555, 556, 562, 580, 731
Meaning-making strategies 43, 44, 137, 138
Media literacy 449, 619, 635, 703
Mental images, describing 512, 520, 580
Message 449, 636, 643
Metacognition 2, 3, 92, 94, 170, 171, 184, 264, 265, 343, 348, 372, 386, 452, 453, 536, 537, 622, 623
Monitoring comprehension 2, 12, 92, 170, 264, 536
Multiple intelligences 261
Multiple meanings 200, 295, 821
Nonfiction 656–657, 713
Note taking 2, 28, 84, 92, 137, 138, 167, 170, 185, 201, 214, 226, 252, 254, 260, 264, 286, 331, 343, 532, 555, 611, 614, 619, 725
Open house diagram 170
Opinion 12, 18, 19, 25, 38, 44, 61, 74, 92, 103, 111, 114, 118, 149, 198, 209, 223, 243, 272, 275, 285, 286, 290, 293, 309, 324, 336, 372, 412, 436, 441, 478, 493, 509, 520, 552, 570, 578, 585, 598, 599, 605, 611, 627, 629, 630, 634, 653, 683
Oral traditions, comparing 462
Outline 88, 137, 260, 614, 729
Overview, of a chapter 448
Paraphrasing 88, 260, 452, 457, 601, 605, 634, 728
Personal response (including First Thoughts and Connecting with the Text) 2, 12, 16, 18, 19, 25, 28, 38, 44, 61, 74, 92, 103, 108, 111, 112, 114, 115, 118, 119, 131, 134, 136, 138, 149, 170, 181, 184, 185, 198, 201, 209, 214, 223, 226, 243, 264, 272, 275, 285, 290, 293, 294, 295, 309, 324, 342–343, 372, 386, 412, 417, 436, 452, 457, 462, 469, 472, 478, 481, 493, 496, 499, 501, 506, 509, 512, 520, 532, 536, 542, 546, 552, 556, 570, 573, 578, 580, 585, 586, 598, 601, 605, 622, 627, 630, 634, 644, 653, 658, 666, 669, 674, 676, 683
Perspective 275, 285, 324, 658, 666, 724
Persuasion 104, 286, 325, 437, 440–441, 449, 654, 696–700, 713
Photo essay, reading 636, 643
Pie graphs 618, 732
Poetry 544–545, 714
concrete poem 111
Point of view, analyzing author's 275, 285, 324, 636, 643, 658, 666, 724
Predicting and confirming 2, 12, 170, 181, 184, 185, 198, 201, 209, 214, 223, 295, 372, 386, 416, 481, 493, 555, 578, 653, 669, 674
Prefixes 294, 500, 501, 675, 727, 811, 812
Previewing and reviewing 184, 201, 209, 555, 556, 570
Prior experience 2, 13, 16, 19, 25, 28, 38, 39, 44, 75, 92, 103, 112, 115, 119, 134, 149, 185, 226, 264, 273, 275, 285, 372, 452, 457, 470, 472, 478, 496, 520, 527, 536, 552, 586, 611, 622, 634, 658, 676
Prior knowledge 108, 138, 226, 293, 294, 295, 372, 416, 417, 436, 437, 457, 462, 542, 543, 546, 553, 556, 570, 578, 585, 586, 598, 601, 618, 630, 636, 658
Problem solving 39, 89, 104, 167, 261, 337, 449, 533, 619, 703
Propaganda 441
Pros and cons 214
Purpose. See Setting a purpose for reading (Before You Read).
Purpose for reading, establishing 166, 184, 260, 532
Purposes in texts, identifying 532
Questioning 92, 103, 170
Reading aloud 2, 43, 108, 164, 165, 252, 253, 258, 261, 293, 326, 335, 441, 447, 458, 509, 520, 530, 532, 542, 545, 611
Reading closely 260
Reading critically for facts and opinions 629, 630
Reading for different purposes 79, 159, 166, 251, 260, 329, 439, 525, 532, 609, 695
Reading for Life
making outlines and graphic organizers 88
reading for different purposes 532
reading graphs and time lines 618
reading to take action 166
searching the Internet: reading electronic texts for information 702
taking notes 260
understanding induction and deduction 336
using text organizers 448
Reading rate 137, 184, 532, 555, 556, 622
adjusting, based on purposes 184, 260, 532
Reading to take action 166
Reflecting 2, 12, 167, 170, 181, 184, 337, 536, 542, 619, 643
Regional and cultural sayings 471, 668
Rereading 26, 61, 86, 88, 92, 103, 104, 131, 134, 137, 149, 184, 210, 252, 254, 285, 325, 334, 386, 414, 436, 457, 478, 509, 532, 542, 552, 555, 570, 617, 622, 653
Reviewing 12, 25, 38, 61, 74, 88, 103, 131, 149, 181, 198, 209, 223, 243, 261, 272, 285, 309, 324, 372, 386, 412, 436, 469, 478, 493, 509, 520, 542, 552, 555, 556, 570, 605, 627, 653, 666
Scanning 448, 530, 555, 556, 570
Sections, of a book 448
Sequencing 84, 137, 528. See *also* Chronological order.
Setting a purpose

for problem solving 89, 167, 261, 449, 533, 619, 703
for speaking and listening 80, 252, 440–441, 610–611
for writing 82, 160, 254, 330, 442, 526, 612, 696
Setting a Purpose for reading (Before You Read) 2, 16, 19, 28, 44, 92, 108, 112, 115, 119, 134, 138, 170, 184, 185, 201, 214, 226, 264, 275, 290, 295, 342–343, 417, 452, 462, 472, 481, 496, 501, 506, 512, 532, 536, 546, 556, 573, 580, 586, 601, 622, 630, 644, 658, 669, 676
Similarities and differences, finding. See Comparison and contrast.
Sketch to stretch 264, 452
Skimming 150, 181, 184, 260, 285, 448, 532, 555, 556, 570, 585
Sounding words out 43, 326
Special features, of a book 448
Stereotype 630, 634, 717
Storyboard 414
Story map 137, 138, 552, 728
Study skills 729–734
Suffixes 294, 500, 506, 675, 727, 728, 812, 813
Summarizing 28, 38, 89, 546, 552, 555, 556, 570, 601, 614, 643, 728
Summary, of a chapter 448
Supporting details 19, 256, 260, 386, 444, 510, 528, 529, 611, 634, 654
Synthesis (including Extending the Text) 12, 25, 38, 61, 111, 118, 131, 149, 181, 223, 272, 285, 293, 309, 324, 372, 412, 436, 457, 469, 493, 509, 542, 570, 605, 627, 634, 653, 683
T-chart 658, 666, 667
Testimonial 441
Test taking 732–734
Text organizers, using 448
Themes, discovering 669, 674, 683
Time line 88, 337, 344–345, 386, 412, 448, 532, 618, 732
Title, of a graphic 618
Understanding character 138
Valid opinions, recognizing 629
Venn diagram 88, 92, 103, 137, 244, 413, 443, 444, 469, 578, 684
Visual literacy 636, 643
Word map 245, 572
Word parts, understanding 501, 506
Words with multiple meanings 200, 295, 821
Writer's perspective (viewpoint) 275, 285, 324, 636, 643, 658, 666, 724

Language (Grammar, Usage, and Mechanics)

A, an 741, 816
Abbreviations 797–798
Accept, except 817
Adjectives 133, 740–741
clauses 775–776
commas with 287
defined 740
demonstrative 739, 741
indefinite pronouns as 740
phrase 770
possessive 739, 762
proper 741
Adverbs 133, 744, 783
clauses 776–777
conjunctive 802
defined 744
not and *-n't* 744, 808
phrase 770
relative 776
very, avoiding overuse of 744
Affect, effect 817
Agreement
gender 495, 751
number 495, 748–753
pronoun and antecedent 495, 751–753
subject and verb 225, 748–751
Ain't 817
All ready, already 817
All right 14
All together, altogether 817
A lot 14, 817
Among, between 817
Antecedent 479
pronoun agreement with 495, 751–753
stated and unstated 738
Antonyms 151, 479, 730
Apostrophes
contractions 27, 40, 808–809
missing letters 506
plurals 40, 809, 815
possessive case 27, 40, 808–809
Appositives 471, 765, 773–774, 800
Articles 741
definite and indefinite 741
As, like 819
At 817
Bad, badly 635, 817
Base words 727–728
Be
avoiding overuse 786
forms 742
Between, among 817
Bust, busted 817
Capitalization 792–797
abbreviations 797
brand names 795
buildings 794
calendar items 794
geographical names 793
historical events and periods 794
I 792
interjections 792
monuments and awards 795
nationalities, races, and peoples 794
people and animals 793
planets and stars 794
poetry 792
proper adjectives 741, 795
proper nouns 737, 793–795
quotations 805
religions, holy days, and sacred writings 794
sentences 779, 792
teams and organizations 794
titles 600, 796
trains, ships, airplanes, and spacecraft 795
Case 459, 471, 762–764
Choose, chose 818
Clauses 774–778
essential (restrictive) 799–800
independent 447, 572, 579, 775, 786–787, 799, 801, 802
misplaced 769
nonessential (nonrestrictive) 799–800
in a series 798
subordinate (dependent) 739, 764, 775–778, 786–787, 799
adjective 775–776
adverb 776–777, 801
combining sentences 790
noun 778
Clichés 675
Colons 554, 803
Combining sentences 259, 335, 572, 579, 774, 782, 789–791
Commas 274, 287, 326, 334, 572, 579, 776, 798–801
addresses 801
adjective clauses 776, 799
adverb clauses 777, 801
compound sentences 799
conventional situations 801
dates 801
dialogue 76
interrupters 326, 799–800
introductory words, phrases, and clauses 800–801
items in a series 274, 287, 798
letters (salutations and closings) 801
nonessential (nonrestrictive) phrases and clauses 799
quotations 76, 805–806
Comma splices 165
Comparative and superlative forms 438, 766–768
double comparisons, avoiding 438, 767
irregular 766–767
regular 766
Complements 772–773, 783–786
direct objects 742, 763, 783–784
indirect objects 763, 784
recognizing complements 783
subject complements 784–786
predicate adjectives 785
predicate nominatives 785
Complex sentences 786–787
Compound-complex sentences 787
Compound sentences 786, 799
Computer
grammar checker 721
spelling checker 14, 86, 459, 721, 761, 765, 812
Conjugation 757–758
Conjunctions 746, 747
combining sentences 790
commas before 799
coordinating and correlative 572, 746, 802
subordinating 258, 777
Connotation 151, 438, 707
Contractions 27, 40, 808–809
Could of 14, 818
Dangling modifiers 415, 769
Dashes 810–811
Declarative sentences 788

Denotation 438, 707
Dialect 452, 458, 471, 506, 668, 707
Dialogue 76, 82, 105, 707–708, 805–806
Direct objects 742, 763, 783–784
***Do*, forms of** 743
Don't, doesn't 225, 750
Double comparisons, avoiding 438, 767
Double negatives, avoiding 655, 767–768
Double subject 511, 818
Effect, affect 817
ei* and *ie 274, 812
Ellipses 167
End marks 779, 788, 797–798
Except, accept 817
Exclamation points 797
Exclamatory sentences 788
Fewer, less 818
Foreign words 668
Formal English 735
Fragments 87, 164, 779, 789
Gerunds 771–772
Glossary of usage 816–820
Good, well 635, 818
Grammar checker, computer 721
***Have*, forms of** 743
Hear, here 459
Helping verbs 743, 748, 755
Hisself 818
Homonyms 459
How come 818
Hyphens 809–810
***I*, capitalizing** 792
Imperative sentences 788
Indefinite pronouns 740, 748–749
Independent clauses 447, 572, 579, 775, 786–787, 799, 801, 802
Indirect objects 742, 763, 784
Infinitives 772–773, 800
Interjections 746–747, 792
Interrogative pronouns 739
Inversion (of word order) 710, 750
Irregular verbs 183, 755–757
Italics (underlining) 253, 600, 804–805
Its, it's 27
Kind of, sort of 818
Learn, teach 819
Less, fewer 818
Letters, capitalization and punctuation 801, 803
Lie* and *lay 200, 760–761
Like, as 819
Like, as if, as though 819
Linking verbs 742–743, 783, 784, 785
Modifiers 133, 740–741, 744, 766–771
- **adjective phrases** 770
- **adjectives** 740–741
- **adverb phrases** 770–771
- **adverbs** 744
- **clauses** 769
- **comparative and superlative forms** 438, 766–768
 - **double comparisons, avoiding** 438, 767
 - **irregular** 766–767
 - **regular** 766
- **dangling** 415, 769
- **defined** 740
- **misplaced** 415, 768–769
- **participial phrases** 768–769, 771
- **prepositional phrases** 745, 768, 769–771

Nominative pronouns 471, 762
Nonessential (nonrestrictive) clauses and phrases 799–800
Nouns 737–738
- **capitalization of** 792–795
- **clauses** 778
- **collective** 737, 750
- **common and proper** 737, 741, 792–795
- **compound** 737, 815
- **defined** 737
- **as object of the preposition** 745
- **plural** 814–815
- **possessive** 808
- **precise** 133, 738

Of 819
Ought 818
Parallel structure 701
Parentheses 810
Parenthetical expression 800
Participial phrases 768–769, 771, 799, 800
Parts of speech 737–747
- **determining** 326, 747

Periods 797–798
Phrases 769–774
- **adjective** 770
- **adverb** 770–771
- **appositive** 773–774, 800
- **combining sentences** 774, 789–791
- **defined** 769
- **essential (restrictive)** 799–800
- **gerund** 772
- **infinitive** 772–773, 800
- **nonessential (nonrestrictive)** 799–800
- **participial** 768–769, 771, 799, 800
- **prepositional** 745, 748, 768, 769–771, 784, 800
- **in a series** 798
- **verb** 743, 781
- **verbal** 771–773

Plurals 40, 809, 814–815
Possessive case 27, 40, 739, 762, 808–809
Predicate. See Verbs.
Predicate nominative sentences 762
Prefixes 294, 500, 501, 675, 727, 811, 812
Prepositional phrase 745, 748, 768, 769–771, 784, 800
Prepositions 745, 763
- **objects of** 459, 471, 745, 763

Pronouns 738–740, 762–765
- **antecedent of**
 - **pronoun agreement with** 495, 751–753
 - **stated and unstated** 738
- **with appositives** 471, 765
- **case of** 459, 762–764
 - **nominative** 471, 762
 - **objective** 763
- **defined** 738
- **demonstrative** 739, 741
- **first person** 739
- ***I*, capitalizing** 792
- **indefinite** 740, 748–749
- **interrogative** 739
- **nominative** 762
- **objective** 762
- **as objects of prepositions** 459, 471, 745, 763
- **personal** 459, 511, 738–739, 762
- **plural** 495, 739
- **possessive** 27, 40, 739, 762, 808–809
- **reference with** 479
- **reflexive and intensive** 739, 765
- **relative** 739, 776
- **second person** 739
- **singular** 495, 739
- **special problems with**
 - **not doubling subjects** 511
 - **pronouns with appositives** 471, 765
 - ***who* and *whom*** 764–765
- **third person** 739

Proper nouns 737, 741, 792–795
Punctuation 545, 605, 797–811
- **apostrophes** 27, 40, 506, 808–809, 815
- **colons** 554, 803
- **commas** 274, 287, 326, 334, 545, 572, 579, 776, 798–801
- **dashes** 810–811
- **of dialogue** 76, 805–806
- **ellipses** 167
- **end marks** 779, 788, 797–798
- **exclamation points** 797
- **hyphens** 809–810
- **of interjections** 746
- **italics (underlining)** 253, 600, 804–805
- **parentheses** 810
- **periods** 545, 797
- **question marks** 797
- **quotation marks** 76, 600, 708, 805–807
- **semicolons** 572, 579, 801–802
- **sentences** 779, 788
- **slash (*/*)** 253
- **titles** 600, 804, 807
- **underlining (italics)** 253, 600, 804–805

Question marks 797
Quotation marks 76, 600, 708, 805–807
Real, very 819
Reason . . . because, reason . . . that 819
Rise* and *raise 200, 761
Roots 133, 151, 294, 528, 675, 727, 811
Run-on sentences 165, 789
Semicolons 572, 579, 801–802
- **avoiding overuse of** 802

Sentence fragments 87, 164, 779, 789
Sentences 779–782
- **choppy** 774, 789
- **classified by purpose** 788
- **classified by structure** 786–788
- **combining** 259, 335, 572, 579, 774, 782, 789–791
- **comma splice in** 165
- **complete** 87, 779, 789
- **complex** 786–787
- **compound** 786, 799
- **compound–complex** 787
- **declarative** 788
- **defined** 779
- **exclamatory** 788
- **fragments** 87, 164, 779, 789
- **imperative** 788
- **improving style of** 685, 782, 789, 791–792
- **interrogative** 788
- **inversion (of word order)** 710, 750
- **kinds of** 786–788
- **predicate nominative** 762
- **run-on** 165, 789
- **simple** 786

- **stringy** 447, 791
- **subject and predicate in** 742, 780–782
 - **compound subject** 781
 - **compound verb** 782
 - **finding the subject** 780
 - **simple predicate** 781
 - **simple subject** 780
 - **verb phrase** 781
- **varying length of** 531
- **varying structure of** 617, 787
- **wordy** 685, 782, 791–792
- **writing clear** 789

Sit* and *set 200, 760
Slang 9, 668
Slash (*/*) 253
Some, somewhat 820
Sort of, kind of 818
Spelling 14, 811–816
- **abbreviations** 797–798
- ***-cede, -ceed,* and *-sede*** 579, 812
- **compound nouns** 737, 815
- **with a computer spelling checker** 14, 86, 459, 721, 761, 765, 812
- **doubling final consonants** 754, 813
- ***ei* and *ie*** 274, 812
- **nouns ending in *s*** 748
- **numbers** 816
- **plurals** 809, 814
- **prefixes** 294, 500, 501, 675, 727, 811, 812
- **proper nouns** 741
- **suffixes** 294, 500, 506, 675, 727, 728, 812, 813
- **verbs ending in *s*** 748
- **word parts** 43, 811–812
 - **prefixes** 294, 500, 501, 675, 727, 811, 812
 - **roots** 133, 151, 294, 675, 811
 - **suffixes** 294, 500, 506, 675, 727, 728, 812, 813

Spelling checker, computer 14, 86, 459, 721, 761, 765, 812
Standard English 506, 510, 707, 785
Stringy sentences 447, 791
Subject 780, 781. *See also* Sentences, Verbs.
Subordinate (dependent) clauses 739, 764, 775–778, 786–787, 799
Suffixes 294, 500, 506, 675, 727, 728, 812, 813
Synonyms 27, 43, 151, 211, 479, 495, 730
Teach, learn 819
Tense 211, 757–760. *See also* Verbs.
Than, then 820
Their, there, they're 459
Theirself, theirselves 820
Them, those 820
Titles 600, 750, 753, 796, 804, 807
To, too 459
Transitional expressions 164, 258, 332, 445, 802
Transitive and intransitive verbs 747, 783
Translation 668
Transliteration 668
Try and, try to 820
Underlining (italics) 253, 600, 804–805
Usage, common errors of 14, 635, 816–820
Verbals and verbal phrases
- **gerund** 771
- **gerund phrase** 772
- **infinitive** 772
- **infinitive phrase** 772–773
- **participial phrase** 771
- **participle** 771

Verbs 742–743, 754–761
- **action** 742–743, 785–786
- **agreement with subject** 225, 748–751
- **auxiliary** 743, 748, 755
- **base form of** 754–757
- ***be*, avoiding overuse of** 786
- **compound** 782
- **conjugation of** 757–758
- **defined** 742
- **future** 758
- **future perfect** 758
- **helping** 743, 748, 755
- **infinitives** 772
- **irregular** 183, 755–757
- **linking** 742–743, 783, 784, 785
- **objects of** 459, 742, 763
- **past** 754–757, 758
- **past participle** 754–757, 771
- **past perfect** 758
- **phrase** 743, 781
- **precise** 133
- **present** 758
- **present participle** 754, 756–757, 771
- **present perfect** 758
- **principal parts** 754–757
- **regular** 183, 754–755
- **special problems with**
 - ***lie* and *lay*** 200, 760–761
 - ***rise* and *raise*** 200, 761
 - ***sit* and *set*** 200, 760
- **subjects** 742, 749, 762, 780, 781
- **tense** 211, 757–760
 - **consistency of** 211, 759
 - **defined** 757
 - **future** 758
 - **future perfect** 758
 - **past** 758
 - **past perfect** 758
 - **present** 758
 - **present perfect** 758
- **transitive and intransitive** 742, 783
- **verb phrase** 743, 781
- **voice** 245, 760

***Very*, avoiding overuse** 744
Voice, active and passive 245, 760
Well, good 635, 818
When, where 820
Who* and *whom 764–765, 778
Wordiness 685, 782, 791
Word parts 43, 500, 501, 506, 727–728, 811–812
Word structure, understanding 294, 326

Vocabulary and Spelling

Abbreviations 797–798
Acquisition exercises (How to Own a Word) 14, 27, 40, 76, 105, 133, 151, 183, 200, 211, 225, 245, 274, 287, 326, 415, 438, 479, 495, 511, 572, 579, 600, 635, 655, 668, 675, 685
Affixes. See Prefixes, Suffixes.
Analogies, word 76, 225, 685, 734
Antonyms 151, 479, 730
Base words 727, 728
Capitalization 792–797
- **abbreviations** 797–798
- **brand names** 795
- **buildings** 794
- **calendar items** 794
- **geographical names** 793
- **historical events and periods** 794
- ***I*** 792
- **interjections** 792
- **monuments and awards** 795
- **nationalities, races, and peoples** 794
- **people and animals** 793
- **planets and stars** 794
- **poetry** 792
- **proper adjectives** 741, 795
- **proper nouns** 737, 793–795
- **quotations** 805
- **religions, holy days, and sacred writings** 794
- **sentences** 779, 792
- **teams and organizations** 794
- **titles** 600, 796
- **trains, ships, airplanes, and spacecraft** 795

-cede, -ceed,* and *-sede 579, 812
Compound nouns 737, 815
Comprehension strategies 43, 44, 137, 138
Computer grammar checker 721
Computer spelling checker 14, 86, 459, 721, 761, 765, 812
Concept mapping 462
Connotation 151, 438, 707
Consonant and vowel sounds 554
Context 294, 326
Context clues 43, 44, 61, 294, 295, 309, 326, 500, 532, 555, 668, 669
Cultural sayings 471
Definition of word 294, 730
Denotation 438, 707
Diacritical marks 729
Dialect 452, 458, 506, 668, 707
Dictionary 27, 43, 108, 133, 151, 183, 184, 200, 253, 295, 438, 459, 510, 511, 532, 579, 586, 600, 630, 666, 675, 683, 729–730, 737, 755, 809, 821
Doubling final consonants 754, 813
Etymology 133, 151, 177, 183, 219, 230, 729
Filler words and sounds 81
Glossary 821–826
Glossary of usage 816–820
Greek roots 151
Homographic pun 715
Homonyms 459
Homophonic pun 715
Idiom 115, 118, 710
ie* and *ei 274, 812
Jargon (specialized vocabulary) 511, 656
Language structure, applying knowledge of 133, 151, 294, 500, 501, 506, 528, 675, 727, 728, 811, 812, 813
Latin roots 151, 528, 675
Letter-sound correspondence, applying knowledge of 274, 326, 554, 729, 812, 813
Meaning maps 600

Mnemonics 459
Multiple meanings 200, 295, 821
Nouns ending in *s* 748
Numbers 816
Plurals 40, 809, 814–815
Prefixes 294, 500, 501, 675, 727, 811, 812
Pronunciation 729
Proper nouns 737, 741, 792–795
Pun 715
Regional sayings 471, 668
Root chart 675
Roots 133, 151, 294, 528, 675, 727, 811
Special-usage labels, in a dictionary 730
Spelling activities (How to Own a Word) 14, 274, 459, 554, 579
Spelling log 14
Spelling rules 812–816
Spelling strategies 14
Study skills 729–734
Suffixes 294, 500, 506, 675, 727, 728, 812, 813
Syllables (dividing words) 809–810
Synonym finder, using a 43, 211
Synonyms 27, 43, 151, 211, 479, 495, 730
Thesaurus, using a 43, 151, 211, 730
Usage, glossary of 816–820
Verbs ending in *s* 748
Word map 245, 572
Word meanings
cross-curricular 511
in current events 635
Words often confused 27, 200, 459, 635, 760–761, 816–820
Word origins 133, 183, 600
Word parts 43, 500, 501, 506, 727–728, 811–812
Word roots. See Roots.
Word structure, understanding 294, 326
Words with multiple meanings 200, 295, 821
Word twins 495. See Synonyms.
World languages 111, 115, 664, 668

Writing

Advice column, writing to an 39
Anecdotes, writing 162
Animal fable, writing an 337, 458
Anti-commercial, writing an 449
Appeals, writing
to emotion 162, 325
to logic 162, 325
Audience for writing 82, 160, 162, 254, 330, 332, 442, 526, 612, 696, 698
Autobiographical incident, writing an 13, 18, 26, 39, 75, 82–86
Ballad, writing a 520
Biographical sketch, writing a 605
Block method, organizing by 444
Body of essay, writing the 163, 256, 332, 444, 614
Business letter, writing a 735
Call to action, writing a 162, 163, 166
Cause-and-effect structure, using 199
Character analysis, writing a 182, 199, 210, 224, 244, 254–258
Character reference, writing a 75
Character sketch, writing a 150
Children's book, writing a 337
"Choose your own adventure" story, writing a 273
Choosing a topic. See Topic.
Chronological order, organizing by 84, 214, 223, 331, 528, 614, 618, 732
Cluster map, making a 88, 586
Commercial, writing a 224
Comparison and contrast 83, 131, 137, 223, 294, 442–446, 449, 543
Comparison-contrast essay, writing a 413, 437, 442–446
Conclusion, writing a 85–86, 163, 256, 332, 444, 614
Concrete poem, writing a 111
Conversation continuation, writing a 293
Criteria for writing 85, 164, 257, 334, 445, 529, 616, 699, 700
Definitions, writing 332, 668
Demonstration, writing a 330–334
Description (descriptive writing) 84, 104, 132, 255, 286, 324, 436, 443, 458, 470, 478, 494, 499, 501, 510, 520, 526–530, 654, 707
Details, writing 13, 26, 82–86, 104, 150, 256, 332, 458, 470, 520, 528
sensory 84, 528, 529, 580
supporting 256, 444, 634, 654, 729
Dialect, using 668
Dialogue, writing a 76, 82, 104, 182, 805–806
Diary writing 75, 224, 331, 343, 414, 571, 578, 599, 628, 634, 684
Documenting sources 725
Double-entry journal, writing a 149
Drafting 84, 162–164, 256, 332, 444, 529, 614, 699
Elaborating 84, 162, 331, 332, 443, 444, 528, 615, 698–699
E-mail, writing 723
Essay, writing a brief 494
Eulogy, writing a 628
Evaluating and revising 84–86, 164, 258, 334, 446, 530, 616
Evaluation criteria for writing 85, 164, 257, 334, 445, 529, 616, 699
Evaluation, writing an 437
Evidence, supporting 111, 162–164
Exaggerations, using 506, 510, 520
Examples, using 332, 444, 667
Expository writing 13, 75, 167, 254–258, 330–334, 414, 533, 543, 612–616, 634, 654, 667
Fable, writing a 458
Facts, writing 162, 667, 697
Features, writing about 443
***5W-How?* questions, answering** 182
Flowcharts for interactive programs, drawing 720–721
Footnotes, writing 668
Forms, filling out 736
Found poem, writing a 150
Framework for writing 85, 163, 256, 333, 614
Framework poem, writing a 18
Freewriting 13, 28, 75, 83, 114, 136, 293, 472, 499, 527, 630, 644, 676
Glossary, writing a 668
Graphic organizers, drawing 12, 25, 61, 74, 88, 92, 131, 136, 137, 138, 149, 150, 166, 170, 244, 245, 255, 264, 272, 285, 332, 337, 413, 417, 436, 437, 443, 444, 462, 469, 528, 543, 546, 553, 556, 570, 572, 578, 600, 601, 627, 658, 666, 667, 675, 676, 683, 684, 697
Guide for animal owners, writing a 337
How-to essay, writing a 273, 286, 293, 325, 330–334, 674
Humor, writing with 199, 332, 499
"I Am" poem, writing an 413
Informative report, writing an 13, 543, 553, 571, 578, 599, 605, 612–616
Instructions for living, writing 273
Internet log, writing an 702
Introduction, writing an 85, 163, 256, 332, 444, 614
Invention, writing an explanation for an 224
"I remember . . ." poem, writing an 478
Journal writing 331, 578, 628, 634. See *also* Diary writing.
Key words, listing 448, 599
Letter, writing a 18, 39, 75, 182, 286, 325, 437, 449, 478, 571, 599, 628, 654, 674, 684, 735, 801
Liner notes, writing 167
Loaded words, using 162
Main idea, writing the 256, 444, 634
Meaning map, making a 600
Medical report, writing a 75
Memo, writing a 437, 654
Multimedia presentation, preparing a 337, 719–721
Name explanation, writing a 132
Name poem, writing a 494
Narrative writing 82–86, 199, 224, 458, 470, 553
Narrowing a topic 613, 697
Newspaper page, writing for a 543
News report, writing a 182
Note, writing a 243
Note cards, sample 725
Note taking 2, 28, 84, 92, 137, 138, 167, 170, 185, 201, 214, 226, 252, 254, 260, 264, 286, 331, 343, 532, 555, 611, 614, 619, 725
Observational writing 84, 104, 132, 331, 443, 458, 470, 478, 494, 499, 510, 520, 526–530, 528
On-line sources, listing 725
Opinion, supporting an. See Supporting a position.
Oral history, writing an 684
Order of importance, organizing by 162, 528, 614
Organizing 331, 444
by block method 444
by chronological order 84, 214, 223, 331, 528, 614, 618, 732
by graphic organizers 12, 25, 61, 74, 88, 92, 103, 131, 133, 136, 137, 138, 149, 151, 166, 170, 183, 200, 245, 255, 260, 264, 272, 332, 336, 337, 417, 437, 443, 444, 448, 462, 469, 528, 532, 543, 546, 552, 553, 555, 556, 570, 572, 586, 600, 601, 611, 618, 627, 658, 666, 667, 675, 676, 683, 684, 685, 697, 703, 720–721, 728, 732

by induction and deduction 336
by order of importance 162, 528, 614
by point-by-point method 444
for problem-solving paper 698
by spatial order 528
Outline, writing an 88, 614, 729
Paragraph, writing a 26, 167, 199, 211, 286, 414, 543, 599, 634, 653, 667
Paraphrasing 88, 457, 728
Peer review in editing 86, 164, 258, 334, 446, 530, 616, 700, 721
Personal narrative, writing a 82–86
Persuasive essay, writing a 104, 111, 114, 118, 132, 136, 150, 160–164
Persuasive writing 160–164, 286, 325, 437, 449, 654, 667, 696–700
Petition, writing a 667
Plagiarism 614, 721, 725
Poem, writing a 18, 111, 114, 150, 293, 413, 494, 520, 628, 634
Poem continuation, writing a 499
Point-by-point method, organizing by 444
Point of view, writing from a 26, 75, 104, 136, 167, 224, 286, 293, 414, 571, 599, 628, 674
Police report, writing a 210
Portfolio building 13, 18, 26, 39, 75, 82–86, 87, 104, 111, 114, 118, 132, 136, 150, 160–164, 165, 182, 199, 210, 224, 244, 252–253, 254–258, 259, 261, 273, 286, 293, 325, 330–334, 335, 413–414, 437, 440–441, 442–446, 447, 458, 470, 478, 494, 499, 510, 520, 526–530, 531, 543, 553, 571, 578, 599, 605, 610–611, 612–616, 617, 628, 634, 654, 667, 674, 684, 696–700, 701
Position statement, writing a 150
Prefixes, listing adjectives with 510
Prewriting 13, 18, 26, 39, 75, 83, 104, 111, 114, 118, 132, 136, 150, 161–162, 182, 199, 210, 224, 244, 254–256, 273, 286, 293, 325, 331–332, 413, 437, 443–444, 458, 470, 478, 494, 499, 510, 520, 527–528, 543, 553, 571, 578, 599, 605, 613–614, 628, 634, 654, 667, 674, 684, 696–699
Print sources, listing 725
Problem solution, writing a 628, 634, 654, 667, 674, 684, 696–700
Problem-solving paper, organizing for a 698
Process, explaining a 330–334
Professional models 82, 160–161, 442, 526, 612, 696
Profile chart, making a 255–256
Progressive story, writing a 244
Proofreaders' marks 736
Proofreading 14, 27, 40, 86, 87, 164, 165, 183, 211, 258, 287, 334, 415, 438, 446, 495, 511, 530, 616, 655, 701, 720, 736
Pros and cons, writing 214
Publishing 164, 258, 334, 337, 446, 616, 700
Q-and-A article 167
Qualities, writing about 443
Quickwrite 16, 18, 19, 25, 28, 38, 44, 108, 111, 112, 114, 115, 118, 119, 131, 134, 136, 138, 149, 185, 198, 201, 209, 214, 223, 226, 244, 275, 285, 290, 293, 295, 324, 417, 436, 462, 469, 472, 478, 481, 493, 496, 499, 501, 506, 510, 512, 520, 546, 552, 556, 570, 573, 578, 580, 585, 586, 598, 601, 605, 630, 634, 644, 653, 658, 666, 667, 669, 674, 676, 683
Quotations, using 76, 162, 163, 260, 614, 725, 805–807
Rating scale, making a 19, 493
Recommendation letter, writing a 75
Recommendations for action, writing 166
Reflection, writing a 26, 167, 337, 543, 619
Regional sayings, using 668
Report of information, writing a 13, 533. See *also* Informative Report.
Research and writing 13, 75, 132, 286, 325, 414, 458, 520, 543, 553, 571, 599, 605, 612–616, 628, 634, 667, 703, 722–726
Responding to art 634
Response to opinion, writing a 118
Revising and evaluating 84–86, 133, 164, 211, 245, 258, 259, 326, 334, 335, 415, 438, 446, 447, 479, 495, 530, 531, 616, 617, 685, 700, 701, 721
Rewriting a story 244, 273, 286
Root chart, making a 675
Script, writing a 167, 224, 252, 437, 470, 619
Self-evaluation 86, 164, 258, 334, 446
Sentences, writing 14, 27
Sequel, writing a 224, 470, 553
Setting, writing about a 82, 84, 520
Slang, using 668
Song 89
Source card, sample 725
Sources, listing 616
Spatial order, organizing by 528
Speech, writing a 674
Step-by-step instructions, writing 330–334
Story, writing a 199, 244, 510
Story map, making a 137, 138, 552, 728
Student models 85–86, 163–164, 257–258, 333–334, 445–446, 529, 615, 699–700
Style in writing 105, 133, 151, 245, 668, 675, 685, 791–792
Suffixes, listing adjectives with 510
Suggestions, writing 332
Summarizing 256, 260, 444, 470, 496, 556, 570, 611, 614, 634, 653, 728
Supporting a position 104, 111, 114, 118, 132, 136, 150, 160–164, 286, 325, 414, 437, 599, 654
Supporting details, elaborating with 256, 444, 634, 654
Supporting evidence, using 162–164, 182, 414, 654
Thank-you note, writing a 111, 167, 494
Thesis statement, writing a 160, 161, 163, 164, 257
Time capsule, describing a 654
Time-capsule report, writing a 533
Time line, drawing a 88, 260, 337
Time markers, using 332
Titles
writing 12, 600, 666, 804, 807
writing about 38, 185, 209
Tone in writing 162, 164, 667
Topic
choosing a 83, 161, 166, 254, 331, 337, 443, 527, 571, 610, 613, 619, 628, 697, 698
narrowing a 613, 697
Topic sentence, writing a 160, 162, 163
Transitional expressions, writing 164, 258, 332, 445, 802
Translating 668
Transliterating 668
Venn diagram, making a 88, 92, 103, 137, 244, 413, 443, 444, 469, 578, 684
Warnings, writing 332
Word choice 105, 133, 151
Word map, making a 245, 572
Workplace English
learning for life 75, 89, 167, 261, 337, 449, 533, 619, 703
vocabulary for the workplace 105
Works cited, listing 260, 614, 616, 725–726
Writer's Workshop 82–86, 160–164, 254–258, 330–334, 442–446, 526–530, 612–616, 696–700

Speaking, Listening, and Viewing

Advertisements, analyzing 449
"Anti-commercial" 449
Assertiveness 80
Audience 136, 182, 252, 253, 261, 337, 440, 449, 571, 605, 610–611, 628
Audio/video suggestions 167, 224, 258, 329, 337, 441, 533, 613–614, 619, 684, 719, 720
Bandwagon 441
Body language 80
Card stacking 441
Choral reading 114, 252, 499, 543, 643
Class poll 201
Commercial 224, 619
Comparison and contrast 457
Conflict resolution 89, 104
Consensus, reaching a 261
Costume 167, 199, 253
Creative enactment 252
Debate 510
Dialogue 39, 104, 182, 414, 437, 599
Discussion, group 81, 89, 258, 324, 436, 449, 452, 630, 653, 703
Drama 414
Dramatic reading 252, 520, 543, 605, 628
Dramatization 199
Emphasis, vocal 252
Evidence
accuracy 441
believability 441
relevance 441
Expository speech 610
Eye contact 80, 611
Facial expression 26, 80–81, 136, 252, 253
Faulty reasoning 441
Feedback 81, 605
Gestures 26, 80–81, 136, 252, 253
Group work 28, 80, 89, 108, 114, 132, 136, 138, 150, 161, 164, 166, 185, 199, 245, 252, 254, 258, 261, 337, 414, 415, 437, 449, 457, 458, 462, 493, 499, 510, 511, 533, 536, 543, 546, 556, 571, 573, 586, 600, 601, 611, 616, 619, 630, 643, 666,

676, 697, 703, 719, 720, 721
Inflection 80
Informal speaking 80–81
Informative speaking 13, 610–611
Interactive program 720–721
Interview 75, 84, 118, 162, 166, 167, 337, 417, 437, 533, 619, 643, 657, 684, 703
Learning for Life 75
community folklore 533
conflict resolution 89
finding and using resources 703
generations interview 167
media literacy 449
researching and sharing information about animals 337
researching modern heroes 619
using multiple intelligences in a group 261
Listening
for colorful language 510
critically 441
for information 611
in social situations 81
Live performance 337
Loaded words 162, 441
Media 13, 182, 337, 634, 635, 719
Media literacy 449, 619, 635, 703
Mediator 89
Mock trial 210
Monologue 39, 167, 553
Movie–critics skit 440
Multimedia presentation 337, 719–721
Musical event 571
Nonverbal communication 80–81
Observation exercise 331
Oral history 657, 684
Oral interpretation 136, 252–253, 643, 684
Oral presentation 13, 132, 164, 224, 261, 414, 440, 499, 599, 643
Oral report 104
Partner work 2, 14, 16, 26, 28, 39, 81, 84, 87, 89, 104, 131, 136, 161, 182, 199, 200, 211, 244, 245, 258, 272, 293, 326, 334, 335, 414, 436, 437, 440, 446, 448, 457, 469, 479, 481, 493, 509, 510, 511, 530, 553, 554, 572, 599, 600, 605, 635, 643, 654, 675, 684, 685, 700
Pauses, vocal 252
Peer response 86, 164, 258, 334, 446, 530, 616, 700
Persuasive speaking 164, 440–441
Photo essay, reading a 636, 643
Posture 80
Presentation
multimedia 719–721
oral 13, 132, 164, 224, 261, 414, 440, 499, 599
Process speech 610
Propaganda 441
Props 13, 136, 167, 199, 253, 414, 470, 499, 605, 611
Public speaking 610–611
Puppet show 470
Reader's theater 252
Reading aloud 2, 43, 108, 164, 165, 252, 253, 258, 261, 293, 326, 335, 441, 447, 458, 509, 520, 530, 532, 542, 545, 611
Reciting from memory 114
Rehearsal 253, 520, 720
Research and speaking 13, 132, 325, 414, 458, 703
Retelling a story 509
Role-play 26, 28, 39, 89, 104, 105, 131, 136, 182, 199, 210, 211, 224, 243, 293, 414, 437, 449, 458, 493, 553, 571, 580, 628, 653, 654, 666, 667, 684
Round robin 185, 533, 536
Round table 556
Scene, performing a 414
Script, reading a 252
Singing a ballad 520
Skit 28, 39
Social communication 80–81
Speaking and Listening Workshop 80–81, 252–253, 440–441, 610–611
Speaking rate 253
Speeches. *See* Oral report; Persuasive speaking
Spirituals, singing 571
Stage directions 413, 414
Storytelling 244, 470
Survey 19, 44, 337, 703
Tableau 150
Testimonial 441
Think–pair–share 2, 481
Tone, vocal 252, 253
Transfer 441
TV news report 75
TV talk show 643
Video/audio suggestions 167, 224, 258, 329, 337, 441, 533, 613–614, 619, 684, 719, 720
Visual aids 13, 555, 611
Visual literacy 634, 636, 643
Vocal effects 252
Volume, vocal 252, 611

Research and Study

Absolute location, on a map 731
Almanac 722
Appendix 448
Atlas 722
Bar graphs 618, 732
Biographical references, general and special 722
Boldface type style 448
Books
of quotations 722
of synonyms 722, 730
Business letter, format for a 735
Call numbers, in a library 722
Card catalog 722
Catalog, in a library 722
card 722
on-line 722
CD-ROMs 619, 720, 722
Chapters, of a book 448
Charts 12, 74, 151, 166, 183, 200, 260, 272, 332, 337, 437, 448, 532, 543, 555, 556, 570, 601, 611, 627, 685, 697, 703, 732
Circle graphs 618, 732
Compass rose 731
Computer(s)
art software 39
authoring software 720
with CD-ROMs 619, 720, 722
customizing software dictionary for 14
cutting and moving text with 164
databases 75, 132, 619, 722, 725
dictionary 729
electronic mail 75
electronic sources 614, 619
electronic texts 702
grammar checker 721
grammar "help" file, creating a 749
hypermedia 273
hyphenation 810
and the Internet 13, 43, 75, 258, 260, 330, 337, 414, 458, 470, 520, 571, 599, 605, 619, 628, 634, 667, 702, 720, 722–725
italic type on a 804
library catalogs on 722
multimedia 719–721
on-line searches with 166
"search" command 765
spelling checker 14, 86, 459, 721, 761, 765, 812
style checker 761, 779
taking notes on a 260
thesaurus 211
word processing software 719, 721
Databases, computer 75, 132, 619, 722, 725
Diacritical marks 729
Dictionary 27, 43, 108, 133, 151, 183, 184, 200, 253, 295, 438, 459, 510, 511, 532, 579, 586, 600, 630, 666, 675, 683, 729–730, 737, 755, 809, 821
Documenting sources 616, 725–726
Elevation, on a map 731
E-mail 723
Encyclopedias 184, 511, 543, 613, 619, 653, 722
Entry words, in a dictionary 729
Family tree, making 643
Flowcharts 337, 720–721, 732
Footnotes 668
Forms, filling out 736
Glossary 27, 295, 448, 532, 668
Graphs 448, 618, 642, 643, 732
reading 643, 732
types of 732
Headings, in a chapter 448
Hits, on the World Wide Web 723
Horizontal axis, on a graph 618
Hyperlinks 702, 723
Index 184, 722
Index cards 260
Information, researching 722–726. *See also* Research activities.
Internet 13, 43, 75, 258, 260, 330, 337, 414, 458, 470, 520, 571, 599, 605, 619, 628, 634, 667, 702, 720, 722–725
evaluating sources on the 702, 724–725
forums 723
Italic type style 448
Key, on a graphic 618
Key verbs, identifying 734
Keywords
on Internet 599, 702, 723–724
Latitude, on a map 731
Legend, on a map 731

Letters, business 735
Libraries 13, 75, 414, 446, 458, 470, 520, 532, 571, 599, 605, 616, 619, 628, 634, 667, 703, 722
Line graphs 618, 732
Listing sources 721, 725
Literary criticism club 258
Locator maps 731
Longitude, on a map 731
Maps 337, 343, 402, 417, 448, 532, 540, 555, 556, 562, 580, 642, 731
Media 13, 182, 337, 634, 635, 719
Media centers 446, 722
Microforms 614
Mnemonics 459
Modems 722
Note card, sample 725
Note cards 611
Note taking 2, 28, 84, 92, 137, 138, 167, 170, 185, 201, 214, 226, 252, 254, 260, 264, 286, 331, 343, 532, 555, 611, 614, 619, 725
Outlines 88, 137, 260, 614, 729
Overview, of a chapter 448
Part-of-speech label, in a dictionary 729
Periodical indexes 619
Periodicals 722
Photographs 448
Physical maps 731
Pie graphs 618, 732
Plagiarism 614, 721, 725
Political maps 731
Portable databases 722, 725
Primary sources 13, 448, 570
Prime meridian, on a map 731
Pronunciation, in a dictionary 729
Proofreaders' marks 736
Quotations, books of 722
Rating scale 19, 275, 285, 493
Readers' Guide to Periodical Literature 722
Reference aids 27, 43, 184
Reference works 510, 619, 722
Research activities 13, 75, 104, 132, 161, 166, 260, 286, 325, 337, 414, 458, 470, 520, 543, 553, 571, 599, 605, 612–616, 618, 619, 628, 634, 643, 654, 667, 674, 702, 703
Researching information 722–726. See *also* Research activities.
Resources
finding and using 613–614, 703
searching for 722
Root chart 675
Scale, of a map 731
Scanning tests 732
Search engines 702, 723–724
Search operators 724
Search terms, on the World Wide Web 723
Sections, of a book 448
Source card, sample 725
Source number 614
Sources 75, 166, 260, 337, 412, 414, 470, 613–614, 619, 703
evaluating electronic 724
listing 721, 725
MLA guidelines for citing 616, 726
Special features, of a book 448
Special-purpose maps 731
Special-usage labels, in a dictionary 730
Study skills 729–734
Subheadings, in a chapter 448
Summary, of a chapter 448
Synonym finders 43, 211
Synonyms, books of 722, 730
Table of contents 184, 448
Tables of facts 448, 732
Technology. See Computers; Internet.
Tests, taking 732–734
analogy 734
essay 734
matching 733
multiple-choice 733
true-false 732–733
Text organizers 448
Thesaurus 43, 151, 211, 730
Thought bubbles 61, 131, 136, 666
Time line 88, 337, 344–345, 412, 448, 532, 618, 732
Topic outline 88
Top-level domains, of the World Wide Web 724
Units of measurement, on a graph 618
Uniform Resource Locators (URLs) 702, 723
Vertical axis, on a graph 618
Web browsers 723
Web directories 723
Web pages 723
Web sources, evaluating 724
Word origins, in a dictionary 729
Word web 133, 137, 150
Works cited 260, 614
guidelines for 725–726
sample entries for 616
World Wide Web 723

Crossing the Curriculum

Art
album 494
animation 719
attribute wheel 553
cartoon 28, 337, 499, 510
casting animal tracks 332
collage 18, 273, 684
comic strip 325, 470
diagram 285
diorama 413, 654
drawing and painting 26, 39, 104, 118, 132, 136, 167, 224, 261, 273, 286, 330, 337, 414, 470, 494, 510, 533, 571, 599, 611, 619, 630, 666
flag 605
graphics 719
map 571
mosaic 684
multimedia presentation 337, 719–721
mural 619
photography 13, 104, 167, 261, 337, 412, 448, 458, 533
poster 75, 89, 210, 533
puppets 470
quilt 622
scrapbook 533
sculpture 118, 261
sketch to stretch 264, 452
stage set 341, 413
storyboard 414
tapestry 684
trading card 619
T-shirt 132
Community folklore 533
Culture 119, 191, 533, 669
Current events 667
Drama (Performance) 340–341, 414, 708
choral reading 114, 252, 499, 543
costumes for 167, 199, 253
creative enactment 252
dramatic reading 252, 520, 543, 605, 628
dramatization 199
mock trial 210
monologue 39, 167, 553
pantomime 605
props for 13, 136, 167, 199, 253, 414, 470, 499, 520, 605, 611
puppet show 470
reader's theater 252
rehearsal of 253, 520
role-play 26, 28, 39, 89, 104, 105, 131, 136, 182, 199, 210, 211, 224, 243, 293, 414, 437, 449, 458, 493, 553, 571, 580, 628, 653, 654, 666, 667, 684
skit 28, 39
sound effects for 199, 414, 543, 605, 619
stage directions for 413, 414
storytelling 244, 470
tableau 150
TV news report 75
Folklore 533
Geography 92, 134, 229, 343, 417, 512, 520, 540, 562, 571
Health 13, 145
History 580, 605
Interactivity 719
Literature and . . .
culture 119, 669
geography 92, 134, 229, 512
health 145
psychology 52
real life 19, 275
religion 556
science 318, 515
social studies 379, 389, 501, 536, 586, 601, 603, 622, 630, 644, 661, 676
technology 217
world cultures 191
world languages 115
Math 261
Media 13, 182, 337, 619, 634, 635, 719
Multimedia 719
Music 89, 104, 261, 499, 520, 568, 571, 605, 619, 720
Pantomime 605
Psychology 52
Real life 19, 275
Religion 556
Science 74, 75, 318, 325, 458, 515
Set for drama 199, 413
Social studies 119, 132, 342–345, 379, 389, 414, 501, 536, 586, 601, 603, 622, 628, 630, 634, 644, 661, 667, 669, 676
Sound effects 199, 414, 543, 605, 619
Technology 214, 217, 224, 331
World cultures 191
World languages 111, 115, 664, 668

INDEX OF ART

Fine Art

Archuleta, Felipe, *Wooden Rabbit* 468
Beasley, Phoebe, *I Do Believe* 620–621
Boone, Elfa, bowl 291
Brady, Mathew, photograph of Abraham Lincoln 596
Carter, Dennis Malone, *Barbara Frietchie* 602
Chao Meng-fu, *Twin Pines, Level Distance* 268
Ch'ing Dynasty painting 264
Crichlow, Ernest, *By the Gate* 677
Dakota Sioux drum 122
Dakota Sioux vest 125
Dine, Jim, *The Fire in Time* 112–113
Evans, Powys, drawing of T. S. Eliot 328
Fasanella, Ralph, *Family Supper* (detail) 643
Few Tails, Loris, *Finger Snapping in the Car* xx–1
Fletcher, Gilbert, *Children and Their Moments Alone Dare* 95
Studio View 98
Garza, Carmen Lomas, *Barbacoa para cumpleaños (Birthday Barbecue)* 90–91
Gorey, Edward, cat drawings 327, 328
Hennings, E. Martin, *Spanish Octogenarian* 109
Hiroshige, *Travellers in the Snow at Oi* 243
Hopewell artifact 632
Hopewell pipe 293
Ingram, Jerry, *When the Eagle Spoke to Me* 120–121
Japanese kimonos
Karaori 234, 240, 242
Nuihaku 237
Jimenez, Alonzo, *Cottonwood Lion* 470
Coyotes Howling at the Moon 463
Jiménez, Manuel, *The Three Kings: Los Tres Reyes Magos* 670
Johnson, William H., *Little Girl in Green* 22
Woman in Calico 21
L'Hont, Pieter, statue of Anne Frank 418
McKinney, Tom, *Street Person* 93
Mikami, Suiko, *Topaz, August 1943* 647
Moore-Park, Carton, *William Wymark Jacobs* 195
Mori, Masao, *Topaz Through the Door* 650
North Cheyenne ceremonial gourd rattle 132
Olsen, Barbara, *The Midnight Ride of Paul Revere* (detail) 538–539
Peckham, Robert, *John Greenleaf Whittier* 604
Pomo feathered basket 631
Pueblo owl pottery 632
Quijano, Nick, *Mercy* (detail) 116
Riis, Jacob, tenement photograph 641
Rothermel, John Frederick, *The Battle of Gettysburg* 624–625
Silvínová, Nely, watercolor 338–339
Sioux headdress 630
Sioux pipe bag 126
Sioux war pony effigy 128
Sioux war shield 128
Stokes, W. D., *O. Henry* 492
Tai Chin, *Returning Through Snow to the Bamboo Retreat* 267
Takamura, Kango, *Progress After One Year, the Mess Hall Line* 648
Tani Bunchō, *Bamboo* 156
Peach Blossom Spring (detail) 152–153, 154
Travers, Nancy, *North Woods Lumber Camp* 499
Paul and Babe at Rest 506
Traylor, Bill, *Black and Tan* 452
Snake 455
Whistler, James McNeill, *Miss Cicely Alexander: Harmony in Gray and Green* 249
White, Charles, *Harriet* 564
Roots 556–557
Wanted Poster Series #17 561
Wood, Grant, *Midnight Ride of Paul Revere* 534–535
Wust, Theodore, *Henry Wadsworth Longfellow* 541
Wyeth, Andrew, *The Stone Fence* 16–17
Zuni jar 290

Illustrations

Brooker, Krysten 170–171, 172, 173, 175, 176, 178–179
Bustamente, Sergio, untitled 464
Callen, Liz 43
Chorney, Steve 586, 588, 590, 592, 595
Clemens, Clint, untitled 464
Dillon, Leo and Diane 573–574, 576
Hagio, Kunio 226–227, 232–233
Han, Oki 134–135
Harrison, Ted 513, 517
Himler, Ron 275, 276–277, 280–281, 282–283
Holmes, Nigel 642
Leonard, Tom 45, 66, 72, 115, 116–117, 201, 204, 214–215, 218–219, 220, 225, 300, 303, 307, 310, 313
Margeson, John 274, 325
Martin, John F. 138–139, 140, 141, 142, 143, 144, 145, 146, 147
Mauer, Louis 521
Ochagavia, Carlos, *Homage to Rousseau* 262–263
Pinkney, Jerry 466
Roth, Roger 481, 482–483, 486–487, 490
Sheban, Chris 186, 188, 193, 194
Swift, Kimberly 224
Wallengren, Jason 299, 304, 311, 316

Maps

Canada, the United States, and Mexico 731
Europe During World War II 343
Japan 229
Map kept by Mr. Frank after the Allied invasion of Normandy. Colored pins show the progress of Allied forces. 402
Paul Revere's Ride 540
Site of the Battle of Shiloh 580
A Tragedy Revealed 417
The Trail of Anne Frank 417
The Underground Railroad Runs to Canada 562
Where Did They Settle? 642

Cartoons

Amend, Bill, *Foxtrot* 542
Chast, Roz 613
Coverly, Dave 611
Hart, Johnny, *B.C.* 287
Hoest, Bunny 545
Johnston, Lynn, *For Better or For Worse* 28
Kliban, B., from *Cat* 330
Koren, Edward 718
Larson, Gary, *The Far Side* 209, 530
Roberts, Victoria 711
Schulz, Charles, *Peanuts* 81, 107, 213, 334, 461
Thaves, Bob, *Frank & Ernest* 289
The Walt Disney Company, still from *Make Mine Music* 606
Warner Brothers, still from *Chariots of Fur* 450–451
Watterson, Bill, *Calvin and Hobbes* 133, 137, 161, 256, 657

INDEX OF AUTHORS AND TITLES

Page numbers in italic type refer to the pages on which author biographies appear.

Across Five Aprils, from 587
Aesop 709
After Ellis Island: A Triumph of the Human Spirit 640
America 694
Angelou, Maya 20, *24*

Bambara, Toni Cade 3, *10,* 15
Barbara Frietchie 602
Bells, The, from 713
Bible 676
Bien águila 117
Birdfoot's Grampa 290
Bode, Janet 686, *693*
Bradbury, Ray 215, *221,* 581
Brer Possum's Dilemma 453
Brer Rabbit and Brer Lion 466
Broken Chain 29
Bruchac, Joseph 290, *291*
Byron, George Gordon, Lord 716

Camp Harmony 645
Carroll, Lewis 705
Casey at the Bat 606
Charles 473
Circuit, The 659
Circus, from 710
Cisneros, Sandra 116, 117, *117,* 670, *673*
Cofer, Judith Ortiz 665
Coffin, Robert P. Tristram 112, *113*
Coming to America 686
Condition 715
Cormier, Robert 106, 139, *147*
Courage That My Mother Had, The 108
Coyote Steals the Sun and Moon 463
Cremation of Sam McGee, The 513

Dahl, Roald 171, *178–179,* 212
da Vinci, Leonardo 573
Davy Is Born 521
De la Mare, Walter 180, 713
Deserter, The 587
Destruction of Sennacherib, The, from *716*
Diamond, Neil 694
Diary of Anne Frank, The 347
Diary of a Young Girl, The, from 342, 410
Dickinson, Emily 41, 77, *77,* 728
Dogs Could Teach Me, The 277
Drummer Boy of Shiloh, The, 581

Eliot, T. S. 327, *328*
Erdoes, Richard 462, 463, *465*

Fame Is a Bee 41
Felton, Howard W. *501,* 502
First Americans, The 631
Flowers for Algernon 45
Frank, Anne 342, *342,* 346, 410
Frost, Robert 17, *17*

Gettysburg Address, The 623
Go Down, Moses 568
Golden Door: A Nation of Immigrants, The 636
Goodrich, Frances 347, *409*
Goose That Laid the Golden Eggs, The 709
Grand Council Fire of American Indians, The 631
Grandma Ling 135

Habit of Movement, The 665
Hackett, Albert 347, *409*
Hamilton, Virginia 574, *577*
Harriet Tubman: Conductor on the Underground Railroad, from 557
Henry, O. (William Sydney Porter) 483, *492*
Hughes, Langston 677, *680*
Hunt, Irene 587, *597*

If I Can Stop One Heart from Breaking 77
I Have a Dream, from 678
I Hear America Singing, from 544
I Know Why the Caged Bird Sings, from 20
I'm Nobody! 728
Inn of Lost Time, The 227
In Response to Executive Order 9066 652

Jackson, Shirley 473, *477*
Jacobs, W. W. 186, *195,* 196
Jewish folk tale 91
Jiménez, Francisco 659, *664*
Johnson, Dorothy M. 547, *551*

Kandel, Lenore 710
Kelly, Omar 11
Keyes, Daniel 45, *73*
King, Martin Luther, Jr. 678, *680*

Landlady, The 171
Last Great Race on Earth, The 284
Lazarus, Emma 637
Legacy II 109
Legends, Lies & Cherished Myths of American History, from 612
Lester, Julius 460, 466, *468,* 472
Let Me Hear You Whisper 297
Lewis, John 681
Lincoln, Abraham 623, *625,* 696
Ling, Amy 135, *135*
Listeners, The 180
London, Jack 707
Longfellow, Henry Wadsworth 537, *541,* 544
Love in the Middle of the Air 710

Medicine Bag, The 120
Midsummer Night's Dream, A, from 712
Millay, Edna St. Vincent 108, *110*
Monkey's Paw, The (dramatization) 186
Monkey's Paw, The (story excerpt) 196
Morrison, Joan 681
Morrison, Robert K. 681
Moustache, The 139
Mrs. Flowers 20
Myers, Walter Dean 92, 93, *102*

Naming of Cats, The 327
Namioka, Lensey 227, *242*
New Colossus, The 637
New Kids on the Block: Oral Histories of Immigrant Teens, from 686
Nisei Daughter, from 645
Nyad, Diana 284

O Captain! My Captain! 626
Okita, Dwight 652
Old Grandfather and His Little Grandson, The 158
Open Window, The 246
Oranges 37
Ortiz, Alfonso 462, 463, *465*

Paul Bunyan 507
Paul Revere's Ride 537
Paulsen, Gary 277, *283,* 288
Pecos Bill and the Mustang 502
People, Yes, The, from 496
People Could Fly, The 574
Petry, Ann 557, *567,* 656
Pigman and Me, The, from 82
Pitts, Leonard, Jr. 160
Poe, Edgar Allan 202, *208,* 713, 715
Point of View 288
Poniatowska, Elena 117
Power of Nonviolence, The, from 681

Quintana, Leroy V. 109, *110*

Ransom of Red Chief, The 483
Raven, The, from 715
Raymond's Run 3
Refugee in America 677
Reward They Get Is Just 11
Rochman, Hazel 442
Rockliff, Mara 186
Roughing It, from 526

Saki (H. H. Munro) 246, *250*
Sandburg, Carl 496, *498*
Schnabel, Ernst 419, *432*
Secret Heart, The 112
Service, Robert W. 513, *518*
Seth, Vikram 715
Shakespeare, William 712
Shapiro, Irwin 521, *524*
Shenkman, Richard 612
Silver, from 713
Silverstein, Shel 288, 507, *508*
Smart Cookie, A 116
Sneve, Virginia Driving Hawk 120, *128*
Sone, Monica 645, *651*
Song of Myself, from 716
Soto, Gary 29, *36,* 37, 42
Stacey, Pamela 321, 323

Teasdale, Sara 218
Tell-Tale Heart, The 202
Thayer, Ernest Lawrence 606, *608*
There Will Come Soft Rains (poem) 218
There Will Come Soft Rains (short story) 215
They Have Yarns 496
Three Wise Guys 670
Time to Talk, A 17
To Build a Fire, from 707
Tolstoy, Leo 158
Too Soon a Woman 547
Torrence, Jackie 453, *456*
Touched by a Dolphin, from 321
Tragedy Revealed: A Heroine's Last Days, A 419
Treasure of Lemon Brown, The 93
Twain, Mark (Samuel Clemens) 107, 480, 526

Uchida, Yoshiko 152, *157*

Walrus and the Carpenter, The, from 705
We Are All One 265
Whitman, Walt 544, 626, 716
Whittier, John Greenleaf 602, *604*
Wilson, Woodrow 711
Wise Old Woman, The 152
Woodsong, from 277, 288

Yankee Thunder: The Legendary Life of Davy Crockett, from 521
Yep, Laurence 265, *269,* 289

Zindel, Paul 82, 297, *320*

Student Writers

Ayers, Candace 171
Braswell, Sabrina 623
Conway, Alison 85
Duncan, Spencer 615
Ellison, Jenny 519
Fleury, Hannah 699
Hill, Bisco 129
Hoe, Chris 529
Horn, Dara 433
Ireland, Theresa 78
Irvin, Alesha 94
Jamal, Hanna 445
Lacey, Teresa 163
Leary, Peter 222
Melchert, Heather 569
Nichols, Joshua 333
Oliver, Jaqueta 148
Pecson, Marina 348
Pete, Shandin 148
Rivas, Ophelia 633
Roberts, Joshua 265
Rockliff, Cory 537
Roderick, Taylor 257
Rogers, Brooke 270
Romero, Ricardo 3
Swift, Kimberly 224
Udi, Enefiok 453
Wulfsberg, Anne-Marie 292

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